

Beginning Poetry Writing

CRW 1301 Section 1638

Spring 2014

W 9-11 (4:05-7:05) CBD 210

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Hours: T 11:30-12:30, TH 1:00-2:00 & 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, former editor of *Poetry Magazine*

Course Description, or *What is Intro to Poetry Writing?*

CRW 1301 is a course on writing poetry designed for freshmen and sophomores who have completed ENC 1101 (or test score equivalency). According to the UF course catalogue, "This workshop concentrates on the basics of reading and writing poetry (in order to write you have to read, and in order to be a reader you have to be a critic). Students write poems and some will be discussed in workshop."

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/advising/info/general-education-requirement.aspx>.

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

The following texts are available at the Reitz Union Bookstore:

- Understanding Poetry*, Cleanth Brooks & Robert Penn Warren, Holt Rinehart and Winston, 4th ed., 1976. ISBN# 0030769809 (required)
- Page after Page*, Heather Sellers, Writers Digest Books, 2009. ISBN# 158297618X (required)
- *A Pocket Style Manual* [Spiral Bound], Diana Hacker & Nancy Sommers, 6th Edition, 2011. Bedford/St. Martin's, ISBN #0312542542 (recommended)

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

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:

- To receive credit, poems must:
 - have 1" margins (and no double-spacing)
 - be left-justified (not center- or right-, although indentation and other variations in form are allowed)
 - be written in Times New Roman font, size 12
 - have a title
 - have your name and the assignment number at the top of the page.
- Poems must respond to the assignment given. **No end-rhyming** unless the prompt says it's OK.
- 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%	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	A “C” poem may not fully respond to the prompt. Vision is disjointed or overly

	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.	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

I do not accept late work. Failure of technology is not an excuse; students are expected to factor in time for proofreading, revising, and printing/electronic submission. 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 6:30 pm to give students time to make it to

class. You will not be able to submit your assignment after this time.

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 Masters in Fine Arts in creative writing program. These readings take place certain Thursdays at 8 p.m. at Volta Coffee downtown and last approximately 1 hour. See the schedule for dates. 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 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>

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: Jan. 8

Introduction to syllabus; "Bonny Barbara Allan," "Western Wind," "Sir Patrick Spence"

Week 2: Jan. 15

Page after Page, Ch. 1-2

Readings from *Understanding Poetry* (henceforth *UP*): Poetry as a Way of Saying (1-16), *UP*: Ch 1: Dramatic Situation (17-48) (particularly poems “Out, out—” (18), “Frankie & Johnny” (19), “Jesse James” (20) “The Workbox” (42), “Mama and Daughter” (29), “The Echoing Green” (30)

Week 3: Jan. 22

Page after Page, Ch. 3-4

UP: Ch 2: Description: Images, Moods, and Attitudes: Foreword (68-74 - just before Wordsworth’s poem); “November Cotton Flower” (78), “Cavalry Crossing a Ford” (81), “Composed Upon Westminster Bridge” (91), “Preludes” (91-94), “The Geranium” (103). *Note: if the poems have commentary after them, please read that as well.

Note: 1/23/14 is the first reading at Volta @ 8:00

Week 4: Jan. 29

Page after Page, Ch. 5-6

UP: Ch 3: Tone: Foreword (112-115), “Western Wind” (138), “Fondon” (149), “Puzzled” (158), “Kitchenette Building” (158-9), Afterword (161), “I Knew a Woman” (188-9), “Stopping by Woods” (191-2) *Note: if the poems have commentary after them, please read that as well.

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

Week 5: Feb. 5

Page after Page, Ch. 7-8

UP: Ch. 4 Analogical Language: Metaphor and Symbol (196-235), Foreword (196), “The Famb” (201), “The Tiger” (202), “Desert Places” (203-7), “Song of the Smoke” (207-8), “She Dwelt Among the Untrodden Ways” (220-1), “That Time of Year Thou Mayst in Me Behold” (5)

Close Analysis #1 Due on Sakai by 3:30 pm

Note: 2/6/14 is the second reading at Volta @ 8:00

Week 6: Feb. 12

Page after Page, Ch. 9-10

UP: Ch. 4 Analogical Language: Metaphor and Symbol, continued (236-265), “A Valediction: Forbidding Mourning” (240-1), “As I Walked Out One Evening” (245-6), “After Great Pain, a Formal Feeling Comes—” (247), Rhythm and Meter: 5 (251-2), “To His Coy Mistress” (255-6), “Fove Calls Us to the Things of This World” (264-6)

Recitation #1

By now be familiar with the literary terms listed on Sakai under “Resources”

Week 7: Feb. 19

Page after Page, Ch. 11-12

UP: Ch. 5 Theme, Meaning, and Dramatic Structure (266-312), Foreword (266), “Elegy Written in a Country Churchyard” (273-7), “After Apple Picking” (313-4), “The Chimney Sweeper” (handout)

Poem #1 Due
Rough Draft of Close Analysis #2 due (peer review in class)

****Note:** 2/20/14 is the third reading at Volta @ 8:00**

Week 8: Feb. 26

Page after Page, Ch. 13-15

UP: Ch. 5 Theme, Meaning, and Dramatic Structure, continued (313-340), “Kubla Khan” (318), “Ode on a Grecian Urn” (320-1), “Dover Beach” (333-4)

Poem #2 Due

Close Analysis #2 Due on Sakai by 3:30 pm

Week 9: Mar. 5 - SPRING BREAK

Week 10: Mar. 12

Page after Page, Ch. 16-19

UP: Ch 6: Applications: The Poet Looks at a Bird (341-368)

Poem #3 Due

****Note:** 3/13/14 is the fourth reading at Volta @ 8:00**

Week 11: Mar. 19 - WORKSHOP

Page after Page, Ch. 20-21

UP: Appendix A: How Poems Come About: Intention and Meaning (464-492)

Poem #4 Due

Week 12: Mar. 26 - WORKSHOP

Page after Page, Ch. 22-23

UP: Appendix B: Metrics (493-533)

Poem #5 Due

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

****Note:** 3/27/14 is the fifth reading at Volta @ 8:00**

Week 13: April 2 - WORKSHOP

Page after Page, Ch. 24-25

UP: Appendix B: Metrics, continued (534-576)

Poem #6 Due

Close Analysis #3 Due on Sakai by 3:30 pm

Week 14: April 9 - WORKSHOP

Page after Page, Ch. 26-27

UP: Poems for Study (369-405)

Poem #7 Due

****Note:** 4/10/14 is the final reading at Volta @ 8:00**

Week 15: April 16 - WORKSHOP

Page after Page, Ch. 28-29

UP: Representative Poems of Our Time (406-436)

Memorized Recitation

Poem #8 Due

Week 16: April 23 - WORKSHOP

Page after Page, Ch. 30

UP: Representative Poems of Our Time (437-463)

Final Workshop

Final Portfolio, Introduction to Final Portfolio due on Sakai: Sun., April 27 at 11:55 pm.