

Intermediate Poetry Writing

CRW 2300 Section 5546

Fall 2014

W 10-E1 (5:10-8:10) TURL 2328

Paulette Bane

Office: Tigert 302

Email: pbane1@ufl.edu

Hours: M & F 12:30-1:30 & by appt.

“Let us remember...that in the end we go to poetry for one reason, so that we might more fully inhabit our lives and the world in which we live them, and that if we more fully inhabit these things, we might be less apt to destroy both.”

—Christian Wiman

Course Description, or *What is Intermediate Poetry Writing?*

CRW 2300’s course description reads, “Writing poetry may become an addiction. This workshop will continue with matter-of-fact techniques and some fancy ones as well. Students write poems and read some difficult and thrilling poetry of the past and present. By the end, students may be able to say, with Humpty Dumpty, I can explain all the poems that ever were invented—and a good many that haven’t been invented just yet. Juniors or seniors who have not taken CRW 1101 or CRW 1301 must have strong composition skills.”

CRW 2300 is a poetry course that emphasizes reading, writing, and criticizing poetry. This seminar/workshop operates on the philosophy that you must become a skilled, critical reader of poetry in order to become a better writer of it. Our discussions will employ the types of vocabulary and considerations specific to poetry. These discussions should help you to articulate your impressions and criticisms, a facility you’ll need 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 original poetry yourself.

During the first part of the semester, students will read and discuss poetry while becoming familiar with literary devices and sensitive to the sounds and rhythms of poetry. Students will be expected to annotate the assigned poems and come to class prepared to discuss them. Developing these skills will be important for the second part of the course, where, in addition to reading assigned poems, students will submit their own poetry and workshop their peers’ poems.

This is a general education course providing student learning outcomes listed in the Undergraduate Catalog at <https://catalog.ufl.edu/ugrad/current/Pages/home.aspx>

Course Texts, or *What do I have to buy?*

The following texts are available at the Reitz Union Bookstore:

- Johnson, Greg and Thomas R. Arp. *Perrine's Sound and Sense: An Introduction to Poetry*. Wadsworth, 14th ed., 2013. ISBN 9781133307242. (required)
- Wade, Sidney. *Straits & Narrows*. Persea Books, 2013. ISBN: 9780892554256 (required)
- A Pocket Style Manual [Spiral Bound]*, Diana Hacker & Nancy Sommers, 6th ed., 2011. Bedford/St. Martin's, ISBN 0312542542 (recommended)

Course Requirements, or *What do I have to do?*

Poems (8 @ 15 points)	120	
Workshop attendance (7 @ 20 pts)	140	
Final Portfolio	100	
Critique of work	50	[500 words]
Recitation #2	15	
Memorized Rec. & critique	50	[250 words]
Diagnostic Essay	50	[500 words]
Language Analysis	75	[750 words]
Sound Analysis	75	[750 words]
Structure Analysis	75	[750 words]
Final Essay	150	[1,500 words]
Author Critique	100	[1,000 words]
 Total points:	 1,000	 [6,000 words]

Assignments

Poems / Workshop

You will turn in eight poems that respond to the assigned prompts.

Workshop Procedure: Bring a hard copy of your poem to class to turn into me. If it is your week to be workshopped, bring **19 copies**. 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.

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 eight workshops, and the lowest score will be dropped.)

Final Portfolio:

Near the end of the semester, you will revise at least six 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.

Critique of Work:

For this assignment, 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. The Critique will accompany your Final Portfolio.

Recitations:

Students will choose a poem from the textbook to recite in front of the class [there will be two recitations, the second of which is worth points]. At the end of the course, 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. Students will also write 250 words about their preparation to turn in the day of the memorized recitation.

Papers:

The goals of close readings are to get training in the active reading of poems in order to better recognize effective writing practices that you can use in your 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 (although not always uncomplicated) interpretation of the work.

Diagnostic Essay:

You will write a response paper to one of the assigned poems that will serve as a diagnostic essay. Your response will take the form of a close reading, analyzing the poem based on its formal, sonic, rhetorical, and figurative qualities. I will make comments on this paper for you to consider in future papers.

Language Analysis:

Choose a short poem from *Straits & Narrows* (less than 14 lines) and paraphrase it. You should address each line, image, allusion, and comparison (metaphor, simile, metonymy, synecdoche) in the passage. You should demonstrate that you understand the meaning of the words, lines, and sentences as they develop throughout the poem. Refrain from discussing your general

impressions or feelings about the poem—discussion should be completely text-based (that is, using evidence from the text).

Sound Analysis:

Choose a poem from *Straits & Narrows* and discuss the sonic qualities (alliteration, assonance, consonance, rhyme, meter) of the poem. Your thesis should make a statement about how these elements are interacting in the poem. What effect is achieved? How does this effect relate to the piece as a whole? (i.e. what does it add? how does it contribute to any other aspects [such as subject matter] of the poem? Note: your discussion should also demonstrate that you understand the poem’s sense.

Structure Analysis:

Choose a poem from *Straits & Narrows* and describe the structure: line/stanza length, syntax, enjambment, spacing, layout, stanza breaks, etc. In your consideration of form, discuss how the structure develops, where these shifts come, and how. Keep in mind that you may have to discuss other devices (diction, images, or other poetic devices) that relate to the structure (and its development).

Final Essay:

Combine the previous three papers and write a comprehensive analysis on a single poem from one of the textbooks. Your thesis statement should make a specific point (argument) about the interaction of these elements in the piece. In addition to conveying the overall sense of the poem, your paper should demonstrate your understanding of all elements of the poem (sonic, formal/structural, rhetorical, and figurative qualities).

***Straits & Narrows* Critique:**

Just as you will look at your own body of work and write a critique, you will write a critique of *Straits & Narrows*. You will look at the collection as a whole, discussing themes, the interaction between poems, and the arc of the collection. You might consider some of the following questions: What makes these poems cohere? What common approach do they share? Are there major differences among the poems? Are there certain subjects that recur or are in conflict with one another? In short, in your opinion, what makes this assemblage of poems a “collection”?

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

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 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.

I take roll at the beginning of class. If you enter class after roll has been called, you are late. Every two instances of tardiness will count as one absence. If you are more than 15 minutes late, you will be marked as absent for the day. Tardiness will also lower your participation grade. **PLEASE NOTE: 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

No phones or laptops in class. Keep all electronic (or other) distractions in your bag. If I notice you using a cell phone or laptop during class, I will mark you absent for the day without a warning.

Submission Requirements

Assignments must be submitted by the correct time on the day assigned and in the specified format. **IMPORTANT: Submissions on the E-Learning site will close at 30 minutes before class to give students time to make it to class.**

Mode of Submission: All papers and poems will be submitted as MS Word (.doc/.docx) or Rich Text Format (.rtf) documents to E-learning/Sakai. 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.

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’s Creative Writing MFA program. These readings take place certain Thursdays at 8 p.m. at Volta Coffee downtown and last approximately 45 minutes. Each reading attended (with a short paragraph about the experience) is worth 5 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 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 2300 requires a total of 6,000 words toward this requirement. The 6,000 words will come from these assignments: Response Papers [2,000 words], Critiques [1,750 words], Analysis Essays [2,250 words].

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

Statement on Attendance

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

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

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: <https://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 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>

Statement on Academic Honesty

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor in this class.

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

Statement on Grade Point Equivalencies

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

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

Statement on Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu/evals/>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Tentative Schedule

*Note: The assigned readings will be discussed on the day they are listed in the syllabus; therefore, they need to be read *before* class on that date.

Week 1: Aug. 27

Introduction to syllabus, “The Facebook Sonnet”

Week 2: Sept. 3

Readings from *Sound and Sense* (henceforth *SS*): Seamus Heaney [p. 90, 358-9, 122, 61, 248]; Chapter One “What is Poetry?” [p. 2-20]; “Reading the Poem” [p. 21-23]

Week 3: Sept. 10

SS: Elizabeth Bishop [p. 146, 64, 166, 15, 331, 34, 207, 332, 241, 97, 334, 283]
“Denotation and Connotation” [p. 42-3]; “Imagery” [54-55]

Diagnostic Essay Due

Week 4: Sept. 17

Straits & Narrows (all)
Figurative Language I [p. 68-70; 74-76]

Recitation #1

Week 5: Sept. 24

SS: Robert Frost [p. 247, 62, 352, 49, 147, 101, 267, 353, 130, 144, 85]

Language Analysis Due – [a poem from *Straits & Narrows*]

Week 6: Oct. 1

SS: Emily Dickinson [p. 344-5, 157, 104, 59, 222, 12, 78, 259, 70, 112, 43, 266, 31]

Poem #1 Due

Week 7: Oct. 8

SS: Natasha Trethewey [p. 50, 398, 38, 167, 399, 151]

Sound Analysis Due – [a poem from *Straits & Narrows*]

Week 8: Oct. 15 - WORKSHOP

SS: John Keats [p. 73, 368, 260, 264, 33, 369, 236, 149, 372, 65, 259]

Poem #2 Due

Week 9: Oct. 22 – WORKSHOP

SS: Billy Collins [p. 18, 160, 150, 339-41]

Structure Analysis Due – [a poem from *Straits & Narrows*]

Poem #3 Due

Week 10: Oct. 29 – WORKSHOP

SS: John Donne [p. 81, 122, 30, 243, 106, 346, 262, 165, 347, 113]

Poem #4 Due

Week 11: Nov. 5 – WORKSHOP

SS: Sharon Olds [p. 382-3, 137, 187, 51] Linda Pastan [p. 39, 19, 385, 125, 133, 209, 77]

Poem #5 Due

Recitation #2

Week 12: Nov. 12 – WORKSHOP

SS: Your picks

Final Paper Due

Poem #6 Due

Week 13: Nov. 19 – WORKSHOP

SS: Your picks

Memorized Recitation

Poem #7 Due

Week 14: Nov. 26 – NO WORKSHOP – THANKSGIVING BREAK

Week 15: Dec. 3 – WORKSHOP

***Straits & Narrows* Critique Due**

Poem #8 Due

****December 4-5 – Individual Conferences****

Week 16: Dec. 10

Final Portfolio, Critique of Work Due on Sakai