

CRW 2300 – Poetry Writing, Section 5546, Class 12503, Fall 2020

Instructor Name: Erick Verran

Course meeting time & location: M 3–5 (9:35am–12:35pm) via Zoom

Office Location and Hours: Tues. (3:05pm–4:05pm) / Wed. (12:50-1:50pm) by appointment

Instructor Email: everran@ufl.edu

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.

COVID-19 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 Friday, during periods 3-5. Outside of class time, you are responsible for completing readings, responses, and your own creative work. Our classes will rely heavily on discussion which, I hope, will help to bridge some of the gap 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 Canvas email about how to join our Zoom meetings.

If you as an individual have any COVID-related hardships which may obstruct your performance in this class, please communicate with me as well as making use of all UF resources available to you. We can then assemble a plan to help you complete the class and fulfill all requirements in the way most beneficial for you.

Course Policies:

1. You must complete *all* assignments to receive credit for this course.
2. *Attendance*: As this class meets only once a week, you are allowed only two absences (two weeks of class). Any subsequent absence will result in the automatic failing of this course. An absence will count as excused only if the student is participating in a university-sponsored event (athletics, theater, music, field trip, religious holidays) and provides documentation from an appropriate authority. Absences related to university-sponsored events must be discussed with me PRIOR to the date that will be missed. I will consider absences due to documented illness 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 week's assignments on time. You are also responsible for getting in touch with a classmate to find out what you missed in class. UF's attendance policy: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>
3. *Paper Format & Submission*: All assignments must have your name, date, and assignment title in the header.
 - a. *Poems and Final Portfolio* are to be printed and handed to me in class. Poems should be in 12-point Times New Roman font, single-spaced, and aligned left (allowing for indentation and purposeful variation in form). All poems must have a title.
 - b. *All other assignments* are to be submitted via Canvas.
4. *Late Papers/Assignments*: I do not accept late work. I will consider extensions only in extenuating circumstances with advance notice and documentation.
5. *Paper Maintenance Responsibilities*: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
6. *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-conducthonorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.
 - a. *UF Student 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:

- Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 - 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.
 - Submitting materials from any source without proper attribution.
 - 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.
7. *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.
 8. For information on UF's Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
 9. *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). Grade appeals may result in a higher, unchanged, or lower final grade.
 10. *Course Evaluations*: Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>
 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. *Classroom etiquette*: The classroom is a safe space. We are the product of different backgrounds and different sets of experiences. Disrespect towards any person in the classroom will not be tolerated. If I am speaking, or your peer has the floor, you are expected to listen. Listen thoughtfully and engage in any discussion with respect. If you are disrespectful, I will ask you to leave the class and you will be counted absent. As a matter of courtesy and respect to your peers, please do not speak of your peers' work outside of class. The purpose of workshop is to help each other become better poets through community.
 13. *Technology*: All technology (laptops, tablets, cell phones) is to be kept *out of sight* unless I have given you explicit permission. Cell phones may not be used at any time unless explicitly stated by me. Earbuds and headphones are to be removed upon entrance into the class.
 14. *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/policystatement/>

Required Texts: Physical (not digital) copies only.

- X.J. Kennedy & Dana Gioia. *An Introduction to Poetry*, 13th ed. (ISBN:

978-0205686124)

- Ada Limón. *Bright Dead Things* (ISBN: 1571314717)
- Tracy K. Smith. *Life on Mars* (ISBN: 1555975844)
- Michael Hofmann. *Selected Poems* (ISBN: 0374258821)

Recommended/Supplementary Texts: Some supplementary readings and audio files will be distributed via Canvas.

Assignments:

- *Prompts* (x10): We are here to write poetry. I will assign prompts every week, and a printed copy of your poem is to be given to me in class the following week. I will not “grade” these drafts. Instead, I will return them with my comments and feedback the following week. These drafts will receive completion credit if they:
 - adhere to the assigned prompt,
 - are given to me on-time,
 - have 1-inch margins,
 - are single-spaced and titled,
 - be left-justified (not center- or right-, although indentation and other variations in form are allowed depending on the prompt for the week),
 - be written in Times New Roman font (size 12),
 - have your name, the date, and the assignment number in the header at the top-right of the page.

When revising your poems for your portfolio, you may use your judgement to decide if the poem would work better if the restrictions of the prompt are removed. Prompts are exactly that: to *prompt* you to write.

- *Response Papers* (x4): You will be asked to write four response papers on poems (of your choice) composed by any of the poets assigned. Your response should be a considered critique of the poem in question, paying particular attention to the poetic aspects discussed in class. Quoting the poem is encouraged, but quotations must not exceed 10% of the paper’s word-count and must be cited according to MLA.
- *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
 - **or** a poetic device employed by more than one poet we have read throughout the course and bringing them into dialogue with each other.
- *Workshop*: Workshop is a participation-based grade. In order to get full

participation credit, you must be there and be prepared. You will bring enough copies of your poems for your peers for workshop the following week. You will also bring in your peers' poems from the previous week on which **you will have written AT LEAST four comments**: two outlining devices that worked throughout the poem, and two things in critique as well as annotated suggestions and comments throughout. Everyone is expected to contribute during workshop. All efforts will be made to give equal time to each person.

- *Submission to a literary journal*: Sending work to journals is an integral part of writing. You will submit one of your revised poems for consideration to a literary magazine and e-mail me the confirmation e-mail as evidence.
- *Recitation*: You will be expected to recite a poem of your choice in class towards the end of the semester. This is 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 over 20 lines and approved by me before the recitation.
- *Portfolio*: This will be a revised collection of 10 poems you have worked on for this class. Your portfolio should have a cover letter, a self-assessment (750 words) that details the changes you have made in your approach as a writer and reader of poetry, and include both the original and revised drafts of 10 of your poems. As I have mentioned before, I will not give grades for individual poems. Instead, I will give a general grade for your portfolio based on the improvement of your individual poems through the incorporation of feedback you have received from me and your peers.
- *Participation*: **Our classes will be discussion-driven. You are expected to arrive to class prepared and ready to contribute.**

Assignment	Word count	Points available
Prompts	-	100
Response papers	750 (x4)	55 (x4)
Critical Analysis	1250	200
Workshop	-	60
Participation	-	60
Journal submission	-	50
Recitation	-	100
Portfolio and Assessment	1000	200
Total	6,000	1,000

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 Rubric:

"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.

Course Description: Through weekly readings, writing prompts, and discussions, we will cultivate our skills as writers of poetry. There are essentially two halves to this course. In the first, we will build up our knowledge and vocabulary to help us read and talk about poems and poets critically. While doing so, we will begin both writing poems and writing *about* poems to set us up for the course's second half. We will then apply what we have learned, and continue to learn, to our own work and that of our peers in a workshop environment. Here, our ability to edit and improve a poem will be practiced while we continue to develop our knowledge.

Date	Class	Due
August 31st	Course introduction	
September 7th		

September 14th	<i>Imagery</i> Yeats, <i>The Lake Isle of Innisfree</i> Williams, <i>This Is Just to Say</i>	<i>Bright Dead Things</i> (first half) Poem #1
September 21st	<i>Metaphor and Simile</i> Pound, <i>In a Station of the Metro</i> Bishop, <i>The Fish</i>	<i>Bright Dead Things</i> (second half) Poem #2 Response #1
September 28th	<i>Sound</i> Wordsworth, <i>A Slumber Did My Spirit Seal</i> Nash, <i>The Panther</i>	<i>Nights in the Iron Hotel</i> (Hofmann) Poem #3
October 5th	<i>Voice and Tone</i> Roethke, <i>My Papa's Waltz</i> Dickinson, <i>I like to see it lap the Miles</i>	<i>Acrimony</i> (Hofmann) Poem #4 Response #2
October 12th	<i>Form and Rhythm</i> Millay, <i>Counting-out Rhyme</i> Housman, <i>When I was one-and-twenty</i>	<i>Corona, Corona</i> (Hofmann) Poem #5
October 19th	Workshop #1 Plath, <i>Lady Lazarus</i> Larkin, <i>Aubade</i>	<i>Approximately Nowhere</i> (Hofmann) Poem #6
October 16th	Workshop #2 Yeats, <i>The Second Coming</i> Frost, <i>Nothing Gold Can Stay</i>	<i>An Introduction to Poetry</i> Poem #7 Response #3
October 26th	Workshop #3 Brautigan, <i>A Boat</i> Lowell, <i>The Skunk</i>	<i>An Introduction to Poetry</i> Poem #8
November 2nd	Workshop #4 Hofmann, <i>Freebird</i> Logan, <i>Fall in the Absences</i> Mlinko, <i>Epic</i>	<i>Life on Mars</i> (first half) Poem #9
November 9th	Workshop #5 Bishop, <i>Crusoe in England</i> Auden, <i>The Fall of Rome</i>	<i>Life on Mars</i> (second half) Poem #10 Response #4
November 16th	Workshop #6 Levine, <i>What Work Is</i> Crane, <i>In the Desert</i>	Poetry Packet #1 Extra Poem
November 23rd	Recitations	

November 30th	Workshop #7 Goldberg, <i>Miracle of Bubbles</i> Frost, <i>Birches</i>	Poetry Packet #2 Critical Analysis
December 7th	Course Wrap-Up Portfolios Returned	