

CRW 12906 - Poetry Writing Spring 2020 – Section 7019

Instructor: Audrey Hall

Meeting Time: Friday 9:35 AM – 12:35 PM

Meeting Location: WEIM 1084

Office: TUR 4106

Office Hours: Tuesday 1:00 – 3:00 PM or by appointment

Instructor email: audrey.hall@ufl.edu

Course Description: CRW 2300 is a poetry course that emphasizes reading, writing, and criticizing poetry. This seminar/workshop operates on the philosophy that you must become a skilled, critical reader of poetry in order to become a better writer of it. Our discussions will employ vocabulary and considerations specific to poetry. These discussions should help you to articulate your impressions and criticisms, a facility you'll need in the second half of the course, where, in addition to studying published poems, you'll be workshoping the poems of your peers and writing original poetry yourself.

During the first part of the semester, students will read and discuss poetry while becoming familiar with literary devices and sensitive to the sounds and rhythms of poetry. Students will be expected to annotate the assigned poems and come to class prepared to discuss them. Developing these skills will be important for the second part of the course, where, in addition to reading assigned poems, students will submit their own poetry and workshop their peers' poems.

This course fulfills the University's 6000 word requirement in addition to the 12 poems you'll write throughout the semester, 8 revised poems for your final portfolio. This is a General Education course providing student-learning outcomes listed in the Undergraduate Catalog. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/general.education.requirement.aspx>

General Education Objectives:

- This course confers General Education credit for Composition (C), and also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used in poetic studies.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, learning to ask their own questions and develop their own opinions on poetry.

Required Texts:

You need physical copies, not e-books. I recommend buying used versions, but be sure to have physical copies. I will sometimes have additional reading material that you will be responsible for printing out and bringing to class.

- *Norton Anthology of Poetry, 6th (full) edition* - ed. Margaret Ferguson, etc. 0393679020
- *In A Time of Violence: Poems* by Eavan Boland 0393312984
- *The Collected Poems* by Sylvia Plath 0061558893

Recommended Texts:

- Oxford English Dictionary. Access for free through the UF Website.

Assignments (see the end of the syllabus for grading rubrics and descriptions of each assignment):

1. The weekly poem (12, two of which are revisions)
2. Critical response essays of 375 words each (8)
3. 1500 word essay: Article response
4. 1500 word essay: Revision letter
5. Final portfolio
6. Recitation
7. Leading a class discussion

1. You must complete all assignments to receive credit for this course.

2. *Attendance:*

- Attendance is mandatory. Since our class only meets once a week, each meeting counts. If you miss one class period, you're missing a whole week. My policy is this: if you miss more than two weeks of class, you will not pass.
- If you legitimately miss a class, you are expected to make up any work. Get in touch with me or with a classmate.
- Tardiness is disruptive. If you are more than 5 minutes late, you will be docked on your participation grade for the day. Same goes for if you leave class early.

- I will excuse absences for religious holidays, university-sponsored events, and medical issues if proper notice and documentation are given to me ahead of time. (Obviously illness cannot be predicted so the “ahead of time” part can’t always apply there.) However, if you are finding that lots of things are coming up in your life that chronically make it difficult for you to attend class, this may not be the right time to take this class.

3. *Poem format and submission*: Poems are single-spaced, in size 12 Times New Roman font, with a heading in the top left-hand corner. Poems are submitted on Canvas and printed out.

- Poems must respond to the prompt given. No end-rhymes unless specified by the prompt.
- Poems must also be written in grammatically correct sentences (that is, if the line breaks were eliminated, the text would read coherently and be grammatically correct)

4. *Essay Format & Submission*: Essays are double-spaced, in size 12 Times New Roman font, with a heading in the top left-hand corner. Critical responses are submitted on Canvas.

5. *Late Papers/Assignments*: You may have one extension to an assignment this semester, good for one week, with no penalties, as long as you contact me before the assignment is due to request the extension. That means send me an e-mail before deadline. As long as I have that email on record, your extension will be granted. This extension does not apply to any of the poem assignments.

- Additionally, failure of technology is not an acceptable excuse. Students are expected to factor in time for proofreading, revising, and printing/electronic submission.

6. *Late assignments after that extension*: If you have already used your extension, or do not contact me ahead of time for it, you will not receive credit for that assignment. Other than your one extension, I do not accept late work.

7. *Paper Maintenance Responsibilities*: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

8. *Academic Honesty and Definition of Plagiarism*: UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.

9. *Accommodations*: Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give me early in the semester.

10. For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

11. *Grade Appeals*: Students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.

12. *Course Evaluations*: Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course:
<https://evaluations.ufl.edu/evals/Default.aspx>

13. *Counseling/Wellness*: Students who are in distress or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>

14. *UF's policy on Sexual Harassment*: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community:
<https://titleix.ufl.edu/policystatement/>

15. *Policy on environmental sustainability*: I understand that paper comes from trees and that hard copies are becoming a thing of the past. However, I believe that working with hard copies of assigned reading and student work is essential to engaging with the text. So I expect everyone to comply with this. However, I am always OK with recycled paper and/or double-sided printing.

POLICIES SPECIFIC TO ME

1. I will answer to Audrey or Ms. Hall.
2. Phones, laptops, iPads, tablets, and other open screens are not permitted in this class *unless* I specifically request they be brought out for an in-class assignment or exercise. I will do my best to let you know, in advance, if you will need your laptop for class. That being said, all supplemental material must be printed out for class ahead of time. If you have a health or disability-related reason for needing a screen, come talk to me and I will accommodate you. Otherwise, phone use will result in a lowered participation grade.
3. Not printing supplemental material is akin to unpreparedness for class and will result in a lowered participation grade.
4. Email etiquette: be sure to check your UF email on a regular basis. This is how I will contact you, and how you may contact me. During the week, I will do my best to get back to you within 24 hours. On the weekend, while I will continue to check my email, I cannot guarantee the same. All emails to me must have a greeting and be appropriate in tone and content for a professional setting. This means: no emoticons or emojis and no content that crosses any professional bounds. Include your name (first and last) at the bottom of the email.
5. Workshops may occasionally include discussions about personal or difficult subjects. With this in mind, take care to afford your class mates the respect they deserve and that

you would want in their place. It is also necessary for you not to share any shared information outside this class. This is a judgement-free zone.

6. If you ever have any questions about the class or your work, please visit me during my office hours. I am happy to go over any poems you have or discuss my comments on your work in-depth.

GRADES AND ASSIGNMENTS

To receive a good grade in this class, you must come to class, come prepared, participate, and make an effort.

Poems will be graded based on originality, freedom from cliché, fulfillment/response to the prompt, grammar, spelling, and correctness of formatting. I will assign each poem 5, 8, or 10 points, depending on how they fulfill the aforementioned point bases. Along with this grade, I will comment on each poem and hand them back to you in class.

It is important to note that a 10 on a poem does *not* mean that poem is finished. Revision is a necessary part of every poem's development. Receiving a 10 on your poem means that you have adequately fulfilled certain basic requirements, nothing more.

Critical short responses are due on Canvas before class. Each response should be at least 375 words. The assignment is as follows: write in-depth about one of the poems you were assigned to read. This is a way for you to show me that you're engaged with the reading outside of class discussions, and to practice critical writing in a low-stakes way. Use the vocabulary you learn in class and in the textbook. The feedback you receive on these should guide you in writing your longer papers.

Questions to guide these essays: What is your response to this poem? What is the predicament, or central question, of this poem? What is unique about this poem? What is the poet doing to achieve the effect that the poem has on you, the reader? Remember to refer to certain lines or stanzas, the same way you would refer to page numbers if you were writing about a novel.

Longer essays will be 1500 words minimum (I will provide more details as their deadlines approach). MLA format is required.

Article response. Find an article published by a literary-minded journal about a poet or poem we have discussed, or will discuss, this semester. This can be a piece in praise of the item in question, or literary criticism, or something else. Try to find something about which you feel strongly. Respond to the article. Do you agree with the article's point? Disagree? What are the article's strengths and weaknesses? If you were to write an article in response, what would your response look like? Explore the world of literary criticism and journalism. Find something that matters to you and join the conversation.

Revision letter. You've chosen 8 poems to revise for your final chapbook. Why did you choose those poems in particular, and how did you decide what changes to make? What feedback did you utilize in your revisions? This letter may also be, partly, a reflection on what you learned from this class and how your writing has changed based on what you've read.

Final portfolio: At the end of the semester, you'll choose 8 poems, minimum, to revise and put into your final portfolio. The grade will depend on how much effort you put into the poems, whether you took your time writing and revising them. If every single revised poem is only a few words off from the original, your grade will reflect that lack of effort. This needs to be a physical book with a title and your name on it. The revision letter will be turned in with this assignment. You are free to decorate as much as you want as well as insert other poems you may have written over the semester.

Leading class discussions: You will lead a class discussion on a poet chosen from the Norton anthology. You will give a presentation that includes biographical information on the poet, the context of their work, the literary/artistic movements in which they were involved, the impact of their work on the canon, and any other information you think may be helpful. You will then lead us in a close reading of at least one poem written by your chosen poet. At the *very least*, your discussion should run 15 minutes. I would aim for 20 minutes.

Recitations: On one designated day, we will have recitations. You will recite a poem from memory, chosen either from the anthology or assigned books. If you have a poem in mind not written by a poet taught this semester, that is also fine, so long as I approve it. *The poem must be a minimum of 14 lines long and I must approve your choice before the day of recitation.* Come prepared for your recitation with a printout of the poem that you'll give to me. I'll mark it and return it. 15 points are possible. Credit is given for accuracy and delivery.

Workshops: Workshops are denoted on the syllabus, so you will know when you are expected to bring poems to class. You will need to bring copies of the work for the whole class and me. This allows us to prepare comments over the course of the week. You will read your peers' poems and write comments on their hard copies. That following week, we will then spend around 15 minutes discussing your poem as a class. During workshop, the poet generally should *not* talk—this is an opportunity to see how your poem lands with your audience, which might be different from what you expected. At the end of the discussion, you will be given a chance to ask questions of the class, or provide any clarifications.

A note on workshop participation: to avoid battering a poet with critiques alone or only showering them with unhelpful praise, I suggest you prepare at least two notes of constructive criticism and two compliments for each poem before class to read out loud. This way, we can create a positive learning environment that bolsters every student as we address what works and doesn't work in each individual poem. If I notice any student using harsh nonconstructive criticism and rude words on their peer, that student will be dismissed from class and receive no participation points for the day. Be kind to your fellow poets.

Participation: Every class period I'll give you a participation grade out of 10 points. Here's how to get a good participation grade.

- Be present and on time
- Have all the required material printed out/with you
- Contribute to discussions and ask questions
- Offer helpful responses to your peers, both written and verbal
- Be respectful of me and your peers

- Don't use your phone during class

Extra Credit (point amount to be decided):

- Attend the MFA@FLA reading series, at which my fellow MFA candidates will read their work out loud. These are usually on Thursday evenings at The Bull, 8 PM. I will apprise you with exact dates. To get extra credit, write a 200-word response to the work you heard. What struck you the most? Was there a piece you particularly enjoyed? What was it like to hear poems and short stories read out loud?
- Submit your work to a literary magazine. I will give you suggestions of good journals for you, and I'll show you how to submit. Gain credit by forwarding me the confirmation email once you've submitted.

Grading Scale

A = 4.0 = 93-100% C = 2.0 = 73-76%
 A- = 3.67 = 90-92% C- = 1.67 = 70-72%
 B+ = 3.33 = 87-89% D+ = 1.33 = 67-69%
 B = 3.0 = 83-86% D = 1.0 = 63-66%
 B- = 2.67 = 80-82% D- = 0.67 = 60-62%
 C+ = 2.33 = 77-79% E = 0.0 = 0-59%

Grading Rubric for Responses and Essays:

This is how I grade both short and long essays. I am fine with the use of 1st person, but not 2nd person. Some of the writing will be self-reflection, but the majority of your critical writing will be dealing with the work of another poet. Therefore, these guidelines mostly apply to that.

Area of Evaluation:	A-quality work:
Compliance/content: (worth 50% of grade)	<ul style="list-style-type: none"> • Does what is asked in the assignment • Has a thesis/main argument that is not overly broad • Avoids excessive summary • Shows original thought, but is not made entirely of opinion • Fulfills word count
Claims and evidence: (worth 20% of grade)	<ul style="list-style-type: none"> • Backs up all claims with evidence • Correctly cites sources in-text, with line numbers (if a poem) or page numbers (if a longer work)
Organization: (worth 15% of grade)	<ul style="list-style-type: none"> • Uses paragraphs, and generally sticks to one claim or idea
Mechanics: (worth 15% of grade)	<ul style="list-style-type: none"> • Demonstrates correct spelling, grammar, MLA formatting, and has no sentence fragments or 2nd person usage • Correctly spells author's name and does not misgender them

The weekly poem:

Each poem is worth 10 points. Your poems will receive either 5, 8, or 10 points when you turn them in. I will make written comments on them and hand them back to you the following week. Here is how I will grade the poems:

5 points

Riddled with cliché.

Fulfills few to none of the requirements of the prompt.

Shows little understanding of what a sentence is.

No regard for spelling, punctuation, capitalization, grammar. Looks like it was not proofread.

Has no title.

Has many formatting issues.

8 points

Has a few clichés.

Fulfills some of the requirements of the prompt.

Has a few sentence fragments.

Some problems with spelling, punctuation, and grammar.

Has some formatting issues.

10 points

Is thoughtful and avoids cliché.

Fulfills all the requirements of the prompt.

Uses only complete sentences (unless I specify otherwise).

Uses correct spelling, punctuation, and grammar.

Has a title.

Is correctly formatted (left-justified, single-spaced, serif font, heading).

If your poem earns a 10, **this does NOT mean that there is no room for revision.** It simply means that you did everything I asked you to do.

Assignment	Points	Word Count
Poems (12)	120	--
Participation	140	--
Critical responses (12)	240	3000
Essay	100	1500
Presentation	50	--
Recitation	50	--
Portfolio	300	
Revision Letter		1500
Revised Poems		--
TOTAL:	1000	6000

*This syllabus is subject to change. I will keep you apprised of any changes, should they occur.

Date	On the agenda	Read for today	Write for today
1/10	Introduction to the class, syllabus, poetry, and peer feedback	n/a	n/a
1/17	<ul style="list-style-type: none"> • Share Poem 1 with a partner • Discuss reading • Sign up for presentations 	NA: Shakespeare (pg. 269-74, 279-80)	Poem 1 Short response 1
1/24	<ul style="list-style-type: none"> • Share Poem 2 with a partner • Discuss reading • Continue discussion of formal poetry 	NA: Donne (pg. 306-328), Blake (771-781)	Poem 2 Short response 2
1/31	<ul style="list-style-type: none"> • Share Poem 3 with a partner • Discuss reading • Examine ekphrastic poetry 	NA: Keats (pg. 964-984) Boland	Poem 3
2/7	<ul style="list-style-type: none"> • Workshop 1 • Discuss reading 	NA: Dickinson (pg. 1173-1187) Boland	Poem 4 Short response 3
2/14	<ul style="list-style-type: none"> • Workshop 2 • Student-led discussion • Discuss reading • Introduce essay 	NA: H.D. (pg. 1377-8), Moore (pg. 1389-96) Boland	Poem 5 Feedback on poems in preparation for workshop Short response 4
2/21	<ul style="list-style-type: none"> • Workshop 3 • Discuss reading • Student-led discussion 	NA: Hughes (pg. 1486-91), Brooks (pg. 1667-70)	Poem 6 Workshop prep Article response Essay
2/28	<ul style="list-style-type: none"> • Workshop 4 • Student-led discussion • Discuss reading 	NA: Thomas (pg. 1632-38)	Poem 7 Workshop prep Short Response 5

3/6	SPRING BREAK		
3/13	<ul style="list-style-type: none"> • Workshop 5 • Discuss reading 	NA: Koch (pg. 1750-53), Ashbery (pg. 1809-1813), O'Hara (pg. 1796-99)	Poem 8 (1 st revision) Workshop prep Short Response 6
3/20	<ul style="list-style-type: none"> • Workshop 6 • Discuss reading • Student-led discussion 	NA: Sexton (pg. 1836-7), Plath (pg. 1916-26) Plath	Poem 9 Short Response 7 Workshop prep
3/27	<ul style="list-style-type: none"> • Workshop 7 • Discuss reading • Introduce revision letter • Discuss recitations 	NA: Glück (pg. 2024-26), Ryan (pg. 2043-45) Plath	Poem 10 Workshop prep
4/3	<ul style="list-style-type: none"> • Workshop 8 • Discuss reading • Student-led discussion • Recitations 	NA: Muldoon (pg. 2084-91) Plath	Poem 11 (2 nd revision) Workshop prep
4/10	<ul style="list-style-type: none"> • Workshop 9 • Discuss reading • Student-led discussion 	NA: Solie (pg. 2147-8), Stallings (pg. 2152-53)	Poem 12 Short Response 8
4/17	<ul style="list-style-type: none"> • Workshop 10 • Final reading and party 		