

Poetry Writing 2300, Class #13132

Instructor Name: Sonnet Graham

Course meeting times & locations: R | Period 9 - 11 (4:05 PM - 7:05 PM), TUR 2353

Office Location and Hours: Turlington, 4415, Tuesdays 10:30a.m.-12:30p.m.

Course website: Canvas

Instructor Email: srgraham@ufl.edu

Course Description:

To Posterity

When books have all seized up like the books in graveyards
And reading and even speaking have been replaced
By other, less difficult, media, we wonder if you
Will find in flowers and fruit the same colour and taste
They held for us for whom they were framed in words,
And will your grass be green, your sky be blue,
Or will your birds always be wingless birds?

-Louis MacNeice

Prepare to enjoy the delicious difficulty of flowers, fruits, and birds (among other things). Bring your own obsessions and be ready to read a lot--and work rather more than you'd expect.

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 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:

I recommend purchasing **used** books to save \$\$\$. Norton selections will be supplemented by additional poems posted on Canvas that should be printed and brought to class at the time of discussion.

Norton Anthology of Poetry, 5th (full) edition - ed. Margaret Ferguson, etc
The Essential Etheridge Knight - Etheridge Knight
Self-Portrait in a Convex Mirror - John Ashbery
Shouting At No One - Lawrence Joseph
Selected Poems - Michael Hofmann

Suggested Texts:

The Essential Haiku - trans. Robert Hass
The Collected Poems - Sylvia Plath

Assignments (see below for Grading Rubric):

Participation

Being prepared for this course means not only doing the reading and writing, but also participating in discussion and engaging in class. You should bring the required reading to class every day. On workshop days, I expect you to come to class having read each piece carefully at least once. You should make notes on the poem itself and also formulate a response wherein you note the piece's strengths and weaknesses, as well as providing ideas for the next draft. This can be written directly on your peer's poem or typed on a separate page. You should complete this before class begins. Please do not do this in a rush during class, right in front of the person who worked hard on the poem. You should be honest, constructive, and encouraging. **The Golden Rule of Workshop** is to critique others as you would like to be critiqued. The participation of those who fail to respect their peers' thoughts and feelings will be graded accordingly.

Class Presentations

Each student will (in a pair or individually) create a presentation based on the week's readings and lead a discussion on the material. Responses should be no longer than ten minutes.

9 Workshop Poems

These poems will be responses to a prompt given in class. Your poems must be submitted as single-spaced, left-aligned, Times New Roman 12pt font and include a title as well as your name. **Poems must employ correct spelling and grammar.** Do not write these poems five minutes

before class. Do not be late to class because you are printing poems. Poems are graded on prompt compliance and grammar.

Poem Submission

You'll submit one of your final poems for consideration at UF's Tea or a literary magazine.

Author Reading (approximately 500 words)

You will attend and write a short critical response to a local reading either in town or on-campus. I will provide you with acceptable reading possibilities throughout the semester, or you may email me about an event that you feel should qualify for the project.

Literary Critical Responses (500 words each)

We will have eleven responses that correspond to the reading (you do not have to turn in a response if you are presenting). *You may choose which weeks to submit a critical response, but you must complete eleven over the course of the semester; please plan accordingly.* "Critical response" means the entry should be written with an appropriate, scholarly tone and include evidence from the text (quoted) to support your ideas and arguments. The response should not simply say "I liked this poem" or "The poet did a good job." Go deeper than that. You can take whatever approach you like on this. For instance, if you are really interested in metaphor, that could be what you discuss in every entry, although I recommend variety (the spice of life!). I am giving you freedom in your approach so you can find an angle that genuinely interests you. The entries will be evaluated based on the following criteria: demonstrated reading of the works, critical thinking, depth of analysis, use of textual evidence, and engagement with the discussion of craft. Your analytical and critical skills are expected to improve over the course of the semester. You will upload responses to Canvas before the class it is due. This and the Author Reading Response will satisfy the 6,000 word requirement.

Homework

During weeks of lighter reading or those in which you do not complete a response, you may be required to engage with poetry through other media, such as listening to a podcast, attending a musical performance, or practicing revision with a classmate. These assignments will not be onerous but will require you to budget time they way you would for writing a response.

Daily Poem Journal

Later in the semester, you'll keep a poem journal for one week, with one entry per day. This is to assist you in developing a writing practice rather than waiting for inspiration to strike. This will be graded separately from your workshop poems/final chapbook.

Dead Poet Slam

Memorizing poems is one of the best way to learn the rhythm and meter of a poem, and poems are frequently meant to be spoken. Each of you will perform a poem from an established (dead) poet before the class. Friends/roomies/lovers are welcome to join. This is not graded on an "A for effort" mentality. Your performance will be graded on fluency of delivery and embodiment of the material in question. You'll come to understand what I mean by this through weekly

poetry recordings we'll take with our readings. We will work as a class to match the right voice to the right poem.

Final Chapbook

This will include all original drafts of the poems you'll be writing throughout the semester, as well as at least seven revised, "finished" poems. Your chapbook will also include a cover, introduction written by a classmate, interview of the author by a classmate, and a letter to a current (living) poet whose work you admire.

Course Policies:

1. You must complete all assignments to receive credit for this course.
2. **Attendance:** You are allowed one absence without explanation. A second absence requires a doctor's note. A third absence will result in a failing grade for this class. Only those absences involving university-sponsored events, such as athletics and band, and religious holidays, are exempted from this policy. If you have documented extenuating circumstances, such as illness or family emergency, please reach out to me; I will handle such situations on a case-by-case basis. Three tardies (arriving more than five minutes late, or leaving class early) equals one absence. I keep track of these things. <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>
3. **Paper Format & Submission:** Each assignment must be submitted in 12-point, Times New Roman typeface. Pages must be numbered. One staple goes in the left-hand corner if you are submitting a hard copy. There must be a title. Formatting failures will result in a point deduction. Concerning submissions, all non-poetry assignments should be submitted electronically on Canvas. Some assignments will also be brought into class as hard copies. This will not be a mystery. I will remind you throughout the semester how/when things should be submitted. The schedule will also serve as a guide.
4. **Late Papers/Assignments:** Late assignments will not be accepted. If for any reason you need an extension, you must approach me at least 24 hours before the deadline.
5. **Paper/Poem 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 at the beginning of the semester.
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 are in need of 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. **Classroom behavior and etiquette:** Behave in a respectful manner in class. If you do not, you will be asked to leave. As far as email goes, remember to include a greeting, complete sentences, and have an appropriate signature. Please do not send me frantic emails late at night and expect me to answer. I try to respond to email within 24 hours during business days. Like you, I am not checking my email at 10a.m. on Saturday mornings. Also, please **check your Canvas email regularly**. This is how I will communicate with you to send announcements, changes of readings, cancelled 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-equitydiversity/resources/harassment/>

Week One—Introduction

Exploring the Norton

Week Two—Image

Dickinson

Basho

Issa

Week Three—Metaphor

Marianne Moore

Week Four—Metonymy

Langston Hughes

Michael Hofmann

- wkshp #1

Week Five—Punctuation & The Sentence

Lawrence Joseph

- wkshp #2

Week Six—The Line

Sylvia Plath

- wkshp #3

Week Seven—Rhyme

Etheridge Knight

- wkshp #4

Week Eight—Narrative

Film Screening

- poem-a-day journal due

SPRING BREAK

Week Nine—Tone, Voice, & Perspective

Frank O'Hara

- wkshp #5

Week Ten—Revision

Kenneth Koch

Elizabeth Bishop

- wkshp #6

Week Eleven—Meter

@the Orchestra/Ballet

Alfred Tennyson

- wkshp #7

Week Twelve—Ekphrastic

John Ashbery

- wkshp #8

Week Thirteen—Ekphrastic, again

@the Harn

- 4/11/18: Last day to submit proof of Journal Submission, Author Reading Response
- wkshp #9

Week Fourteen—Dead Poets Slam

(this may move to an earlier date, but it will definitely remain AFTER spring break), Chapbook Readings

- Final Chapbook Due

Grading & Rubric for Responses:

CONTENT: Ideas and analyses should be complex and critical. Papers should offer personal, fresh insights into the material. Go beyond surface matter!

ORGANIZATION AND COHERENCE: Use an orderly structure that facilitates reading, sustaining the reader's interest through effective paragraph development and use of proper transitions, presenting a logical flow of ideas.

RISK-TAKING: You must deal with the material in creative and challenging ways, developing main points based on self-initiated criteria independent of my class discussion comments, and avoiding summary unless necessary.

EVIDENCE: You must support your ideas with actual examples from the text, and use relevant details from stories that explain and support your main ideas. Try to use quotations from stories that support your points (one or two lines will do—you will be marked down for excessive use of quotations).

DEVELOPMENT: Analyze evidence in a way that supports your claims and overall thesis, including identifying literary devices/figures of speech and explaining how they contribute to the meaning of the text. AVOID SUMMARY.

MECHANICS: Spelling, grammar, punctuation must be correct. Papers must show careful proofreading, subject-verb agreement, no run-on sentences or sentence fragments, clear pronoun usage.

Point Breakdown:

Participation (in-class work and workshops)	105
Presentation	50
Workshop Poems (9 @ 10 per)	90
Tea/Journal Submission	20
Weekly Critical Response (11 @ 25 per)	275
Homework	100
Author Reading Response	50
Poem-A-Day Journal	40
DPS	40
Final Chapbook	230

Total 1,000

A: 94-100

A-: 90-93

B+: 87-89

B: 84-86

B-: 80-83

C+: 77-79

C: 73-76

C-: 70-72

D+: 67-69

D: 63-66

D-: 60-62

E: 0-59