

CRW 1301 – Beginning Poetry Writing (Section 398E, Class 12469), Fall 2020

Instructor Name: Anna Egeland

Course Meeting Times & Locations: **Thursdays Periods 9 – 11 (4:05 – 7:05pm EST), divided into:**

- Synchronous sessions on Zoom (4:05 – 6:05pm)
- Asynchronous discussions on Canvas (1 hr/week)

Office Location and Hours: Office hours via Zoom, **W (2:30–3:30pm)** or by appointment

Course website: Canvas

Instructor Email: aegeland@ufl.edu

Course Description:

“...out of the air she has invented it, air/ she did not invent...”

- From Frank Bidart, “The Second Hour of the Night”

You may think that poems come from inside of you, but much of the best poetry is pulled from the outside world. In this class, you’ll learn to gain inspiration from your personal experiences and histories as well as from work by other poets. Much of our Zoom sessions will be spent workshopping each other’s poetry as a class. Sharing poems can be scary at first, but it is my goal to create an environment where you can let go of that fear and take risks. Your personality should shine through in your poetry; let yourself be weird.

Throughout the semester you will be responsible for your own learning. You will be expected to be able to conduct yourselves as productive members of a creative writing workshop and to demonstrate a sincere and honest attempt to develop your own writing practice. I’m not one for lectures, so I would like to treat this class like a free-flowing discussion. In addition to workshopping your poems, you’ll be discussing assigned readings in class, and learning to think and write critically about poetry.

COVID Statement:

In light of the continuing impacts of COVID-19, this course will be offered entirely through online course sessions. We will meet synchronously on Zoom every Thursday for the first 2 hours of our scheduled time block (4:05 – 6:05pm EST). Additionally, there will be weekly asynchronous discussions on Canvas to account for the third hour of class. Outside of class time, you are responsible for completing readings, responses, and your own creative work. Our classes will rely heavily on discussion, which will hopefully help to bridge some of the gaps between our computer screens. Please be sure to download Zoom on your personal computer before the start of the class and familiarize yourself with how it works. I will send instructions to the class via email about how to join our Zoom meetings. Please plan to check your UF email and Canvas messages regularly.

I am fully cognizant that current events have had different and disproportionate effects (health, financial, etc.) on all of us and those close to us, so I want to advocate for a mutual sense of understanding and communication as we work through this term. As your instructor, my role is to introduce you to our class material, help you understand it, and support you in the successful completion of the term as you develop your own insights and arguments. I am committed to helping each of you succeed in this course, but your success also depends on your ability to communicate with me. Please reach out to me if there are ever any outside circumstances impacting your work and we will collaborate in order to find a solution.

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 6000 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 Texts:

- *Hum* by Jamaal May
- *Calling a Wolf a Wolf* by Kaveh Akbar
- *An Introduction to Poetry* by X.J. Kennedy, Dana Gioia, 13th edition
- Supplemental materials (poems, essays, articles, et. al.) posted on Canvas

Assignments (see below for Grading Rubric):

MINI ANTHOLOGY: For this assignment, you are to choose four poems that you feel complement each other in some way. The poems can be poems that you were assigned to read in class, or they can be poems you've found on your own. I recommend subscribing to the Poem-a-Day emails from Poets.org if you are struggling to find poems. Once you've selected the poems, you will type them up in a single word doc (one poem per page – make it easy on yourself and don't choose any poems that are more than two pages long). This is an exercise in pairing works. They should have something in common, but more importantly, each poem should provide something that the others don't have. You can have a theme for your anthology, or you can simply create a collection of poems that you like (but as I said, they should complement each other in some way). In addition to compiling these poems in one document, you will write a letter detailing why you've chosen the poems that you did and how they are in conversation with each other. You should also address the order you've put them in and why you chose to put them in this order. Please address the form, content, and literary devices used in each poem. You may address other elements such as images, punctuation, motifs, etc. Analysis is **1,000 words minimum. DUE: 10/8/20**

LIVE READING REVIEW: You are responsible for attending a virtual reading outside of class. The reading may be live or recorded, associated with UF or not, and must be at least 40 minutes long, featuring at least one poet. I will periodically send out links to possible events for this assignment. If you are unable to attend or watch one of the suggested readings or discover a different reading that you'd prefer to review instead, please get my approval beforehand. During the reading be sure to take notes as you will be asked to analyze one of the poems read aloud in a manner similar to a critical response paper. Attention should be given to what the performative aspect of reading brings to the poem (inflection, emphasis, movement, etc.). **Minimum 750 words. DUE: 11/19/20**

READING RESPONSE PAPERS: There will be three reading response papers due over the course of the semester. For each paper, you'll choose one of the assigned (non-workshop) poems and write a close reading response. Each response will be submitted to me through Canvas for feedback and points. Each response will be **500 words minimum** (3 responses = 1,500 words total).

FINAL POETRY PORTFOLIO:

- **FINAL CHAPBOOK:** One of the most important aspects of the writing process is revision. It is absolutely crucial to your growth and development as writers that you revise your poems based on the feedback you receive from me as well as from your peers. For this assignment, **you will choose five poems**; not every poem will have been workshoped with the class, but you can still make your own revisions based on my feedback and what you've learned in the class. Essentially, you'll be able to leave out five poems (as writers, we don't always publish everything we write – sometimes you have to give up on a poem and that's ok). Please note that your grade will not be based on whether or not you make all of the changes suggested by me and/or your classmates, but rather the demonstrated effort of revision. **DUE: 12/14/20**
- **REVISION LETTER FOR FINAL CHAPBOOK:** Write a letter discussing your revision process. How did you approach the revision process? How did you decide which advice to take or leave? How did workshop comments change how you felt about the poem? Did the poems that you were assigned to read for class change your writing at all, or at least make you think differently about it? Which poems did you decide to leave out and why? **1,250 words. DUE: 12/14/20**

CANVAS DISCUSSION POSTS: For our asynchronous Canvas discussions, you will be asked to contribute one or more posts totaling 150 words per week. Your posts may introduce your own ideas about a poem and you may also post responses to your classmates' ideas. The posts should demonstrate your critical analysis skills. This is your chance to apply the skills you've learned from the textbook. Further instruction for each discussion will be announced each week in a timely manner. **1500 words.**

WEEKLY POEMS: You will write one poem every week (ten over the course of the semester). Your poems will receive a grade out of ten, not based on how much I like them or how "good" they are, but rather the work that has been put into them and your ability to follow the prompt, adhere to formatting, and submit them in a timely manner. You must post your poems on Canvas for all to access on the assigned due date before class starts. Some weeks there will be a prompt: a list of things to include in your poem, or perhaps a certain topic I'd like you to address or a form to employ. Other weeks I will leave you to your own devices. Your poems should always follow these rules:

1. Don't force rhymes unless they are part of the prompt
2. Always write in complete sentences
3. Times New Roman, 12 pt. font, single spaced

4. Always have a title
5. Name, due date, poem # in a header in the upper RH corner
6. Take risks
7. Avoid clichés

PARTICIPATION: This grade will be based on your ability to show up for our Zoom meetings and to participate verbally during each class. This grade also encompasses your participation in our class discussions of assigned readings. You must show up on time and be prepared to discuss the readings each week. This also means paying attention to our class, keeping your video turned on, and fulfilling any additional asynchronous assignments on Canvas.

WORKSHOP COMMENTS: In addition to participating in the Zoom workshop, you will also earn points for leaving written feedback on each other's poems. For each poem that is workshopped, you should write two positive comments and two critical comments. "I like this" is not specific enough to be helpful. Instead, you should tell your classmate what exactly is or isn't working in their poem so that they can understand what should be changed and what can be left alone when revising. I will start a discussion page on Canvas before each workshop and you can upload your commented documents in the comments section. This will allow me to verify completion and will also allow the poet to find all of their comments in one place.

EXTRA CREDIT: For extra credit, you can submit your work to a literary magazine. I will provide a list of possible magazines or you are welcome to choose a magazine on your own. You can gain credit by emailing me a copy of the confirmation email after submitting. Additional extra credit assignments may be announced during the semester.

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* Attendance policy is consistent with UF's attendance policies: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/> > Use your allotted absences wisely (for emergencies, major illness) as you would for any job. Your grade will be lowered by one letter grade after one unexcused absence and you will fail the course after two unexcused absences. The success of this course rests on the ability of the students to show up. If you don't show up, you're robbing your classmates of valuable feedback on their work. If you have extenuating circumstances, please let me know – communication is key.
3. *Tardiness:* Latecomers to synchronous classes receive partial absences. I always prefer that you contact me in advance for any absences or lateness. My suggestion is to always show up 5 minutes early so that there's time to make sure video and mics are working beforehand.
4. *Classroom behavior and etiquette:* Students should be sitting down in front of a computer, laptop, or tablet for all synchronous class meetings. Please do not use your phone. I recommend finding a consistently quiet spot with a reliable internet connection to use for class every week. All students must use their video feature so that we can see each other's' faces during class. Turning your video on will be especially important during workshop when you are critiquing each other's' work – there is no hiding behind your computer in this class. If you are having technological difficulties or other extenuating circumstances, please email me in advance and we can discuss other options.

Additionally, even though we are online, the expectations of an in-person class still hold true. In other words, I expect all students to be alert and professional during virtual classes. Your attention should

be solely on our class. Please turn off all notification sounds and close all other windows unrelated to class. This will help both you and your classmates focus. I understand the difficulties of paying attention are magnified on Zoom. I will do my best to keep things short and sweet.

5. *UF's policy on Sexual 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/policy-statement/>
6. *Paper Format & Submission*: Pay close attention to the formatting listed on all assignment instructions. Papers and assignments will all be uploaded to Canvas.
7. *Late Papers/Assignments*: Close Reading Responses, the Mini Anthology, and the Live Reading Review can be submitted up to one week late, resulting in a drop of two letter grades. Poems and workshop comments will not receive credit if they are submitted late unless there are extenuating circumstances.
8. *Paper Maintenance Responsibilities*: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. *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 (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.
Definition of Plagiarism (From the UF Honor Code):
A Student must not represent as the Student’s own work all or any portion of the work of another. Plagiarism includes but is not limited to:
 - a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 - b. Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
 - c. Submitting materials from any source without proper attribution.
 - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
10. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give your instructor early in the semester.
11. *Students who are in distress* or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 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/>
12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

13. *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, in the Department office (4008 TUR). Please contact Ms. Blount at cblount@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.
14. *Course Evaluations:* Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://evaluations.ufl.edu/evals/Default.aspx>
15. *Policy on environmental sustainability:* Whenever possible, I will use paper-sparing electronic media to distribute our course materials. I personally suggest purchasing used paper copies of the books we'll be using for class so that you can take notes in the margins. You may also find it helpful to print out the PDF's so that you can follow along during class without having to toggle back and forth with Zoom. If you do elect to print the materials, please use double-sided printing and print only the necessary pages. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

SYLLABUS

Our syllabus and course schedule including planned readings and assignment due dates is included below. Syllabus and schedule are subject to change and adjustment at my discretion. I will always advise you of any changes both in Zoom meetings and through email with advance notice.

Date	In Class	Due Today
Week 1 9/3/20	Zoom: Introductions, Syllabus, In-class close reading	None
Week 2 9/10/20	Zoom: Workshop guidelines and etiquette, Introduce Mini Anthology Assignment, Discuss Packet 1 Canvas: Asynchronous Discussion #1	Read: Gioia (Ch. 1, p. 5 – 18), Packet 1 Write: Poem 1, Post Feedback on Workshop Poems
Week 3 9/17/20	Zoom: Workshop 1, Discuss May (Part 1) Canvas: Asynchronous Discussion #2	Read: Gioia (Ch. 3, p. 48 – 71), May (p. 1 – 41) Write: Poem 2, Reading Response #1 , Post Feedback on Workshop Poems
Week 4 9/24/20	Zoom: Workshop 2, Discuss May (Part 2) Canvas: Asynchronous Discussion #3	Read: Gioia (Ch. 4, p. 72 – 83) May (p. 42 – 74) Write: Poem 3, Post feedback on Workshop Poems
Week 5 10/1/20	Zoom: Workshop 3, Discuss Packet 2 Canvas: Asynchronous Discussion #4	Read: Gioia (Ch. 6, p.104 – 123), Packet 2 Write: Poem 4, Post feedback on Workshop Poems

Week 6 10/8/20	Zoom: Workshop 4, Discuss Packet 3 Canvas: Asynchronous Discussion #5	Read: Gioia (Ch. 8, p.144 – 162), Packet 3 Write: Poem 5, Post feedback on Workshop Poems, Mini Anthology Paper Due
Week 7 10/15/20	Zoom: Workshop 5, Discuss Akbar (Part 1) Canvas: Asynchronous Discussion #6	Read: Gioia (Ch. 9, p.163 – 182), Akbar (p. 1 – 61) Write: Poem 6, Reading Response #2 , Post feedback on Workshop Poems
Week 8 10/22/20	Zoom: Workshop 6, Discuss Akbar (Part 2) Canvas: Asynchronous Discussion #7	Read: Gioia (Ch. 10, p. 183 – 203), Akbar (p. 63 – 89) Write: Poem 7, Post feedback on Workshop Poems
Week 9 10/29/20	Zoom: Workshop 7 Canvas: Asynchronous Discussion #8	Read: Gioia (Ch. 22, p. 481 – 501), Packet 4 Write: Poem 8, Post feedback on Workshop Poems
Week 10 11/5/20	Zoom: Workshop 8 Canvas: Asynchronous Discussion #9	Read: Gioia (Ch. 23, p. 502 – 524), Packet 5 Write: Poem 9, Reading Response #3 , Post feedback on Workshop Poems
Week 11 11/12/20	Zoom: Workshop 9 (4:05 – 7:05pm) Canvas: N/A – please plan for a full 3 hrs on Zoom	Read: Packet 6 Write: Poem 10, Post feedback on Workshop Poems
Week 12 11/19/20	Zoom: Workshop 10 (4:05 – 7:05pm) Canvas: N/A – please plan for a full 3 hrs on Zoom	Read: Packet 7 Write: Live Reading Review Due , Post feedback on Workshop Poems
Week 13 11/26/20	THANKSGIVING BREAK – NO CLASS	EAT!
Week 14 12/3/20	Zoom: No Meeting Today Canvas: Asynchronous Discussion #10	Read: Packet 8 Write: Reading Response #6
Week 15 12/10/20	READING DAY	Final Portfolio Due 12/14/20
Week 16 12/17/20	EXAMS	

Grading Scale

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
93-100	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	0-59
4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	0.67	0.00

Grading Rubric

A: Contains extended analysis of the texts and develops original, sophisticated ideas. Has exceptionally well-crafted paragraphs, a thesis, a persuasive organizational structure (e.g., title, brief introduction, body, brief conclusion), well-supported claims, and appropriate and effective stylistic elements. Is free of grammatical errors and follows all formatting instructions. Outside sources are cited appropriately according to the MLA style guide.

B: Contains adequate analysis of the texts and develops original, sophisticated ideas. Has well-crafted paragraphs, a thesis, a persuasive organizational structure (e.g., brief introduction, body, brief conclusion), well-supported claims, and appropriate and effective stylistic elements. Is mostly free of grammatical errors and follows all formatting instructions. Outside sources are cited appropriately according to the MLA style guide.

C: Contains some analysis of the texts and develops some original ideas about them. Has adequately well-crafted paragraphs, a thesis, a persuasive organizational structure (e.g., brief introduction, body, brief conclusion), adequately supported claims, and some appropriate stylistic elements. Contains grammatical errors, which sometimes interfere with the clarity. Outside sources are sometimes cited, but either some citations are missing, or they do not adhere to the MLA style guide.

D: Contains minimal analysis of the texts. May lack well-crafted paragraphs, a thesis, and/or a persuasive organizational structure. Fails to adequately support its claims and/or use appropriate stylistic elements. Outside sources are not cited or are cited incorrectly. Contains many grammatical errors which interfere with the clarity and flow of the writing.

E: Lacks analysis of the text, and therefore fails to demonstrate reading and/or comprehension. Does not adhere to the guidelines and requirements of the assignment.

Point/Word Count Breakdown

Assignments	Words	Points Possible
Live Reading Review	750	75
Anthology Analysis Paper	1,000	100
Close Reading Responses (3 responses, 500 words and 50 pts each)	1,500	150
Chapbook Revision Letter	1,250	125
Weekly Poem Submission (10 poems total, 10 pts each)	—————	100
Written Workshop Comments (10 Workshops total, 5 pts each)		50
Canvas Discussion Posts (10 posts, 150 words each, 50 pts each)	1,500	150
Participation (10 pts per class)	—————	130
Final Chapbook	—————	120
TOTAL:	6,000	1,000

