

CRW 2300: Intermediate Poetry Writing *or* Words Mean Things

Section 5546—Fall 2014
Wednesday, Periods 9-11, TUR 2342

Instructor: Sarah Grigg
Email: sarah.grigg@ufl.edu
Office: TUR 4339
Office Hours: Wednesdays Period 8 and by appointment

Course Description

CRW 2300 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. As such, 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 of works we read. You'll need this skill 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 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>.

Textbooks

The following texts are REQUIRED and available at the Reitz Union Bookstore:

- *Introduction to Poetry*, X.J. Kennedy & Dana Gioia
13th Edition, Longman, ISBN# 0321470346
- *A Poetry Handbook*, Mary Oliver
ISBN# 0156724006
- *Late Wife*, Claudia Emerson
ISBN# 0807130842

The following texts are RECOMMENDED, but not required:

- *The Elements of Style*, William Strunk, Jr. & E. B. White
4th Edition, ISBN# 7603200544

You will do a lot of printing for this class; every week you will need to bring your own copies of our workshop poems. Additionally, I will occasionally post PDF readings. **Please arrange to have consistent access to a printer and printing supplies.**

Course Requirements

Assignments

		<u>Points</u>
Creative Writing		Subtotal: 500 points
8 Poem Drafts		50 points each = 400
Final Portfolio with Revised Poems		100 points
Analytical Writing		Subtotal: 400 points
	Total: 6000 words	
Two Critical Poem Responses	500 words each	50 points each
Poetry in Pop Culture	1500 words	100 points
Anthology with Critical Introduction	1500-word intro	100 points
Book Review	1000 words	50 points
Introduction to Final Portfolio	1000 words	50 points
Participation		100 points
		TOTAL: 1000 points

Assignment Descriptions

Poems (8 x 50 points each = 400 total points):

You will write a total of eight poems based on specific tasks I will assign. The first two will be turned in only to me. Starting with Poem 3, we will workshop poems in class.

Requirements:

1. To receive credit, poems must be:
 - a. single spaced with 1" margins
 - b. left-justified (though indentation and other variations in form are allowed)
 - c. written in Times New Roman font, size 12
 - d. TITLED
 - e. headed by 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 requires it.
3. Poems must be written in complete sentences (if you eliminated the line breaks, the text would be coherent and grammatically correct).

Workshop Procedure:

Each week, bring enough copies of your poem for myself and each student in the class. I will read all the poems and 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 out a list of the selected poems to the class by the end of the day on Friday. Please **PRINT OUT** all poems to be workshopped, read each 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 with your signature.

Two Critical Poem Responses (500 words each, 50 points each)

We will complete this exercise twice during the semester. Using language from both class discussion and reading, conduct a short critical analysis of a poem (which I will select and assign). Consider both form and content, paying close attention to meter, diction, tone, imagery, line breaks—and most importantly, *why* those choices are effective (or ineffective!) in the overall structure and impact of the poem. Through the close reading of two poems, this assignment will give you the chance to produce original ideas about a piece, while allowing you to practice applying the analytical skills we've developed.

Poetry in Pop Culture (1500 words, 150 points)

Find an allusion to a poem in popular culture—movies, TV, music, art, video games, magazines, newspapers, etc. An easy example is Whitman's *O Captain! My Captain!* in the film *Dead Poets Society*. Examine the usage carefully: how was the poetry used in the scene/article/piece? Was it taken out of context? What does the quote reveal about the speaker or scene? How does the poem contribute to the overall effect of the piece? Next, analyze the original poem using skills we've learned throughout the semester. Consider such elements as tone, meter, form, line breaks, imagery, irony, and diction.

Poetry Anthology with Critical Introduction (1500 words, 100 points):

You will create your own anthology of contemporary poetry by selecting eight **published** poems by current poets that we have not examined in class. For this assignment, you will use only websites of reputable poetry journals—not blogs or personal websites—or you may take advantage of the magazine archives in Library West. If you are unsure if a poem counts, come ask me.

You will choose a theme to guide your selection process: a specific topic or event with global, political, economic, social, or environmental implications. For example, your theme might be (but is not restricted to) children, cooking, civil war, spelunking, women's rights, music, global warming, etc. Whatever you choose, you should find your topic interesting. You may not choose romantic love. Your introduction will explain the connective threads between the poems as well as your criteria in choosing them.

The goals of this assignment are to expand the breadth of voices in the poetry classroom, to give students the opportunity to investigate individual interests, to learn about criteria and evaluation arguments, and to promote critical thinking about the issue of what makes a poem "good" or worthy of inclusion in a certain category.

Book Review (1000 words, 50 points):

You will find and read a full-length book of poems by a single poet that has been released in the past five years and write a review of the work. For this assignment, we will practice not only reading poems closely, but also engaging our own critical opinions and examining the way poems work together to form a complete volume.

Final Portfolio with 1000 word-introduction (150 points):

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 (1000 words, 50 points): You will reflect on your writing processes for the poems you've written throughout the semester, you will discuss your revision tactics, and you will examine your own growth as a poet. You will also look at your poems as a collected body of work and examine any themes or questions that arise from them being put into proximity.

Participation (100 points):

Because this is a discussion- and workshop-based class, you are expected to be an active participant.

Reading Quizzes and Homework (50 points): Students are responsible for completing all assigned reading each week, as well as for reading the workshop poems and for writing comments on them. At several points during the semester, I will give unannounced reading and participation quizzes ranging from 5-15 points.

Quizzes cannot be made up. There will also be infrequent homework assignments, ranging in value from 5-15 points.

Class Discussion and Workshop Participation (50 points): To receive full participation points, you should speak up **at least once** during each class discussion. In workshops, you should be a vocal—but respectful—participant. If you do not participate, I will assume that you have not done the readings or you are not engaged with the course.

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	0.00	0-59%

Grading Criteria

All larger assignments will be graded on a point scale, with letter grade equivalents. However, the poem drafts will initially be graded on a check, check-plus, check-minus scale. At the end of the semester, you will receive an overall grade for all poem drafts (out of 400 points). The overall grade is based on how well the poems respond to the prompts, how well they show an understanding of poetic concepts learned in class, overall level of effort, and improvement over the course of the semester. If you'd like to discuss your progress at any point, please feel free to email me so that we can set up a time to meet. Refer to the table on the next page for an explanation of letter grades.

Warning: Grades are earned, not given. By definition, a C is *average* work; a B is *adequate*. If you want an A, you will need to demonstrate *exceptional* effort, participation, and improvement throughout the semester. I will readily reward hard work accordingly, but I do not tolerate whining about grades.

Grade	Essays	Poems
A	An “A” paper responds to the assignment prompt in full. It presents an original, specific, and clearly worded argument supported by sufficient evidence from authoritative sources. Writing style is engaging, clear, and concise, and the paper employs a logical organization. It is free from mechanical or formatting errors and cites sources using the proper citation format.	An “A” poem responds to the assignment prompt in full. It uses vivid and carefully considered language and follows an original and cohesive vision. It employs poetic techniques discussed in class to a constructive purpose. Its sentences make complete grammatical sense and it is free from mechanical or formatting errors.
B	A “B” paper responds to the assignment prompt. It presents an original argument, but ideas may need further development or clearer articulation. The argument is supported by evidence. Writing style is generally clear and organization is logical, but there is room for improvement. There are very few mechanical errors and sources are cited properly.	A “B” poem responds to the assignment prompt. It presents a unique vision, but ideas may need further development. It uses poetic techniques but could be doing more to bring craft and drama to the poem. Language used is effective but may need some refining. There are very few mechanical errors.
C	A “C” paper may not fully respond to the prompt. Argument is overly broad or in need of clarification and development. Some evidence is used to support the argument, but claims are not sufficiently defended. Writing style lacks clarity and organization is problematic. Several mechanical errors or incorrect citations.	A “C” poem may not fully respond to the prompt. Vision is disjointed or overly clichéd. Poetic techniques are not used to their fullest potential. Language seems hastily chosen or unoriginal. There are several mechanical errors.
D	A “D” paper does not fully respond to the assignment prompt. Argument is underdeveloped or nonexistent. Little or no evidence is used to support claims. Writing style and organization are unclear. Many mechanical errors or incorrect citations.	A “D” poem does not fully respond to the assignment prompt. Poem seems hastily written with little overall vision to hold it together, unoriginal word choices, and many mechanical errors. Poetic techniques are missing or misused.
E	An “E” paper fails to respond to the assignment prompt (<u>including papers that do not meet the minimum word requirement</u>). Papers that are late or plagiarized will also receive an “E.”	An “E” poem fails to respond to the assignment prompt. Poems that are late or plagiarized will also receive an “E.”

Course Policies and Procedures

Attendance and Tardiness

You are allowed two unexcused absences. A third absence will lower your grade by an entire letter. If you accumulate four unexcused absences, you will fail the course.

An absence will count as excused only if the student is participating in a university-sponsored event (athletics, theater, music, field trip, religious holidays) and provides documentation from an appropriate authority. Absences related to university-sponsored events must be discussed with me PRIOR to the date that will be missed.

I take roll at the beginning of class. If you enter class after roll has been called, you are late. Two tardies count as one absence. If you are more than 15 minutes late, you will be marked absent for the day. Tardiness will also lower your participation grade. If you are absent, it is still your responsibility to make yourself aware of all due dates and to submit the next week's assignments on time.

Classroom Etiquette

Absolutely no phones or laptops are allowed in class, unless we are discussing a reading that has been made available online. Keep all electronic devices in your bag. If I see you using one during class, I will mark you absent for the day without warning.

Falling asleep will not be tolerated. If you doze off, I will mark you absent for the day without warning.

Unfortunately, our class runs right through the dinner hours. As such, you may bring food that is not disruptive (in noise or odor). If you must bring chips/pretzels, nuts, fish, or anything in cellophane, save it for our 10-minute break, or do your best to eat before you come.

Submission Requirements

Assignments must be submitted by the correct time on the day assigned and in the specified format. Late assignments will be docked by one-half the earned letter grade for each day they are late. Minor assignments such as homework will not be accepted late. **IMPORTANT: Submissions on the E-Learning site will close 10 minutes before class starts to give students time to make it to class. You will not be able to submit your assignment after 3:55 p.m.**

Mode of Submission: All papers and poems will be submitted as MS Word (.doc/.docx) documents to E-Learning. Final drafts should be polished and presented in a professional manner. All papers and poems must be in 12-point Times New Roman font. Poems should be single-spaced and include your name, the date, and the assignment number. Essays must be double-spaced with 1-inch margins. Please use correct MLA formatting and citation style for critical writing.

Paper Maintenance Responsibilities

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for resubmission or a review of graded work, it is the student's responsibility to produce this material.

Conferences

I encourage you to stop by during my office hours if you have questions about your progress in the course, work we are doing, or if you have any other concerns. If you have another commitment during my office hours, please contact me and we can schedule a meeting. Conferences on assignments can improve the quality of your final draft.

Extensions

Each student may take one “free pass” during the semester. This means that you can turn in one poem late, no questions asked, as long as you get it to me within one week. Please contact me via email **BEFORE** the assignment is due to request your free pass.

Extra Credit Opportunities

Students may earn extra credit by attending the MFA@FLA reading series—readings of original poetry and fiction by students in UF Masters in Fine Arts Creative Writing program. These readings take place on Thursdays at 8 p.m. at Volta Coffee downtown and last approximately 1 hour. I will announce them in class as they occur. Each reading attended is worth 10 points of extra credit.

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. Grade appeals may result in a higher, unchanged, or lower final grade.

Statement of Composition (C) Credit

This course can satisfy the UF General Education requirement for Composition. For more information, see: <http://www.registrar.ufl.edu/catalog/policies/advisinggened.html>

Statement of Writing (formerly Gordon Rule) Requirement

This course can satisfy the UF requirement for Writing. For more information, see: <http://www.registrar.ufl.edu/catalog/policies/advisinggordon.html>

Statement of Student Disability Services

The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. For more information, see:

<http://www.dso.ufl.edu/drc/>

Statement on Harassment

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

<http://www.dso.ufl.edu/studentguide/studentconductcode.php#s4041>

Statement on Academic Honesty

All students are required to 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>

Statement on Grades and Grading Policies

For information on current UF grading policies for assigning grade points, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Statement on Grade Point Equivalencies

UF has recently instituted minus grades. As a result, letter grades now have different grade point equivalencies. For more information, see:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

Resources for Students

The Reading and Writing Center
Teaching Center Mezzanine, SW Broward Hall
(352) 392-6420
<http://www.at.ufl.edu/rwcenter>

The Purdue Online Writing Lab (OWL)
<http://owl.english.purdue.edu/>

The Counseling and Wellness Center
3190 Radio Road
(352) 392-1575
<http://www.counseling.ufl.edu/cwc/>

Research and Documentation Online (Diana Hacker &
Barbara Fister)
<http://bcs.bedfordstmartins.com/resdoc5e/index.htm>

Schedule

This schedule is subject to change. Assignments and readings are **DUE THE DAY THEY ARE LISTED** on the syllabus, not the following week. The titles of poems you will read for each week, or the poems themselves, will be posted on the E-Learning page in the Lessons section. Please bring all books from which we have readings due to class on the day they are listed (for PDFs, print them or bring a computer).

NOTE: This schedule of readings is subject to change, and almost certainly will. I will announce any changes in class as the semester progresses.

Week 1: August 27—Introduction

Introduction to Poetry Writing/syllabus

Discuss Blake's "The Tyger," *IP* p. 400, Frost's "Birches" & "Stopping By" *IP* p. 417-18

--Drop/Add ends August 29 at 11:59 p.m.--

Week 2: September 3—Approaching the Page

An Introduction to Poetry (IP) Ch. 1 "Reading a Poem"

A Poetry Handbook (PH) Ch. 1, 2 "Getting Ready," "Reading Poems"

Emerson's *Late Wife*: Section I, "Divorce Epistles"

Week 3: September 10—Grappling With Language

IP Ch. 3 "Words" and Ch. 4 "Saying and Suggesting"

PH Ch. 9-10 "Diction, Tone, Voice;" "Imagery"

Week 4: September 17—Voice and Story

IP Ch. 2 "Listening to a Voice" and Ch. 13 "Myth and Narrative"

PH: TBD

Late Wife Section II: "Breaking Up the House"

Critical Poem Response Due

Week 5: September 24—Musicality and Rhythm

IP Ch. 8 "Sound"

PH Ch. 5-6, "Sound" and "More Devices of Sound"

Plath, "Daddy"

Bring in Poetry in Pop Culture choice for approval

Week 6: October 1—Conversations Between Poems

Read example anthology introductions (PDF)

Finish *Late Wife*

Poem 1 Due

Week 7: October 8—Imagery

IP Ch. 5 "Imagery"

PH Ch 10 "Imagery"

Poem 2 Due

Poetry in Pop Culture Due

Week 8: October 15—Preparing for Workshop

IP Ch. 6 “Figures of Speech”

PH Ch. 12, “Workshops and Solitude”

Poem 3 Due

Week 9: October 22—Introduction to Forms **first workshop*

IP Ch. 10 “Closed Form”

PH Ch. 6 “The Line”

Workshop of Poem 3

Poem 4 Due

Week 10: October 29—Forms Again

Workshop of Poem 4

Poem 5 Due

Poetry Anthology Due

Week 11: November 5— Revision

PH Ch. 11 “Revision”

Read example book reviews (PDF)

Workshop of Poem 5

Poem 6 Due

Week 12: November 12—Translation

--Read Li Po, Sappho, Pound’s “Cantos”

Workshop of Poem 6

Poem 7 Due

Book Review Due

Week 13: November 19—TBD

Workshop of Poem 7

Poem 8 Due

Week 14: November 26

NO CLASS—Thanksgiving

Week 15: December 3—TBD

Workshop of Poem 8

Week 16: December 10—Final Meeting

Class Reading

Final Portfolio Due: hard copy and E-Learning (no in-class exam)