CRW 1301—Beginning Poetry Writing (Class #12303, Section #398E)
Fall 2021: August 26–December 02

Instructor Edward Sambrano
Course meeting time: Thursday, 4:05–7:05 p.m.
Course meeting room: MAT 0010
Office hours: Monday 2–4 p.m., and by appointment
Instructor email: esambrano@ufl.edu

COURSE DESCRIPTION

The art of poetry can seem enigmatic—what drives a writer who might very simply and easily write prose paragraphs to write in a genre that utilizes and draws our attention to often seemingly arbitrary technical devices? Consider, for example, what we call the poetic line, sometimes smaller subdivisions of complete sentences characteristic of verse writing.

This class will introduce you to these devices and to the craft of writing poetry, using critical and craft essays, contemporary collections of poetry, and the writing and comments of your instructor and peers in a workshop setting as models and guides for writing your own poetry. This class will also introduce you to talking and writing about poetry in an informed, critical, and descriptive manner, using close readings of individual poems, with attention to their technical details, as a foundation. The latter half of this course will introduce the poetry workshop, during which you will share poems with your peers, as they will with you, and the group will discuss its members' work. In these workshops, the poet will observe what a reader can glean from their writing, discover future directions for poems, and introduce the class to the rough draft of their work.

GENERAL EDUCATION OBJECTIVES

- This course confers General Education credit for Composition [C] and also fulfills 6,000 of the university's 24,000-word writing requirement [WR].
- Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes, and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.

- The University Writing Requirement [WR] ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6,000 words.

GENERAL EDUCATION LEARNING OUTCOMES

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication, and critical thinking:
- Content: Students demonstrate competence in the terminology, concepts, theories, and methodologies used within the academic discipline.
- Communication: Students communicate knowledge, ideas, and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- Critical Thinking: Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

REQUIRED & SUGGESTED TEXTS

You may purchase hard copies or electronic copies of the texts. I would encourage you, if purchasing hard copies, to purchase the cheapest options available, particularly for the textbook. Gainesville's own Third House Books has an online purchase portal, or you can visit sites like AbeBooks.com.

These books are listed in the order we will be using them, so please have access to the textbook and Stephen Dunn's collection for the first day.
Textbook:
- Michelle Boisseau, Hadara Bar-Nadav, & Robert Wallace, editors. *Writing Poems,* 8th edition. ISBN: 978-0205176052

Books of Poetry:
- Stephen Dunn. *Whereas*. ISBN: 978-0393254679
- Henri Cole. *Blizzard*. ISBN: 978-0374114381
- Ocean Vuong. *Night Sky with Exit Wounds*. ISBN: 978-1556594953
- Ellen Bryant Voigt. *Headwaters*. ISBN: 978-0393083200
- Carl Phillips. *Pastoral*. ISBN: 978-1555972981
- Sandra Lim. *The Wilderness*. ISBN: 978-0393349573

Required online readings (w/urls):
- Richard Hugo's "The Triggering Town"

https://www.poetryfoundation.org/articles/69402/the-triggering-town
- Denise Levertov's "Some Notes on Organic Form"
https://www.poetryfoundation.org/articles/69392/some-notes-on-organic-form-56d249032078f
- Lyn Hejinian's "The Rejection of Closure"
https://www.poetryfoundation.org/articles/69401/the-rejection-of-closure
- T.S. Eliot's "Tradition and the Individual Talent"
https://www.poetryfoundation.org/articles/69400/tradition-and-the-individual-talent

For all submitted assignments, particularly the prose critical essays, a working understanding of written English's grammatical and stylistic conventions is expected. The following style manual is recommended for reference and assistance, though not required:
- William Strunk, Jr. and E.B. White. *The Elements of Style*, 4th edition. ISBN: 978-0205309023

ASSIGNMENTS & PROCEDURES

Assignment	Word count	Points available
Poems (x8)	-	15 (x 8)
Critical Response Papers	Suggested 1000 x6	80 (x6)
Workshop & Participation	-	100
Final	-	300
Total	**6,000**	**1,000**

- **Poems:** We are here to talk about, write about, and—ultimately—write poetry. As such, you will write a poem to turn in at the beginning of each class starting on week 5. I will return each poem with my comments and with full or partial credit according to the following scale:

No Credit 0 pts.	Low Partial Credit 5 pts.	High Partial Credit 10 pts.	Full Credit 15 pts.

Drafts that receive full credit will:
  o be turned in to me (and the rest of your classmates) on time,
  o have 1-inch margins, single-spaced, and be written in a clear, 12 pt. professional font,
  o be left-justified
  o demonstrate thought and preparation.

Late, missing, and conspicuously unlabored poems will earn no credit.

- **The Workshop:** Beginning on week 8, we will dedicate half of each class to workshopping your poems. You will be split into two groups, each circulating their poems according to the class schedule; the poems will then be discussed the subsequent week. Workshop is graded based on participation. To receive full credit for workshop discussions, you must be there and be prepared. I expect you to come to class having read each piece carefully *at least* once. You will be graded based on your engagement with and your comments on others' work; you should be honest, constructive, descriptive, and kind. The workshop grade of those who fail to respect their peers' thoughts, feelings, and efforts will be affected accordingly. Procedures will be described in further detail in our class for week 7.

- **Critical Essays:** To become a learned writer of poetry, you must first be an informed and engaged reader of poetry. To that end, for each book of poetry we read, you will be asked to write a critical essay about the collection. These papers should be organized, focused, and coherent explorations of important technical and thematic aspects of interest in the collection, utilizing excerpted sections of the poems. The content of the papers will ultimately be up to you, and can discuss, for example, a collection's individual poems, the collection as a whole, interviews of the poet, criticism written about the collection, or any combination of these. However, primary focus on the book itself, and the language it employs, is expected. Papers should use MLA format. You may find the writing studio a helpful resource when devising the structure of your critical essays: https://writing.ufl.edu/writing-studio/
  - The total word count of your critical essays is required to be 6000; 1000 words for each of the six books is suggested, but if you would like to write more on one book and less for another, or in lieu of another essay entirely, this is allowed, but please email me in advance.

- **Participation**: Being prepared for this course means not only doing the reading and writing, but also participating in discussion and engaging in class. You are expected to read each required reading before its assigned discussion, and to come prepared with comments and questions for the class. You should have the required reading material with you during class meetings.

- **Final Portfolio:** The final project for this course is a collection of the poems you have written throughout it, thoroughly revised based on instructor and peer feedback, and organized to cohere as a group. Provide a cover with a title. You may omit or add poems, but please consult me if you believe adding/omitting more than 2 would be justified in your case.

SYLLABUS AND SCHEDULE

This schedule is subject to change. I will always notify you of changes via email. Assignments are due on the date they are listed in the calendar. Readings should be completed before class. Chapters refer to *Writing Poems.*

Week (Class date)	Assignments
1 (Aug 26)	Intro+ Syllabus
2 (Sept 2)	Discuss chapter 1 (pp. 5-9; 13-15) Discuss essays: • Richard Hugo's "The Triggering Town" • Lyn Hejinian's "The Rejection of Closure"
3 (Sept 9)	Discuss *Whereas* Discuss chapter 2 (pp. 23-31)
4 (Sept 16)	Critical Response of *Whereas* due Discuss chapter 3 (pp. 46-47) Discuss essays: • Denise Levertov's "Some Notes on Organic Form" • T.S. Eliot's "Tradition and the Individual Talent"
5(Sept 23)	Discuss *Blizzard* Poem 1 due
6 (Sept 30)	Critical Response of *Blizzard* due Discuss chapter 7 (pp. 117-125) Poem 2 due
7 (Oct 7)	Discuss *Night Sky with Exit Wounds* Poem 3 due (Group A circulate to class) Discussion of workshop etiquette and procedures
8 (Oct 14) **Beginning of Workshop**	Critical Response of *Night Sky with Exit Wounds* due Workshop poem 3 Poem 4 due (Group B circulate to class)
9 (Oct 21)	Discuss *Headwaters* Workshop poem 4 Poem 5 due (Group B circulate to class)
10 (Oct 28)	Critical Response of *Headwaters* due Workshop poem 5 Poem 6 due (Group A circulate to class)
11 (Nov 4)	Discuss *Pastoral* Workshop poem 6 Poem 7 due (Group B circulate to class)
12 (NO CLASS)	Critical Response of *Pastoral* due

13 (Nov 18)	Discuss *The Wilderness* Workshop poem 7 Poem 8 due (Group A circulate to class)
14 (NO CLASS)	Critical Response of *The Wilderness* due
15 (Dec 2)	Workshop poem 8 Discussion of the final portfolio
16 (NO CLASS)	Final portfolio due

GRADING SCALE + RUBRIC

Letter	GPA	%	Points	Letter	GPA	%	Points
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

"A"- A paper at this level is truly high quality. It demonstrates a clear understanding of critical concepts, creatively addresses the subject matter, and exceeds the expectations of critical analysis. A paper with this grade will be free of grammatical errors.

"B"- A paper with this grade has met the standards of the assignment at a high quality level. This assignment may need revision but is organized in a logical way and avoids fallacies or mistakes in critical analysis. A paper with this grade may contain grammatical errors but will be readable.

"C"- A paper that earns a "C" has done everything that was required, but no more. This assignment may require significant revision to more thoroughly examine critical elements, or it may need reorganization. A paper with this grade will generally contain a few grammatical errors but will still be readable.

"D"- This paper does not adequately fulfill the assignment to a satisfactory degree. One portion of an assignment may not have been touched upon or there may be a misused

critical element. Papers with this grade tend to be disorganized and contain many grammatical errors.

"E"- This paper does not address the assignment prompt or is unreadable/incomplete.

1. **Completion of Assignments**: You must complete *all* assignments to receive credit for this course—completion means meeting the word count requirements and following any prompt guidelines.

2. **Attendance**: Attendance is mandatory, and repeated tardiness will result in a lowered overall grade. If you are absent for more than three classes, you will automatically fail the course. An absence will count as excused only if it is related to a university-sponsored events (such as athletics, band, or religious holidays) and must be accompanied by documentation from an appropriate authority. Absences related to university-sponsored events must be discussed with me *prior* to the date that will be missed. If you have documented extenuating circumstances, such as illness or family emergency, please reach out to me; I will handle such situations on a case-by-case basis. If you are absent, it is still your responsibility to make yourself aware of all due dates and to submit the next class' assignments on time. For UF's official attendance policy, visit: https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx

3. **Late Papers/Assignments**: All assignments are due at the beginning of class on the day noted in the class schedule. Late assignments are penalized by half a letter grade for every calendar day past the due date. If you miss a due date, email me to politely request the Canvas assignment be reopened. To avoid losing additional points, attach your late, completed assignment to your email. You will still need to submit your late assignment on Canvas. Assignments submitted after five days beyond the due date will not be accepted. I will consider extensions only in extenuating circumstances with advance notice (at least 24 hours before the deadline).

4. **Academic Honesty and Definition of Plagiarism**: UF students are bound by The Honor Pledge: "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 (https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/) specifies

a number of behaviors that are in violation of this code and the possible sanctions.

5. **Students with disabilities** who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, https://disability.ufl.edu/), which will provide appropriate documentation to give the instructor at the beginning of the semester.

6. For information on **UF Grading Policies**, see: https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

7. **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, at cblount@ufl.edu. Grade appeals may result in a higher, unchanged, or lower final grade.

8. **Course Evaluations**: Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at https://gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period opens and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via https://ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at https://gatorevals.aa.ufl.edu/public-results/

9. **Counseling and Wellness Center**: Students who are in distress or who are in need of counseling or urgent help: please contact https://umatter.ufl.edu/ or 352-294-2273 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: https://counseling.ufl.edu/

10. **Classroom Behavior and Etiquette**: The classroom is a safe space. As such, behave in a respectful manner in class—listen thoughtfully and engage in any discussion with respect. If you do not, you will be asked to leave and be counted as absent. Bear in mind always that we are the product of different backgrounds and different sets of experiences. The purpose of the workshop aspect of this course is to help each other become better poets through community.
    a. *Email communication*: Please remember to include a greeting, use complete sentences, and have an appropriate signature when emailing me or anyone else in this classroom. I try to respond to email within 24 hours during business days. Check your email regularly, as this is how I will communicate with you to send announcements, changes to the schedule, cancelled class, etc.

11. **Technology:** Make sure that you have Zoom installed on your computer and that you have reliable access to a working video camera and microphone. As a student at UF, you have access to a Microsoft 365 account. If you do not have Microsoft Word or a way to save your documents in .doc or .docx format, please install the program (free via UF) as soon as possible. Click here and choose "Go to Service" for installation & instructions.

12. **UF's Policy on Harassment**: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: https://titleix.ufl.edu/about/title-ix-rights/