

CRW 1301: Beginning Poetry Writing

CRW 1301 Section 6989

Spring 2015

Thursday periods 9-11 (4:05-7:05) MAT 151

Instructor: Tara Tatum

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Required Texts:

- *An Introduction to Poetry*, Kennedy & Gioia (13th edition)
 - [978-0205686124]
- *Poetry: A Pocket Anthology*, Gwynn (7th edition)
 - [0-321-36631-X]
 - [978-0321366313]

Supplemental readings will be assigned throughout the semester via E-learning. Please keep track of all handouts, as we will occasionally revisit them. Start a folder the first week of class. You are responsible for having printouts of readings and poems in class and keeping track of your own grades.

Course Description & Objectives:

CRW 1300 is a beginning 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 course fulfills the University's 6000 word requirement *in addition to* the 10 poems you'll write throughout the semester. A revision of 6 poems is required for the final portfolio, as well as my original copies of all 10 of your poems (the first draft).

This is a General Education course providing student-learning outcomes listed in the Undergraduate Catalog. For more information, see:
<https://catalog.ufl.edu/ugrad/current/advising/info/general.education.requirement.aspx>

List of Assignments:

Poems (8 @ 20 points)	160	
Class attendance (14 @ 10 pts)	140	
Quizzes	50	
Portfolio (Critique of Work)	100	[500 words]
Recitation #1	25	
Memorized Recitation	50	
Response Paper #1	50	[600 words]
Response Paper #2	50	[600 words]
Response Paper #3	50	[600 points]
Response Paper #4	50	[600 words]
Response Paper #5	50	[600 words]
Final Paper	125	[1500 words]
Book Review	100	[1000 words]
Total points:	1,000	[6,000 words]

Description of Assignments:

Poems / Workshop

You will turn in eight poems that respond to the assigned prompts. The first 2 poems you turn in will NOT be workshopped.

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:

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

Quizzes

Pop Quizzes will be given throughout the course and are designed to ensure that students complete the assigned reading and to review important concepts.

Portfolio (Critique of Work)

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. In a 500-word introduction to these poems, 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.

Recitation #1

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

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.

Response Papers

In order to actively engage with the readings, students will write five response papers every other week, 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.

Final Paper

While you get to be creative with the structure of your response papers, you will be required to write one critical essay near the middle-end of the semester. Details will be provided as we approach that time.

Book Review

You will find and read a full-length book of poems by a single poet that has been released in the last ten 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.

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.

Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

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: Jan. 8

Introduction to syllabus

Week 2: Jan. 15

Readings from *An Introduction to Poetry* (AKA IP): Chapter 1-3, & 18 [Reading a Poem, Listening to Voice, Words, What Is Poetry?]

Readings from *Poetry: A Pocket Anthology* (AKA Pocket):
Robert Frost [p. 184-191]

Week 3: Jan. 22

IP: Chapter 4 & 5, [Saying and Suggesting, Imagery]

Pocket: Elizabeth Bishop [p. 239-242], Theodore Roethke [237-238]

Response Paper #1 due

Week 4: Jan. 29

IP: Chapter 6 & 12, [Figures of Speech, Symbol]

Pocket: Richard Wilbur [p. 255-259], William Carlos Williams [p. 199-201],
Langston Hughes [228-230]

Recitation #1

Week 5: Feb. 5

IP: Chapter 7 & 8 [Song, Sound]

Pocket: Gwendolyn Brooks [p. 250-252], Sylvia Plath
[p. 306-309]

Response Paper #2 due

Week 6: Feb. 12

IP: Chapter 9 & 10 [Rhythm, Closed Form]

Pocket: John Keats [p. 121-125]

Contemporary sonnets [handout]

Poem #1 due

Week 7: Feb 19

IP: Chapter 17 [Recognizing Excellence]

Pocket: William Butler Yeats [p. 175-178], Seamus Heaney [p. 325-326]

Handouts: Erica Dawson, Juliana Gray

Poem #2 due

Response Paper #3 due

Rough Draft Book Review due – Peer Review in class

Week 8: Feb. 26 – WORKSHOP

IP: Chapter 11 [Open Form]

Pocket: Walt Whitman, Ezra Pound, T.S. Eliot, Mary Oliver

Poem #3 due

Book Review due

Week 9: March 5 – Spring Break

Week 10: March 12 – WORKSHOP

Readings TBD

Poem #4 due

Response Paper #4 due

Week 11: March 19 – WORKSHOP

IP: Chapter 13 & 14 [Myth & Narrative, Identity]

Pocket: A.E. Stallings, Donald Justice, James Wright, Anne Sexton

Handouts: A.E. Stallings, Donald Justice

Poem #5 due

Memorized Recitation due

Week 12: March 26 – WORKSHOP

IP: Chapter 19 [Dickinson and Hughes]

Poem #6 due

Response Paper #5 due

Rough Draft Final Paper due – Peer Review in class

Week 13: April 2 – WORKSHOP

IP: Chapter 20 [Eliot]

Handouts: TBD

Poem #7 due

Final Paper Due

Week 14: April 9 – WORKSHOP

Readings TBD

Poem #8 due

Week 15: April 16

Portfolio (Critique of Work) due on Sakai