

# CRW 1301: BEGINNING POETRY WRITING

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## COURSE DESCRIPTION

CRW 1301 is a beginning poetry course that emphasizes reading, writing, and criticizing poetry. This seminar operates on the philosophy that you must become a skilled, critical reader of poetry to become a skilled poet. Our discussions will employ the vocabulary and considerations specific to writing poetry. Learning this vocabulary will allow you to effectively articulate your praise and criticism. You'll need this skill in the second half of the course, where, in addition to studying published poems, you'll be workshopping the poems of your peers and writing poems yourself.

## STATEMENT OF OBJECTIVES

The student learning outcomes for this course are as detailed in the Undergraduate Catalog at <http://www.registrar.ufl.edu/catalog/policies/advisinggened.html#requirements>.

## REQUIRED TEXTS

*An Introduction to Poetry*  
X. J. Kennedy & Dana Gioia  
13th edition

*Best American Poetry 2011*  
Kevin Young, Editor

## COURSE REQUIREMENTS

Poems (8 @ 25 points)	200	
Workshop attendance	100	
Final Portfolio	100	
Intro to Final Portfolio	150	[1,500 words]
Recitation #1	25	
Memorized Recitation	50	
Quizzes	50	
Close analysis paper #1	75	[1,000 words]
Close analysis paper #2	100	[1,500 words]
Close analysis paper #3	150	[2,000 words]

Total points: 1,000 [6,000 words]

## Assignments

**Poems (25 points each x 8 = 200 points) / Workshop (20 points each x 5 = 100 points)**

You will turn in eight poems that respond to the assigned prompts. The first two will be for me only; poems three through eight will be eligible for workshop.

Workshop Procedure: Turn your poem in to E-Learning as a .doc/.docx or .rtf attachment before class on the date that it is due and bring **19 copies** to class. I will read all the poems and randomly select half of them to workshop the following week. (Each student's work will be workshopped three to four times throughout the semester.) I will email the names of the students whose poems will be workshopped by the end of the day on Friday. Please read each poem carefully (at least two times), and mark up the copies with feedback. Prepare at least **TWO POSITIVE** and **TWO CRITICAL** comments for each poem, and be prepared to share them during workshop. Bring the copies to class on the day of workshop. At the end of class, you will return the poems to the poets who wrote them.

### Requirements:

1. To receive credit, poems must:
  - a. have 1" margins (and no double-spacing)
  - b. be left-justified (not center- or right-, although indentation and other variations in form are allowed)
  - c. be written in Times New Roman font, size 12
  - d. have a title
  - e. have your name and the assignment number at the top of the page.
2. Poems must respond to the assignment given. **No end-rhyming** unless the prompt says it's OK.
3. Poems must be written in complete sentences (if you eliminated the line breaks, the text would read coherently and be grammatically correct). No fragments are allowed.

### Receiving points for workshops:

Students are responsible for reading the poems to be workshopped, writing comments on them, and bringing printed copies to class. Furthermore, students should be a vocal, but respectful, participant in workshops. Be specific with your comments, written and verbal, since greater detail will help the poet in question. (Note: There will be six workshops, and the lowest score will be dropped.)

### **Final Portfolio (100 points):**

Near the end of the semester, you will revise at least five poems, taking into account my feedback and the feedback of your peers, as well as your own vigorous reexamination of each poem. The portfolio will be graded as a whole based on the quality of your revisions and the scope of your improvement throughout the semester.

### **Introduction to Final Portfolio (1,500 words; 150 points):**

For the first part of this assignment (~500 words), you will reflect on your writing processes for the

poems you've written throughout the semester, you will discuss your methods of revision, and you will examine your own growth as a poet. For the second part, you will discuss how you approached the recitations, how you prepared (which can include writers you listened to), and how you think your recitations could have been improved upon (~500 words). Finally, you will examine your poems as a collected body of work and discuss themes, recurring images, and/or questions that arise from them being put into proximity. You could consider this portion your "artist statement" (~500 words). Make sure that all three sections added together total at least 1,500 words.

### **Recitation #1 (25 points):**

Students will recite a poem for the class. The writer must be "legit." Obviously, the writers we will have read in class would work. You may also refer to poets.org for more options. If the author of the poem is listed on this site, students do not need to approve the poem/author with me.

### **Memorized Recitation (50 points):**

For the second recitation, students will recite a memorized poem. The memorized poem must be at least 14 lines in length. Note: you may not recite only the first 14 lines of a longer poem. The memorized poem must be a complete poem. Again, refer to the poets we are studying or poets.org.

### **Quizzes (50 points):**

There will be unannounced quizzes over the assigned reading and over literary devices. Quizzes and graded in-class activities cannot be made up in the case of absence.

### **Close Analysis Papers**

**(#1 = 1,000 words/75 points; #2 = 1,500 words/100 points; #3 = 2,000 words/150 points):**

In order to actively engage with the readings, students will write three response papers, each paper responding to one or more of the assigned poems that week. The first response will take the form of a close reading, analyzing the poem based on its formal, sonic, rhetorical, and figurative qualities. The second and third responses will also consider these qualities, but will use two or three poems to compare/contrast. Students will use concrete evidence from the poem to argue a specific and precisely articulated point, which they will lay out in the thesis statement.

Close readings train students in the active reading of poems in order to better recognize effective writing practices that students can use in their own poetry, to practice constructing an argument and supporting it with literary evidence, and to grapple with a poem's ambiguities in order to arrive at a personal and unique interpretation of the work.

### **Grading Scale**

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

## Course Policies and Procedures

### ***Attendance and Participation***

You are allowed two absences. A third absence will lower your grade by an entire letter. If you accumulate four absences, you will fail the course. Though some absences are excused if the student provides documentation for a university-sponsored event (athletics, theater, music, field trip, religious holidays), if you know you will be missing any “excused” days, you should use these as your two allotted absences.

If you are absent, it is still your responsibility to make yourself aware of all due dates. You are still responsible for turning assignments in on time. You are also responsible for getting in touch with a classmate to find out what you missed in class. Save your absences for when you’re really ill. It is your responsibility to keep track of your absences.

**TARDINESS:** If you are more than 10 minutes late, you will be marked absent. Being tardy two times will equal one absence. Please do not come late to class; arriving late disrupts the entire class and is disrespectful to your peers and the instructor.

### ***Academic Honesty***

As a University of Florida student, your performance is governed by the UF Student Honor Code, (<http://www.registrar.ufl.edu/catalog/policies/students.html>). The Honor Code requires Florida students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation, all defined in detail at the above site.

### ***Plagiarism***

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. A student shall not represent as the student’s own work all or any portion of the work of another. Plagiarism includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

(University of Florida, Student Honor Code, 8 July 2011)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code. The University Writing Program takes plagiarism very seriously, and treats instances of plagiarism as dishonesty and as a failure to comply with the scholarly requirements of this course. You commit plagiarism when you present the ideas or words of someone else as your own.

**Important tip:** There should never be a time when you copy and paste something from the Internet and don't provide the exact location and citation information for the source.

If a student plagiarizes all or any part of any assignment, he or she will be awarded a failing grade on the assignment. Additionally, University policy suggests that, as a MINIMUM, instructors should impose a course grade penalty and report any incident of academic dishonesty to the Office of the Dean of Students. Each student's work may be tested for its originality against a wide variety of databases by anti-plagiarism sites to which the University subscribes, and negative reports from such sites may constitute PROOF of plagiarism. Other forms of academic dishonesty will also result in a failing grade on the assignment as a minimum penalty. Examples include cheating on a quiz or citing phony sources or quotations to include in your assignments.

### **Statement of Composition (C) Credit and Humanities (H) Credit**

This course can satisfy the UF General Education requirement for Composition.

This course can satisfy the General Education requirement for Composition or Humanities. For more information, see:

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

### **\*Guidelines for University of Florida Writing Requirement\***

"To graduate, you must complete courses that involve substantial writing for a total of 24,000 words. [...] The writing will be evaluated on content, organization and coherence, argument and support, style and mechanics. Evaluations will be on individual work and the evaluated work will be returned to you before the last day of class."

"Writing course grades have two components. Professors will indicate whether or not you met the writing requirement and will assign a course grade. Therefore, to receive writing credit you must receive a minimum grade of C (2.0) and satisfactory completion of the writing component. It is possible not to meet the writing requirement and still earn a satisfactory grade, so you should review your degree audit after receiving your grade to verify receipt of credit for the writing component. All courses that require writing will not necessarily count toward the writing requirement. In writing requirement courses, students will be evaluated as described above."

**CRW 1301 requires a total of 6,000 words toward this requirement. The 6,000 words will come from these assignments: Intro to Final Portfolio [1,500 words], Close analysis paper #1[1,000 words], Close analysis paper #2 [1,500 words], Close analysis paper #3 [2,000 words].**

For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/writing-and-math-requirement.aspx>

## **Assessment Rubric**

### ***Classroom Disruptions***

Much of this class is as discussion-based, so it is vital that we always respect each other's views. Students are required to turn cell phones and pagers off. Ringing phones and text messaging is a disruption of the class, which may result in your being asked to leave the classroom and being counted absent. If you have a personal emergency and must keep your phone on one day, please discuss it with the instructor before class.

### ***Late Work***

Students are responsible for submitting assignments by their due dates. **Papers are due at the beginning of class on the assigned date.** Late papers will not be accepted.

### ***Readings***

Reading assignments typically appear in the syllabus on the date on which they are due. Students should have completed these readings before coming to class that day.

### ***Conferences***

Students are encouraged to use the instructor's office hours if there are questions about progress in the course, work underway, or any other course-related concerns. If there is a conflict with the posted office hours, please contact the instructor to schedule a better time. Having conferences on assignments is frequently the best way to improve the quality of final drafts.

### ***Students with Disabilities***

The University of Florida complies with the Americans with Disabilities Act. Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

## **Statement on Harassment**

UF provides an educational and working environment for its students, faculty, and staff that is free from gender discrimination and sexual harassment. For more about UF policies regarding harassment, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>

## **TENTATIVE SCHEDULE**

**Week 1 (8/27)** Introduction

**Week 2 (9/3)** Chapter 1-3 & 18, Reading a Poem, Voice, Words, What is a Poem—Poetry

**Week 3 (9/10)** Chapter 4&5, Saying and Suggesting, Imagery—Poetry

Poem 1 Due

**Week 4 (9/17)** Chapter 6&12, Figure of Speech and Symbol—Poetry

Poem 2 Due

**\*Rough draft of Close Analysis due (bring a paper copy to peer review in class)**

**Week 5 (9/24)** Chapter 7&8, Song, Sound—Poetry

**Close Analysis #1 Due on Sakai**

**Week 6 (10/1)** Chapter 9&10, Closed Form and Rhythm—P

Poem 4 Due

**Recitation #1**

**Week 7 (10/8)** Chapter 17, Recognizing Excellence—P

Poem 5 Due

**Rough Draft of Close Analysis #2 due (peer review in class)**

**Week 8 (10/15)** Chapter 11, Open Form—P

Workshop

Poem 6 Due

**Close Analysis #2 Due on Sakai**

**Week 9 (10/22)** TBD

**Week 10 (10/29)** Chapter 13&14, Myth and Narrative, Identity—P

Poem 7 Due

**Week 11 (11/5)** Chapter 19, Dickinson and Hughes—P

**Rough Draft of Close Analysis #3 due (peer review in class)**

**Week 12 (11/12)** Readings TBD

Poem 8 Due

**Week 13 (11/19)** Readings TBD;

Poem 9 Due

**Memorized Recitation**

**Week 14 (11/26)** No class

**Week 15 (12/3)**

Conferences