

CRW 3310: Advanced Seminar in Poetry Writing

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Office Hours: M 1pm – 4pm, TUR 4407; and also by appt.

Course Info: Time: M 9-11 (4:05pm – 7:05pm), Bldg./Room: TUR B310

Introduction

“The unsaid, for me, exerts great power,”

—Louise Glück

This course will strive combine what we’ve learned of poetry—the poetic line, metaphor, stanzas, allusion, etc.—and take a step back with a view toward unpacking how the poet’s mind thinks. To do this, you will study collections of poetry and longer poems to find out what makes them tick and, perhaps, show you how to develop a poet’s way of thinking. Pattern and sequence can be powerful tools in poetry but often need expansion to reach their full effect. We see pattern in a single sonnet, but how does that change when we consider a sonnet crown, a linked chain of sonnets? We admire the refrains within terza rima and villanelles, but how can we use them within a free-verse poem? Or how can we better use those forms for our desired subjects? We will try to answer these questions and more over the course of the semester, culminating in poetic work by the student, a poetic recitation with an ear toward pattern and sequence, and a book review in which you examine a poet’s whole collection, not just a single poem. The core of the class remains a poetry workshop in which all involved will be expected to write weekly poems and read and respond to their classmates.

Required Texts

Letters to a Young Poet, Rainer Maria Rilke.

Wild Iris, Louise Glück.

Obit, Victoria Chang.

Double Effect, Martha Serpas.

Say Something Back & Time Lived, Without Its Flow, Denise Riley.

Thrall, Natasha Trethewey.

Dear Almost: A Poem, Matthew Thorburn.

Accepting the Disaster, Joshua Mehigan.

(Some weekly PDFs of poems/essays/handouts will be made available by instructor.)

Overview of Assignments

Book Review: As poets, we want to be close readers. Being a good reader requires skills of close reading at the line-by-line textual level of the poems. However, it also requires us to see the book as an artistic artifact as well. This assignment will have you reviewing a book from the course and looking not only at its contents, but at the pattern and trajectory of the poems within it, looking for a kind of poetic storytelling or lyrical meditation on the part of the poet. This assignment will be at least 1000 words.

Original Poems: Over the course of the semester, I will assign a series of writing prompts for which you will produce original poems. They will involve a predetermined constraint for the poet to wrestle with, as well as a connection to the reading for that week. Your poems will be evaluated on adherence to the prompt, evidence of effort, and cleanliness (absence of typos/observance of assigned format). All prompts will have specific guidelines listed on the assignment page. These will be submitted on Canvas and on paper during class.

Poetry Recitation: At the end of the semester, each of you will memorize a poem that has struck you as particularly intriguing, moving, important, etc. We will then have a class day where we will recite these poems that we've dedicated a piece of ourselves to and share the reasons behind the choice. The chosen poems will be sonnet-length at minimum.

Portfolio: Your final project will have three parts. First, you will revise five poems, taking into consideration workshop comments and instructor feedback. (Note that you will submit the original versions of the poems alongside the revisions, so don't lose those copies.) You will also include a 300-word artist's statement explaining your poetic philosophy, visions, and intuitions. (Maybe even hallucinations?) Lastly, you will write a 100-word letter to your past writer self (the one who showed up on the first day of class) and contemplate the changes you've undergone. This portfolio should be formatted as a chapbook (with a title, table of contents, and third-person author bio). Be encouraged to use (or create) a cover image for your chapbook, and you may include a picture of yourself next to your bio.

Assignment	Points
Book Review	20%
Poetry Recitation	10%

Workshop Poems & Workshop Annotations	40%
Final Portfolio	20%
General Class Attendance & Participation	10%
	100%

Workshop

In our class, workshop space is an intentional space, and my goal is to foster a community in which to share our work. When your piece isn't being workshopped, you will need to prepare commentary for the students that *are* being workshopped. For full credit, all workshop poems must follow these guidelines:

1. Times New Roman or Garamond, 12- or 14-point font, single spaced.
2. Title (you may not title a poem "Untitled").
3. Your name must be on the paper.
4. Avoid the use of profanity for shock value.
5. Avoid clichés and empty abstractions.
6. Poems must obey the rules of grammar—no fragments, use proper punctuation, etc.

Participation: Workshop relies on discussion; come to class prepared. Unpreparedness will result in a deduction from the general class participation points.

Workshop Sessions: One group will be slated for workshop each class, and the group members will know their workshop date ahead of time. Over the course of the semester, each poet will be workshopped roughly 2-3 times, depending on class size.

Classmate Annotations: For each poem being workshopped, you will be expected to annotate the poem and come to class prepared for discussion. You will receive a paper copy of each poem being workshopped and mark it up. I will check these for completion before each workshop. Each missing set of annotations will result in a deduction of two points.

Course-Specific Policies

1. *Since creative writing is art*, your poetry will be graded holistically. I will evaluate for effort, timeliness, contemplation, and evidence of revision. I will provide feedback aimed at helping you grow as a poet.
2. *Participation* is integral to this class. You must engage in lectures and complete all readings, exercises, and assignments to receive credit. I will holistically evaluate your participation based on your efforts in class and on Canvas. You will automatically start off with 100 participation points. To keep these points, you must complete assignments, arrive to class prepared, participate in workshops/class discussions, and generally contribute to our writerly community. Non-participation will result in a deduction from your 100 points. The more you participate, the more you will learn. (Note: general participation points are graded separately from workshop annotations.)
3. *Late work* will not be accepted for any assignments. However, for the Close Readings, you have a 24-hour grace period. If you submit within the grace period, no points will be deducted. Any work submitted after the grace period will result in a deduction of one full letter grade after your initial grade. (So, if the assignment is originally of B+ merit, but it was submitted after the grace period, it will be graded as a C+.)
4. *Absences* are not encouraged. Since we meet only once a week, attendance is imperative for you to fully engage with the material. You are allotted ONE unexcused absence. More than one unexcused absence will result in your grade being affected. On par with the University of Florida's attendance policy, a student who misses more than 6 class periods automatically fails a course. Each of our meetings is equal to THREE class periods. Therefore, if you miss more than two class meetings, you will automatically fail. This policy is for unexcused absences and does not apply excused absences. Absences are only excused with a doctor's note. Please communicate with me if you have questions or concerns about attendance.
5. *Tardiness* can result in deduction from your participation points. 2 tardy arrivals = 1 absence. A tardy arrival is defined as being 5 minutes late for class without notice.
6. *Classroom etiquette* involves paying attention, doing the work, and treating others with respect. Please keep electronics away.
7. *Plagiarism and the use of AI programs* is expressly forbidden in this course. Your poems must be your original work. Poems may not be inspired by, assisted by, or have words lifted from any AI program or previously published work. I reserve the right to report any incident of academic dishonesty.
8. *Paper Maintenance Responsibilities*: You must keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over. The portfolio assignment

will require you submit the original versions of your revised poems. Develop a system to organize your work to avoid problems later in the semester.

Grading Scale

A	94-100
A-	90-93
B+	87-89
B	84-86
B-	80-83
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
E	0-59

For information on UF Grading policies, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

General Education Objectives

- 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.

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.

University-Specific Policies

1. *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 all members of the community: <https://titleix.ufl.edu/about/title-ix-rights/>

2. *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 several behaviors that are in violation of this code and the possible sanctions.

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.

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.

3. *Accommodations:* 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 your instructor early in the semester.

4. *Crisis:* Students who are in distress or who need 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/>

5. *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.

6. *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://ufl.bluer.com/ufl/>

Schedule (*subject to change*)

Date	In Class	Homework
Week 1 AUG 27 th	<ul style="list-style-type: none"> • Introduction: Pattern & Sequencing • PDF Poems 	<ul style="list-style-type: none"> • Poem 1 • Read <i>Letters</i> pgs 3-25
Week 2 SEPT 3 rd	<ul style="list-style-type: none"> • Discuss <i>Letters to a Young Poet</i> (first half) -Workshop Poem 1	<ul style="list-style-type: none"> • Poem 2 • Read <i>Letters</i> pgs 26-48
Week 3 SEPT 10 th	<ul style="list-style-type: none"> • Discuss <i>Letters to a Young Poet</i> (second half) -Workshop Poem 2	<ul style="list-style-type: none"> • Poem 3 • Read Mehigan
Week 4 SEPT 17 th	<ul style="list-style-type: none"> • Discuss <i>Accepting the Disaster</i> - Workshop Poem 3	<ul style="list-style-type: none"> • Poem 4 • Read Chang
Week 5 SEPT 24 th	<ul style="list-style-type: none"> • Discuss <i>Obit</i> - Workshop Poem 4	<ul style="list-style-type: none"> • Poem 5 • Read Thorburn
Week 6 OCT 1 st	<ul style="list-style-type: none"> • Discuss <i>Dear Almost</i> - Workshop Poem 5	<ul style="list-style-type: none"> • Poem 6 • Read Serpas
Week 7 OCT 8 th	<ul style="list-style-type: none"> • Discuss <i>Double Effect</i> - Workshop Poem 6	<ul style="list-style-type: none"> • Poem 7 • Read Riley
Week 8 OCT 15 th	<ul style="list-style-type: none"> • Discuss <i>Say Something Back</i> - Workshop Poem 7	<ul style="list-style-type: none"> • Poem 8 • Read Trethewey
Week 9 OCT 22 nd	<ul style="list-style-type: none"> • Discuss <i>Thrall</i> - Workshop Poem 8	<ul style="list-style-type: none"> • Poem 9 • Read PDF
Week 10 OCT 29 th	<ul style="list-style-type: none"> • Discuss pdf - Workshop Poem 9	<ul style="list-style-type: none"> • Poem 10 • Read PDF
Week 11 NOV 5 th	<ul style="list-style-type: none"> - Discuss pdf - Workshop Poem 10	<ul style="list-style-type: none"> • Poem 11 • Read Glück

Week 12 NOV 12 th	<ul style="list-style-type: none"> • Discuss <i>Wild Iris pt. 1</i> <p>- Workshop Poem 11</p>	<ul style="list-style-type: none"> • Poem 12 • Read Glück
Week 13 NOV 19 th	<ul style="list-style-type: none"> • Discuss <i>Wild Iris pt. 2</i> <p>-Workshop Poem 12</p>	<ul style="list-style-type: none"> • Work on Portfolios & Memorization
T-GIVING NOV 26 th	NO CLASS THIS WEDNESDAY	<ul style="list-style-type: none"> • Eat
Week 14 DEC 3 rd	<ul style="list-style-type: none"> • Publishing Poetry Q&A • Recitations & Readings • Final Notes 	<ul style="list-style-type: none"> • <u>Portfolio Due (@11:59pm 5th)</u>

Student Academic and Crisis Resources

University Writing Studio

The [UF Writing Studio](#) offers tutoring appointments for UF undergraduate and graduate students. Students bring writing drafts to their appointments and receive constructive feedback and tutoring from trained studio tutors, usually other undergraduate students. Students may make up to two appointments per week.

Disability Accommodations

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. Contact the [Disability Resources Center](#) for information about available resources for students with disabilities.

I strive to create an equitable, welcoming class environment. While I must receive documented DRC accommodations to make major changes to the class, I encourage students to come talk to me about *any* access needs, even ones without associated diagnoses. I will do what I can to best ensure all students have the resources necessary to thrive in my class.

Hitchcock Field & Fork Food Pantry

[The Hitchcock Field & Fork Pantry](#) offers free grocery staples and fresh produce to all UF students, faculty, and staff experiencing food insecurity. Field & Fork defines food insecurity as “A person experiences food insecurity when they can't access food in either the *amount* or *nutritional quality* that meets their needs.” No proof of insecurity is required to receive resources, no questions are asked, but **GatorONE ID cards are needed.**

Counseling and Wellness Center

[The Counseling and Wellness Center](#) offers mental health support and resources to students, including support with college-related struggles and general mental health services. More info at (352)392-1575.

Aid-A-Gator Financial Assistance

"Funds from [Aid-a-Gator](#) are intended to be a grant, not a loan, to help our students in need to cover costs related to unanticipated travel, additional technology requirements, or other needs related to an emergency situation. To apply for emergency funding, undergraduate students, graduate students, and post-doctoral fellows should complete [this form](#). Maximum Aid-a-Gator grants will be \$500."

Student Health Care Center

"All registered UF students paying the tuition-included student health fee are eligible for [Student Health Care Center \(SHCC\)](#) services. The SHCC provides care at many levels, and charges vary depending on the services provided. Insurance is not required to access SHCC services; however, coverage is mandated by UF. "

[Office of Victim Services](#)

Students who have experienced a crime, assault, or harassment are invited to contact the [UFPD Office of Victim Services](#), a free and confidential service that provides victim-survivors with emotional support, counselling referrals, victim advocacy, accompaniment to criminal justice processes, and more. Victim-survivors are not required to make a police report or press charges to access OVS resources.

[Alachua County Crisis Center](#)

[The Alachua County Crisis Center](#) is a non-UF-associated, non-GDP-associated help center for Alachua County residents experiencing traumatic events or crisis. ACCC services include: 24/7 crisis phone line at (352) 264-6789; appointment, walk-in, and group crisis counselling; on-demand crisis intervention; national suicide hotlines; local disaster information; community education; and more.

[Peaceful Paths Domestic Abuse Network](#)

[Peaceful Paths](#) is a domestic violence center that serves survivors in Alachua and nearby counties. Services include “emergency shelter, 24-hour helpline, victim advocacy, children’s programming, economic empowerment education and support, crisis counseling and support groups, community awareness and intervention, and violence prevention programs.”