

CRW 2300, Section 1658: Poetry Writing  
T, 10-E1 / CBD 210  
Instructor: Sam Grenrock  
Office Hours: TBD  
Email: grenrosa@ufl.edu

## COURSE DESCRIPTION AND GOALS

This course is an introduction to the reading and writing of poetry. The first part of the course will focus just on the reading aspect, and students will be assigned writing assignments in which they will analyze how a poem and its author work with a particular poetic concept or technique. The second half of the course will focus on the writing of poetry, though some readings will still be required. Students will be assigned weekly writing prompts. Students are expected to come to class prepared to discuss the assigned readings and the poems submitted by their classmates. In both parts of the course, participation will be crucial to the success of the class and to the student's individual performance. This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog.<sup>1</sup>

## TEXTS

### **Required:**

X.J. Kennedy and Dana Gioia, *An Introduction to Poetry*  
Kim Addonizio and Dorianne Laux, *The Poet's Companion: A Guide to the Pleasures of Writing Poetry*

### **Recommended:**

William Strunk Jr. and E.B. White, *The Elements of Style*

\*Additional reading materials will be supplied by the instructor in PDF form. Students are expected to bring hard copy versions of these readings to class the day the readings are to be discussed.

## ASSIGNMENTS, POINTS, & GRADING

### **Introductory Essay** (300 words)

Students will write a paper introducing themselves to the instructor. The paper will include: 1) the student's year in school, major, and extracurricular interests, 2) why the student is taking the class, 3) what experience, if any, the student has had with reading and writing poetry, 4) what the student hopes to get out of this class.

### **Short Papers** (3 papers, 1200 words each)

During the first half of the semester, short papers will be assigned on topics discussed in class. These mini essays are meant to help students practice making an argument about a particular feature of an assigned poem. These papers must include a direct response to the prompt in the

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<sup>1</sup> For more information, see <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx#learning>

form of an explicit thesis statement. They must also include supporting quotes and details from the poem, linking this supporting evidence back to the thesis. Papers must employ correct grammar and punctuation, topic sentences, coherent paragraphs, and a clear overall structure.

### ***Final Paper*** (2100 words)

The final paper will have the same requirements as the mini paper, though they will make longer, more complex arguments about two assigned poems and a variety of poetic features pertaining to those poems.

### ***Poems***

In the last eight weeks of class, poetry prompts will be assigned each week and students will write poems in response to those prompts. These prompts will help students practice the techniques and forms taught in the first eight weeks of the course. Poems will be evaluated in terms of how well they execute the tasks set out in the prompts as well as the holistic creative and aesthetic quality of the poems themselves.

### ***Quizzes***

During the first half of the semester, students will complete weekly in-class reading quizzes.

### ***Writing Assignment Help***

Students are encouraged to seek extra help with Writing Studio tutors in the University Writing Program office (Tigert 302). Go to <http://writing.ufl.edu/writing-center/hours-and-location/> for information on hours and appointments.

### ***Participation***

#### *Class Discussion*

Students are expected to come to class prepared to discuss the day's assigned reading. Preparation entails that the student has thoroughly read the assigned poems and/or chapters and is ready to share his or her thoughts or reactions with the class. For workshop days, students are expected to come prepared to discuss their peers' work in terms of its strengths and weaknesses, as well as how it could be further developed or improved.

#### *Memorization Challenge*

At the beginning of the semester, students will sign up for times during which they will recite a poem from memory to the class. The memorized poem must come from one of our textbooks or other assigned readings. The poem must be at least fourteen lines in length; if you wish to memorize a poem whose lines are on average only two or three words long and yet is at least fourteen lines long, please see me for approval. The purpose of this challenge is to allow students to wallow in a poem, to internalize its language and rhythm in the hope that the features of the poem will influence the student's own writing.

### ***Point Values***

<i>Assignment</i>	<i>Points</i>
Introductory Essay (300 words)	25
Short Papers (1200 words) x 3	300 (100 points each)
Final Paper (2100 words)	175

Poems x 8	400 (50 points each)
Quizzes	50
Participation	50
<b>Total</b>	<b>1000</b>

**Grading Scale**

Course Grade	Point Range	Course Grade	Point Range
A	930-1000	C	730-769
A-	900-929	C-	700-729
B+	870-899	D+	670-669
B	830-869	D	630-669
B-	800-829	D-	600-629
C+	770-799	E	0-599

**Rubric (Papers)**

Criteria	Satisfactory	Unsatisfactory	1	2	3	4	5
Thesis Statement	The thesis statement is clear, direct, and detailed. It gives the reader a preview of the argument to come and appears at the end of the introduction.	The thesis statement is vague and/or makes generalizations. It does not indicate what the reader can expect from the argument. Papers lacking an identifiable thesis statement also fall into this category.					
Responding to the Prompt	The paper thoroughly fulfills all the assignment's requirements in terms of content and structure. The paper approaches its topic in an unfamiliar way and makes a novel argument.	The paper does not fulfill some or all the assignment's requirements in terms of content and structure. The paper approaches its topic in a familiar way and makes cliché arguments.					
Evidence and Reasoning	The paper's ideas are strongly supported with specific, detailed evidence. The paper also explains how the evidence supports the paper's argument.	The paper makes weak generalizations, providing little or no support, as in summaries or anecdotes that fail to provide critical analysis.					
Organization and Coherence	Paragraphs exhibit identifiable structure with transitions, topic sentences, and ties back to the thesis.	Paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.					

Grammar, Mechanics, and Concision	The paper features correct or error-free presentation of ideas. The writing is concise and its meaning clear. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	The paper is so wordy and/or contains so many mechanical or grammatical errors that the reader struggles or fails to understand the writer's meaning.					
Final Grade:							

**Rubric (Poems)**

Criteria	Satisfactory	Unsatisfactory	1	2	3	4	5
Title	The title uses specific language and stands in an interesting relationship to the poem.	The title merely describes the poem, is highly vague, or there is no title at all					
Responding to the Prompt	The poem fulfills all the prompt's requirements in terms of content and structure.	The poem does not fulfill some or all the prompt's requirements in terms of content and structure.					
Use of Poetic Techniques	The poem uses a variety of poetic techniques, employs detailed and specific language, and experiments with style, aesthetic, and content.	The poem uses few or no poetic techniques, employs vague and general language, and takes no risks with style, aesthetic, and content.					
Organization and Coherence	The poem exhibits a clear organizing principle in terms of line-lengths, line-breaks, sounds, rhythm, and stanza structure. All the poetic elements cohere into a complete whole.	The poem's structure feels haphazard. Line-lengths, line-breaks, sound, rhythm, and/or stanza structure do not serve any representational significance. The poem feels incomplete.					
Grammar and Mechanics	The poem uses standard grammar and mechanics.	The poem contains so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.					
Final Grade:							

**General Grading Rubric**

**A**

This essay is excellent. This essay presents a strong, well-structured, logical and engaging argument that is thoroughly supported by specific, thoughtful details and examples. This essay is free of

grammatical mistakes and misspellings. In this essay, the author shows a deep engagement with the subject matter and supports claims with detailed evidence and reasoning.

**B**

This essay is good. This essay makes an argument that is supported by details and examples. This essay contains few, if any, grammatical and spelling errors. In this essay the author engages with the topic and supports claims with relevant evidence and reasoning.

**C**

This essay is average. This essay makes a claim (in other words, it has a thesis), but this essay does not support the claim with details or examples or fully elaborate on this claim.

This essay may contain a significant number of spelling and grammatical mistakes. The structure of this argument may interfere with the effectiveness of the claim.

**D**

This essay is below average. This essay does not make an argument. This essay may contain a significant number of spelling and grammatical mistakes that interfere with the author's meaning.

**E**

This essay is poor. It fails to make an argument. It does not address the assignment for the essay. This essay contains a significant number of spelling and grammatical mistakes. This essay contains significant structural issues that interfere with a reader's comprehension.

**ABSENCE AND TARDINESS POLICIES**

Given that this class is based in participation and class discussion and that we will only be meeting once a week, it is imperative that you come to every class or risk missing out on important information and insight. **If a student is absent for more than two class sessions he or she will fail the course.** Absences due to participation in university athletics and/or religious holidays are excused. Absences due to extenuating circumstances (e.g. bus breakdown, illness, family emergency, etc.), if documented by the appropriate authority, (e.g. a doctor's note) will be excused at the instructor's discretion. Students excused from an absence are not excused from the work assigned for a class session; each student must arrange with the instructor for make-ups. Tardiness is not acceptable unless due to extenuated circumstances with proper documentation.

**FINAL GRADE APPEALS**

Students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant.

**COMPOSITION CREDIT**

This course can satisfy the UF General Education requirement for Composition. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

**STATEMENT OF WRITING REQUIREMENT**

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>  
 Note: poems DO NOT count towards the 6000; only papers count.

#### STATEMENT ON STUDENTS WITH DISABILITIES

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: <http://www.dso.ufl.edu/drc/>

#### STATEMENT ON HARASSMENT

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>

#### STATEMENT ON ACADEMIC DISHONESTY

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

<b>Week/Date</b>	<b>Readings/Assignments Due</b>	<b>Class Agenda</b>
1 / 8.26		<ul style="list-style-type: none"> <li>• Syllabus and Introductions</li> </ul>
2 / 9.2	<ul style="list-style-type: none"> <li>• KG1: Reading a Poem (paraphrase, lyric &amp; narrative poetry)</li> <li>• KG2: Listening to a Voice</li> <li>• “My Mistress’s Eyes” (458) and “Monologue for an Onion” (28)</li> <li>• Introductory Essay: Introduce Yourself as Poet (or not) (300 words)</li> </ul>	<ul style="list-style-type: none"> <li>• Sign up for recitations</li> <li>• Discuss KG1 &amp; KG2</li> <li>• “My Mistress’s Eyes” (458) and “Monologue for an Onion” (28)</li> <li>• Short Paper #1 instructions</li> </ul>
3 / 9.9	<ul style="list-style-type: none"> <li>• Short Paper #1</li> <li>• KG3: Words</li> <li>• KG4: Saying and Suggesting</li> <li>• “When at a Certain Party in NYC” (on Sakai)</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss KG3 &amp; KG4</li> <li>• “When at a Certain Party in NYC” (on Sakai)</li> <li>• Short Paper #2 Instructions</li> </ul>
4 / 9.16	<ul style="list-style-type: none"> <li>• KG5: Imagery</li> <li>• “The Winter Evening Settles down,” “Root Cellar” (86), “The Fish” (87)</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss KG5</li> <li>• “The Winter Evening Settles down,” “Root Cellar” (86), “The Fish” (87)</li> </ul>

Week/Date	Readings/Assignments Due	Class Agenda
5 / 9.23	<ul style="list-style-type: none"> <li>• Short Paper #2</li> <li>• KG6: Figures of Speech</li> <li>• “The Skunk” and “Pears” (on Sakai)</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss KG6</li> <li>• Activity: “The Skunk” (on Sakai)</li> <li>• Short Paper #3 Instructions</li> </ul>
6 / 9.30	<ul style="list-style-type: none"> <li>• KG8: Sound</li> <li>• KG9: Rhythm</li> <li>• “Leda and the Swan” (155) and “On First Looking into Chapman’s Homer” (on Sakai)</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss KG8 &amp; KG9</li> <li>• “Leda and the Swan” (155) and “On First Looking into Chapman’s Homer” (on Sakai)</li> </ul>
7 / 10.7	<ul style="list-style-type: none"> <li>• Short Paper #3</li> <li>• Mark Doty, <i>The Art of Description</i>, p. 13-44</li> <li>• “The Moon and the Yew Tree” (on Sakai)</li> </ul>	<ul style="list-style-type: none"> <li>• Writing Exercise #1</li> <li>• Discuss <i>The Art of Description</i></li> <li>• “The Moon and the Yew Tree” (on Sakai)</li> <li>• Poem #1 Prompt and Instructions</li> </ul>
8 / 10.14	<ul style="list-style-type: none"> <li>• Poem #1</li> <li>• <i>PC</i>, “Writing and Knowing,” “The Family: Inspiration and Obstacle”</li> <li>• “The Dead” (<i>PC</i> 24) and “The Gift” (<i>PC</i> 33)</li> </ul>	<ul style="list-style-type: none"> <li>• Writing Exercise #2</li> <li>• Go over workshop policies</li> <li>• Discuss <i>PC</i> reading</li> <li>• Mock workshop exercise</li> <li>• Instructions for Final Paper</li> </ul>
9 / 10.21	<ul style="list-style-type: none"> <li>• Poem #2</li> <li>• “Butcher Shop” (458) and “Nineteen Thirty-Eight” (on Sakai)</li> </ul>	<ul style="list-style-type: none"> <li>• Writing Exercise #3</li> <li>• Workshop #1</li> </ul>
10 / 10.28	<ul style="list-style-type: none"> <li>• Poem #3</li> <li>• “Education of the Poet”</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss “The Education of the Poet”</li> <li>• Workshop #2</li> </ul>
11 / 11.4	<ul style="list-style-type: none"> <li>• Poem #4</li> <li>• <i>Proofs &amp; Theories</i>, “Disruption, Hesitation, Silence,” p. 73-85</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss “Disruption, Hesitation, Silence”</li> <li>• Writing Exercise #4</li> <li>• Workshop #3</li> </ul>
12 / 11.11	<ul style="list-style-type: none"> <li>• No Class</li> <li>• Poem #5</li> </ul>	
13 / 11.18	<ul style="list-style-type: none"> <li>• <i>PC</i>, “Voice and Style,” p. 115-128</li> <li>• “Sweat” (on Sakai)</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss “Voice and Style”</li> <li>• Writing Exercise #5</li> <li>• Workshop #4 &amp; #5</li> </ul>
14 / 11.25	<ul style="list-style-type: none"> <li>• Poem #6</li> <li>• “The Best American Poetry 1993: Introduction”</li> <li>• “The Last Wolf in Edmonson County” (on Sakai)</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss “The Best American Poetry 1993: Introduction”</li> <li>• Writing Exercise #6</li> <li>• Workshop #5</li> </ul>

Week/Date	Readings/Assignments Due	Class Agenda
15 / 12.2	<ul style="list-style-type: none"> <li>Poem #7</li> <li>"The Burial of the Dead" from "The Waste Land" (on Sakai)</li> <li>PC, "The Energy of Revision," p.186-192</li> <li>Rough draft of Final Paper</li> </ul>	<ul style="list-style-type: none"> <li>Discuss "The Energy of Revision"</li> <li>"The Waste Land" Drafts</li> <li>Writing Exercise #7</li> <li>Workshop #6</li> </ul>
16 / 12.9	<ul style="list-style-type: none"> <li>Poem #8</li> </ul>	<ul style="list-style-type: none"> <li>Writing Exercise #8</li> <li>Workshop #7</li> </ul>
16	<ul style="list-style-type: none"> <li>Final Draft of Final Paper</li> </ul>	<ul style="list-style-type: none"> <li>Conclusions</li> </ul>

### COURSE SCHEDULE

- KG# = Kennedy & Gioia, Chapter #
- PC = *The Poet's Companion*
- Readings and writing assignments should be done by the week under which they are noted