

CRW 1301—Beginning Poetry Writing (Class #10881, Section #4230)

Summer B 2020: July 6–August 14

Instructor name: Cheyenne Taylor

Course meeting time: MTWRF, period 4 (12:30–1:45p). MT&R Live Online (Zoom); W&F Work-on-your-own/asynchronous discussion.

Virtual office hours: W & R 2:00–3:00p or by appointment (Zoom)

Instructor email: cheyenne.taylor@ufl.edu

COURSE DESCRIPTION

In this course, we will read poems, write poems, and write about poems. We will learn how to do these things with careful attention and attendance to language through daily readings, writing prompts, and discussions. In these next six weeks we will learn about the craft of our language—after all, as poet and UF alum Adam Vines tells us, “Constructing compelling verse is hard damn work, blue-collar work.” In this course, we will start compiling the tools we need to undertake that work.

In the first half of the course (weeks 1–3), we will build our knowledge and vocabulary to help us read and respond to poetry critically. In the second half of the course, we will apply what we’ve learned, and continue to learn, to our own work as well as our peers’ in a workshop environment. Here, we will be practicing our ability to edit and revise a poem for the better as we continue to develop our foundational knowledge of poetry.

REMOTE COURSEWORK / COVID-19 STATEMENT

This course will take place remotely and does so under exceptional circumstances. While this class was originally meant to take place in-person, due to the threat COVID-19 poses to our students and communities, that is no longer possible. With that in mind, CRW 1301 Summer B is organized to accommodate you as much as possible as we navigate an unprecedented historical moment. Please see the course schedule for a full list of synchronous and asynchronous class sessions and feel free to ask me any questions as they arise.

Synchronous sessions = meet live via Zoom

Asynchronous sessions = activities/assignments completed on your own by end of day

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.

COURSE EXPECTATIONS

In this course, I expect you to communicate and respond as a professional student. These expectations include but are not limited to:

- **Preparation:** reading and understanding the syllabus in full, planning and preparing to meet all due dates, asking questions about assignments before “the night before.”
- **Self-initiative:** asking questions when course expectations are unclear, pre-planning if you know of life or work events that will interfere with due dates, checking the syllabus before emailing the instructor, carefully reading assignment feedback.
- **Maturity/Respect:** expecting and developing a willingness to receive constructive criticism, not taking constructive comments personally, making sure that your own comments are constructive and respectful.

- **Community:** being an active team participant, offering a safe and open-minded environment for peers, and contributing helpful, constructive, and encouraging comments on the work of others.

All of these qualities will help you be a successful student and professional colleague. When we all come to the table with energy, enthusiasm, and professionalism, our virtual classroom feels much more like an in-person workshop.

Note: This course is a 3 credit, 6,000-word course that you will complete in six weeks. As such, you will be working at a fast pace and have multiple, continuous due dates. So, be prepared for the pace and plan accordingly!

COURSE POLICIES

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, on days we meet live via Zoom, 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:** 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 (<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.
5. **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 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.ua.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.ua.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 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/>
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/policy-statement/>

REQUIRED TEXTS

You may purchase hard copies or electronic copies of the texts. I would encourage you, if purchasing hard copies, to buy used, and if possible, to consider buying from local or independent booksellers. Gainesville’s own Third House Books has an online purchase portal, or you can visit sites like AbeBooks.com to shop independent booksellers across the nation.

These books are listed in the order we will be using them, so please have access to the textbook and Doty’s collection for the first day.

- Michelle Boisseau, Hadara Bar-Nadav, & Robert Wallace, editors. *Writing Poems*, 8th edition. ISBN: 978-0205176052
- Mark Doty. *Deep Lane*. ISBN: 978-0393353228
- Ada Limón. *Bright Dead Things: Poems*. ISBN: 978-1571314710
- Paisley Rekdal. *Nightingale*. ISBN: 978-1556595677
- Ishion Hutchinson. *House of Lords & Commons: Poems*. ISBN: 978-0374173029
- Karen Solie. *The Caiplie Caves*. ISBN: 978-0374117962 or 978-1529005325 (either version is fine).

ASSIGNMENTS

Assignment	Word count	Points available
Prompts (x8)	-	15 (x 8)
Discussion Board Posts	150 (x5)	10 (x5)

Response papers	750 (x4)	70 (x4)
Critical Analysis	1,000	175
Workshop & Participation	-	100
Recitation	250	50
Activities/Exercises	-	25
Chapbook	1,000	200
Total	6,000	1,000

- Prompts and Poems:** We are here to write poetry as well as talk about it. As such, I will assign roughly two prompts per week, which will contain guidelines for your poems. These prompts are intended to stretch your creative muscles and make you think beyond the initial instinct. A copy of your poem is to be turned in on Canvas (you will be required to post the poems to a discussion board for your peers as well when workshop begins). I will return them with my comments and feedback with a 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.
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Drafts that receive full credit will:

- Adhere to the assigned prompt,
- be turned in to me (and the rest of your classmates) on time,
- have 1-inch margins, single-spaced, and be written in a clear, 12 pt. professional font,
- be left-justified (not center- or right-, although indentation and other variations in form are allowed depending on the prompt for the week),
- employ correct spelling and grammar,
- be titled (no “Untitled” poems),
- demonstrate thought and preparation.

Do not write these poems five minutes before class. I will anticipate, as a mentor once said to me, “full efforts at writing well.” Late, missing, and unlabored poems will earn no credit.

- Discussion Board Posts:** You will be expected to post to themed discussion boards five times throughout the semester. Each board will have a prompt related to concepts we’ve discussed that week. Each entry must be at least 150 words long and written formally, including proper grammar, spelling, and audience consideration. You will also respond to at least one of your peers’ posts per cycle.

- **Critical Responses:** To become a good writer of poetry, you must first be an informed and engaged reader of poetry. To that end, for each of the first four poets we read, you will be asked to write a response paper about one poem of your choice from the collection. Your response should be a considered critique of the poem in question, paying particular attention to the poetic devices/strategies discussed in class. The response should not simply say “I liked this poem” or “The poet did a good job.” Go deeper than that—we’ll discuss approaches and angles to this in class, and I will also provide a supplement via Canvas for your reference. Quoting the poem is encouraged, but quotations must not exceed 10% of the paper’s word count and must be correctly cited. Papers should employ MLA format.

- **Critical Analysis:** For this assignment, you will be asked to critically analyze either:
 - a poet we have read, looking at two to three poems (including one poem not discussed in class) that you believe to be a good representation of the poet’s stylistic choices,
 - a single poem (not discussed in class), focusing on poetic devices employed by the poet in the poem, or
 - a poetic device employed by more than one poet we have read throughout the course, bringing them into dialogue with each other.

- **Workshop:** Workshop is a participation-based grade. To receive full credit for workshops, you must be there and be prepared. I expect you to come to class having read each piece carefully *at least* once. Formulate a response wherein you note the piece’s strengths and weaknesses, as well as provide ideas for the next draft. You should make notes on the poem itself, either via Word’s Review/comments feature or typed up as a separate document. You must make *at least* four comments: two outlining devices that worked throughout the poem and two in critique, as well as annotated suggestions and comments throughout. Complete these before class begins and send them to your peers & to me before the end of the day.

You should be honest, constructive, and encouraging. The Golden Rule of Workshop is to critique others as you would like to be critiqued. The workshop grade of those who fail to respect their peers’ thoughts, feelings, and efforts will be affected accordingly.

- **Participation:** Being prepared for this course means not only doing the reading and writing, but also participating in discussion and engaging in class. You should have the required reading material with you during all live class meetings and participate in all asynchronous activities/exercises as well. Be prepared and ready to contribute to the discussion of each day’s material. Everyone is expected to contribute during workshop.

- **Recitation:** You will recite from memory a poem of your choice in a video recording towards the end of the semester. This is a great way to *tune your ear* to the variations of meter, rhythm, rhyme, and the other aural characteristics of poetry. The poem you recite is up to you (i.e. it can be the work of ANY poet), as long as it is at least 14 lines and approved by me before the recitation. In addition, you will be required to prepare a short introductory passage about the poet, the poem, and why you chose the poem with reference to the poem’s qualities.
- **Chapbook:** The final project for this course will be a chapbook, which will include at least 5 revised, “finished” poems. Your chapbook will also include a cover and title, a **400-word Artist Statement**, a **300-word reflective piece** that details your revision process, and a **300-word letter** to a current (living) poet whose work you admire. You may also include any other design/visual elements you wish, provided you create them on your own or have permission to use them.

SYLLABUS AND SCHEDULE

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

	Monday	Tuesday	Wednesday	Thursday	Friday
W. 1 (6–10 July)	<i>Syllabus & Class Intro</i>	<i>Word Magic</i> Reading: Ch. 1	<i>Abstract vs. Concrete</i> HW: Discussion Board 1 Reading: Doty	<i>Verse</i> Reading: Ch. 2, Doty HW: Poem 1	<i>Doty & Concrete Detail</i> HW: Short exercise 1
W. 2 (13–17 July)	<i>Meter & Rhythm</i> HW: Poem 2 Reading: Ch. 3, Doty	<i>Making the Line</i> HW: Response 1 Reading: Ch. 4, Doty	<i>Narrative & Lyric</i> HW: Discussion Board 2 Reading: Limón	<i>Sound</i> Reading: Ch. 5, Limón HW: Poem 3	<i>Limón & Rhythm</i> HW: Short exercise 2

W. 3 (20–24 July)	<i>Subject Matter</i> HW: Poem 4 Reading: Ch. 6, Limón	<i>Metaphor & Simile</i> HW: Response 2 Reading: Ch. 7, Limón	<i>Rekdal & Modernizing Myth</i> HW: Discussion Board 3 Reading: Rekdal	<i>Workshop Run-Through</i> Reading: Ch. 8, Rekdal HW: Poem 5	<i>Voice & Tone</i> HW: Short exercise 3
W. 4 (27–31 July)	<i>Workshop 1</i> Reading: Rekdal HW: Poem 6	<i>Workshop 2</i> HW: Response 3 Reading: Rekdal	<i>Hutchinson & Ordinary Strangeness</i> HW: Discussion Board 4 Reading: Ch. 9, Hutchinson	<i>Workshop 3</i> Reading: Hutchinson HW: Poem 7	<i>Finding the Poem</i> HW: Short exercise 4 Reading: Ch. 10
W. 5 (3–7 Aug.)	<i>Workshop 4</i> Reading: Hutchinson	<i>Workshop 5</i> HW: Response 4 Reading: Hutchinson	<i>Devising & Revising</i> HW: Discussion Board 5 Reading: Ch. 11, Solie	<i>Workshop 6</i> HW: Poem 8 Reading: Solie	<i>Solie & History</i> HW: Recitation (Fri.) Critical Analysis (Sun.)
W. 6 (10–14 Aug.)	<i>Workshop 7</i> Reading: Solie	<i>Workshop 8</i> Reading: Solie	<i>Old & New: State of Poetry Today</i> HW: Short exercise 5 Reading: Solie	<i>Course Wrap-Up: Advice & Next Steps</i> HW: Evaluations	HW: Chapbook

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.