

BEGINNING POETRY
CRW 1301 - 12008, Fall 2018
C + WR credit

Instructor Name: T. Allen Thomas

Course meeting times & locations: R | Period 9-11 (4:05PM-7:05PM), WEIM 1070

Office Location and Hours: TURL ROOM, R | Period 8 (3:00PM-3:50PM) and by appointment

Course website: Canvas

Instructor Email: tallen.thomas@ufl.edu

Course Description:

"Maybe all the secrets of life were written on the surface of leaves, waiting to be translated. If I touched them long enough, I might be given some information no one else had." Silas House

Poetry exists as both human expression and cultural signpost.

This course will emphasize reading, writing, and criticizing poetry. Beyond poetic form and style, assigned readings will focus on the displaced, the other. We will read work representing those who rise through struggle and sacrifice. In these poets we may find community and a shared common ground. Through them, we develop sensitivity to the sounds and rhythms of poetry thereby informing our own writing.

We will provide an open and supportive environment in which to develop voice and speak about craft. In addition to discussions regarding assigned readings, class periods will include time to write and workshop original poetry.

General Education Objectives:

- This course confers General Education credit for Composition (C) and 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 within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. 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, using discipline-specific methods, and develop reasoned solutions to problems.

Required Texts:

The Poet's Companion | Addonizio & Laux

Native Guard | Natasha Trethewey

Enchanted Air: Two Cultures, Two Wings: A Memoir | Margarita Engle*

Recommended Texts:

Poems, 1965-1975 | Seamus Heaney* (Poems from *North* and *Death of a Naturalist*)

Poems: New and Selected | Ron Rash* (Poems from *Raising the Dead*)

The Rose That Grew from Concrete | Tupac Shakur (on Canvas) *

*(available via scribd.com: 30-day free trial, \$4.99 student rate per month thereafter)

Assignments:

The writing you do for this class meets a portion of the university's writing requirement. Details regarding each assignment will be provided in class and on Canvas.

Original Poetry (8 poems submitted for workshop/portfolio)	25 ea. =	200
Workshop/Quizzes/Discussion/ Participation		150
Analytical Responses/Close Reading (500 wc x 8 = 4000 wc)	50 ea. =	400
Book Review (you choose) (1000 wc)		100
Book Report (5-10-minute presentation)		50
Reflection Paper/Portfolio (1000 wc)		100
Total (6000 words)		1000

Original Poetry

A great component of this course involves your own writing. As such, you must submit at least 8 original poems for workshop. These poems may vary in length and complexity. Some will be in response to a weekly theme or writing prompt. Others may allow for complete autonomy.

Readings

Come to class prepared to discuss each week's readings. Make notes. Bookmark poems you'd like to explore or read again. Be prepared to share your observations, what you enjoyed and what you didn't. Think beyond content. Consider poems as image, sound, theme, and wordplay.

Response/Close Reading Papers (500 words each x 8 = 4000 words)

This is an informal analytical response to each week's readings. You will have several opportunities to submit these mini-papers during the semester, but you are only required to submit eight. Due dates have been established to allow you to submit one paper per individual volume or double down on a poet or collection if you feel you have more to say. This latitude gives you the freedom to set your own pace and write about what you feel most passionate about. These will not be accepted late.

You must meet the minimum word count of 500 words for these assignments to receive credit. Generally, divide your content evenly between a thoughtful critical analysis of the poet's work and the explication (close reading) of one or two poems from the collection. See the grading rubric below for guidance.

Book Review (1000 words)

You will find a poet's collection (less than 50 years old, less than 75 pages, and not featured in class) and write a critical review of at least 1000 words following MLA format. You will need to discuss your choice with me for approval prior to the date specified on the syllabus schedule. You may quote from this primary volume, but secondary sources should be limited. As preparation for this assignment, we will have discussed the way poems work together to form a collection. Use your analytical skills to discern theme and other connecting threads in the work. For inspiration, search for reviews of poetry collections online.

Book Report

This 5-10-minute presentation may be as informal as you like and may include up to 5-minutes of recorded content such as interviews, feature stories, or readings by the poet. Power points and other visuals are optional but helpful. This should tie into the Book Review and represents a brief biographical sketch of your chosen poet, your response to the text, and the reading of one poem from the collection.

Workshop

Come to class prepared with printed copies of the poems to be read and discussed. Be prepared to offer your peers feedback. When speaking about the poem, we will refer to "the speaker" versus "you" or "the poet" even if we happen to feel the work is autobiographical). Submit poems for workshop following the syllabus schedule. Workshop dates are first-come, first-served and by sign-up. To reschedule, find a classmate willing to switch and see the instructor to finalize.

More about the workshop process:

Simply saying “I like it” or “That was nice” isn’t helpful in this context. To get participation credit for the peer review aspects of workshop students must provide quality responses to the work offering practical advice.

Finally, all subjects and submitted poems should be considered confidential within the safe space this course provides. Do not share another’s work outside of class without prior permission from the author. All poems should be written for this class and not submitted as retreads from a previous course. Plagiarism software has been activated for this course.

Final Portfolio and Reflection Paper (1000 words)

One of the many advantages of a course like this is that there is no final exam. Woohoo! Instead, you will submit a portfolio including 8 poems (all workshopped in class). You will write a reflective essay revealing what you feel you’ve learned about poetry and your own writing. You may also choose to discuss any revisions made to your own poetry. This assignment must be submitted on-time for credit. The minimum word count for this paper is 1000 words, not including the text of the poems, cover page, table of contents, or headings.

Extra Credit Opportunity (500 words)

You have the option to attend the Harn Museum exhibit *I, Too, Am America: Photographs of the Civil Rights Era* by Steve Schapiro, Gordon Parks, Bruce Davidson, which includes the film *James Baldwin: The Price of the Ticket* (on continuous loop in gallery). This exhibit opens November 6, 2018 and features photographs focusing on the Civil Rights era in the United States during the 1950s and 60s. The breadth of images on view captures anonymous heroism and everyday racism, as well as crucial iconic figures including James Baldwin and Malcolm X.

Your task, if you choose to accept it, is to visit the Harn Museum and take in the exhibit. Pick one photograph, or the Baldwin film, and perform a critical analysis or close reading of the image text. Use the skills and information you learned when we discussed ekphrasis to structure your brief essay. This is due on Canvas by Friday, November 16, 2018. This opportunity is worth up to 50 points. You must meet the minimum word requirement of 500 words to earn credit for this assignment.

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* We will only meet 14 times this semester. Each 50-minute segment counts as one class period. Missing one weekly three-hour class thereby equates to three absences. Repeated absences or tardiness may result in a lowered course grade or failure. You can miss up to six periods (two weeks of class meetings), after which you fail the class. Missing class does not excuse you of any due dates.
3. *Paper Format & Submission:* Your critical work and responses should be formatted in MLA style, using 12pt font, Times New Roman, font. Assignments will have individual deadlines, see schedule below.

- be submitted with 1" margins,
- be left justified (indentations are allowed)

- be titled
 - have your name, course number, instructor, and date
 - poems must adhere to the assignment. Only use rhyme schemes if required by the assignment.
 - poems should be single spaced and written in complete sentences.
4. *Late Papers/Assignments*: Late work will not be accepted. I will consider extenuating circumstances on a case by case basis, with at least one week's prior notice and documentation.
 5. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
 6. *Academic Honesty and Definition of Plagiarism*. Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
 7. 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 the instructor.
 8. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
 9. *Grade Appeals*. In 1000- and 2000-level courses, 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.
 10. *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>
 11. Students who face difficulties completing the course or who need counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
 12. There is something gratifying about the tactile nature of a printed text. As such, all workshop peer responses should be hard copies. Laptops, cell phones and other devices may be used to access Canvas and retrieve digital course materials. Digital incivility will result in the loss of this privilege. Digital incivility includes but is not limited to online browsing, shopping during class, etc.
 13. *UF's policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>
 14. *Policy on environmental sustainability*. Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

SYLLABUS | CLASS SCHEDULE

PLEASE NOTE: This schedule is subject to change. Should we need to meet remotely, due to weather, etc. I will assign work to be submitted and performed virtually through Canvas.

Wk	Day	Reading/Viewing Material	Due
1	R 8/23	Introduction; Syllabus and Expectation; Introduction to Poetry and Poetic Terms, How to Close Read. Angelou – “Still I Rise;” Collins - “Introduction to Poetry,” Hayden – “Those Winter Sundays” (Modern Sonnet) <i>Workshop sign-up</i> <i>In-class writing</i>	
2	R 8/30	Begin reading Trethewey - <i>Native Guard</i> Keats – “If by Dull Rhymes,” Frost – “Acquainted with the Night” PC (Poet’s Companion) Subjects for Writing , read pages 19-79 (much of this is exercises you may skip). Trethewey - <i>Congregation</i> (online resource, see https://southernspaces.org/2010/congregation) <i>Workshop sign-up</i> <i>In-class writing</i>	
3	R 9/6	M. Piercy – “Barbie Doll;” Frost – “The Road Not Taken” Trethewey - <i>Native Guard</i> PC – <i>Craft</i> , read pages 85-137 (ditto, lots of exercises, some of which we may do in class). Response to <i>Native Guard</i> and discussion. Workshop	Response Due Weds.
4	R9/13	Yeats – “Easter 1916,” “The Lake Isle of Innisfree;” Wordsworth – “Lines Composed a Few Miles Above Tintern Abbey” PC – <i>Craft</i> , read pages 138-192 (ditto). Heaney - <i>Death of a Naturalist</i> (Be prepared to discuss: "Digging", "Death of a Naturalist" and "Mid-Term Break"). Workshop Assign: Book Review and Book Report . <i>Book Report sign-up</i> Assign: Next week’s virtual class, the Harn Response , and discuss ekphrasis.	Response Due Weds.

Wk	Day	Reading/Viewing Material	Due
5	R 9/20	Virtual Class visit the Harn Museum exhibit “Portraits of Faces Places” Remote Activity/Response (two parts, see Canvas) Begin reading Heaney - <i>North</i> Ekphrastic poetry: W.H. Auden – “In the Musée des Beaux Arts;” Keats – “Ode On A Grecian Urn;” W. C. Williams - "Landscape with the Fall of Icarus;” R. Browning – “My Last Duchess” <i>Google Pieter Brueghel's painting Landscape with the Fall of Icarus</i>	Harn Activity/Response Due Sunday
6	R 9/27	Heaney – <i>North</i> (Specifically: “North,” “Bog Queen,” “The Grauballe Man,” and “Strange Fruit”).	Response

		<p>Frost – “Design;” Salter – “Welcome to Hiroshima;” Brooks – “To the Diaspora” Response this week: Compare Heaney’s <i>Naturalist</i> and <i>North</i>. Focus on the similarities and differences in these collections, noting artistic growth and voice. Choose one poem from each collection and use those as evidence to support your claims. Use proper MLA format. Order/Read/Checkout chosen text for Book Review. <i>Book Report sign-up</i></p>	Due Weds.
7	R 10/4	<p>PC – <i>The Writing Life</i>, read pages 195-223. McGough - “Here I Am;” MacLeish – “Ars Poetica” PC – <i>Repetition</i> and <i>More Repetition</i>, review pages 151-170. Thomas – “Do not go gently into that good night;” Roethke – “The Waking;” Bishop – “One Art;” Auden – “If I Could Tell You” Bishop – “Sestina,” Pound – “Sestina: Altaforte;” Ashbery – “Farm Implements and Rutabagas in a Landscape” R. Mann – “Pantoum,” C. Kizer – “Parent’s Pantoum” Begin Reading Engle – <i>Enchanted Air</i> Workshop Prompt: Choose one of these repeating forms (Villanelle, Pantoum, Sestina) and construct your own poem for workshop.</p>	Response Due Weds.
8	R 10/11	<p>Engle – <i>Enchanted Air</i> Mora - “La Migra,” Williams – “This is Just to Say” <i>In-class writing</i> Workshop (see prompt 10/4)</p>	Response Due Weds.

Wk	Day	Reading/Viewing Material	Due
9	R 10/18	<p>D. Livesay – “Other;” Rich – “Diving into The Wreck;” A. Lorde – “Hanging Fire” <i>In-class writing</i> Engle – <i>Enchanted Air</i> Agosin – <i>Secrets in the Sand (TBD)</i> Workshop</p>	Response Due Weds.
10	R 10/25	<p>Shakur – <i>The Rose That Grew from Concrete</i> Hughes – “Harlem;” “I, too;” “The Negro Speaks of Rivers” G. Brooks – “We Real Cool;” “Of Robert Frost;” “The Bean Eaters;” “Gay Chaps the Bar” Hughes - “The Negro Artist and the Racial Mountain” Workshop</p>	Response Due Weds. Book Review Due Friday.
11	R 11/1	<p>Eliot – “The Love Song of J. Alfred Prufrock;” Atwood – “Siren Song” Workshop</p>	Response Due Weds.
12	R 11/8	<p>Rash – <i>Raising the Dead</i></p>	Response

		Community and Mentorship: Rash, Heaney, and Trethewey W. Stevens – “Anecdote of the Jar;” Hughes – “Theme for English B” Book Reports Workshop	Due Weds.
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Wk	Day	Reading/Viewing Material	Due
13	R 11/15	e.e. cummings – “somewhere I have traveled, gladly beyond” Workshop Book Reports Assign: Final Portfolio and Reflection Paper.	Response Due Weds. EX Credit Due Fri.
14	R 11/22	THANKSGIVING HOLIDAY. No class.	
15	R 11/29	LAST CLASS MEETING. Moore – “Observations” Workshop Book Reports <i>In-class exercise:</i> Favorite lines I written or read this semester	
16	R 12/6	READING DAYS. No final exam. Portfolio due Tuesday, 12/11 BY 11:59PM.	Portfolio due Tues.

Grading Rubric:

Your poetry portfolio will be graded holistically.

Critical works will be considered based on the following criteria:

"A"- Exceptional work that demonstrates a clear understanding of critical concepts, creatively addresses the subject matter, and exceeds the expectations of critical analysis. A paper with this grade will be free of grammatical errors.

"B"- A paper which has met the standards of the assignment at a high-quality level. This assignment may need revision but is organized in a logical way and avoids fallacies or mistakes in critical analysis. A paper with this grade may contain grammatical errors but will be readable.

"C"- A paper that does what was required, but no more. This assignment may require significant revision to more thoroughly examine critical elements, or it may need reorganization. A paper with this grade will generally contain a few grammatical errors but will still be readable.

"D"- This paper does not adequately fulfill the assignment to a satisfactory degree. One portion of an assignment may not have been touched upon or there may be a misused critical element. Papers with this grade tend to be disorganized and contain many grammatical errors.

"E"- This paper does not address the assignment prompt or is unreadable or incomplete.

Late work or work that does not meet the minimum word count will receive a “zero.”