

Please review the COVID health guidance before/while attending our course:  
<https://coronavirus.ufl.edu/health-guidance>

Instructor: Jason Walker  
Instructor Email: [jasonwalker@ufl.edu](mailto:jasonwalker@ufl.edu)  
Course: CRW1301 / Section: 7622 / Class #: 12142  
Building/Classroom: TUR 2346  
Days/Period: T / Period 9-11 (4:05 PM – 7:05 PM)  
Class Dates: 8/24/2022 – 12/07/2022  
Office hours: Tuesdays (2:00 PM – 3:00 PM) or Thursdays (2:00 – 3:00 PM) / 4th Floor of  
Turlington Hall Office # TUR 4343



### **Introduction to Poetry**

*Great writers are readers first-and-foremost:*

"Let others pride themselves about how many pages they have written; I'd rather boast about the ones I've read."

— Jorge Luis Borges

*They feel compelled to write:*

"I think all writing is a disease. You can't stop it."

—William Carlos Williams

*And they aim for what's grand, beautiful, and strange:*

"Beauty is the sole ambition, the exclusive goal of Taste."

—Charles Baudelaire

### **Course Description:**

Do you find yourself brooding in public? Does the state of the world concern you? Do you enjoy listening to sounds, especially the sounds of words? Do strange dreams leave you puzzled? Do you like to count things? Do you play chess? Do you play Scrabble? Or are crossword puzzles more your thing? Is there something you feel a need to say? Do you want to say it in the most elegant way?

If you answered *Yes* to any of these questions then you will probably enjoy writing poetry.

In our course, we will read and study poems from a variety of voices, old and new. We will write **Three Major Essays** on the poems and books we read. Also, we will compose **Five Poems** to submit for critique. Several smaller writing exercises and activities will be required, too. The first half of the semester will focus on lectures, discussions, and generative writing exercises; the second half will center around writing poems for workshop. We will develop our critical faculties in the first half and put said faculties to work in the second half.

Some poets we will read and discuss include Elizabeth Bishop, Gwendolyn Brooks, Seamus Heaney, Langston Hughes, Donald Justice, Sylvia Plath, and many others. Our course, like a poem, packs a lot into a small space:

We will study metaphor, metonymy, synecdoche, simile, imagery, description, voice, rhythm, rhyme, rhetorical structure, repetition, diction, etymology, persona, tone, imagination, history, form, sentences, lines, syllables, musicality, etc. *Correct grammar usage shall be emphasized.* Although you may have already encountered poets, such as e.e. cummings, who play with and/or espouse certain grammatical conventions, it is important to note that such versifiers have long since mastered the art of proper grammar. Our course will highlight the importance of imagination in poetry, too. We will reach toward the sublime.

**The Goal:** To create a safe, supportive, productive, and fun atmosphere for reading and writing poetry and literary criticism.

Respectable, hard work is expected from everyone. As a favorite teacher of mine once said:  
*Write, write, write!*

### **Required Texts:**

You will need **physical copies of all required texts**. You are expected to annotate your books with a pen, pencil, and/or highlighter.

**Canvas Readings:** You can view these free readings online

**Textbook:** *Writing Poems*, 8<sup>th</sup> Edition, edited by Michelle Boisseau, Hadara Bar-Nadav, and Robert Wallace, 2012.

**Book for Essay 1:** *Ask Me: 100 Essential Poems of William Stafford*, 2014.

**Book for Essay 2:** Check out a book from the UF library (selected from the list of books provided in class).

**Book for Essay 3:** *My Hollywood and Other Poems*, Boris Dralyuk, 2022.

Everyone is expected to read these books, as well as other works distributed via Canvas and/or email. I recommend buying used copies from reliable, independent bookstores:

1. The Strand (New York, NY)
2. Powell's Books (Portland, OR)
3. Thank You Books (Birmingham, AL)

You may also consider checking out books from UF or a public library or purchasing books at the UF bookstore or an online retailer. *If you have trouble finding or affording books, please let me know so that I can help you. These volumes can be found online for affordable prices, especially if you buy used copies.*

**\*Physical texts are a requirement for this course.**

#### **Reference Materials:**

1. You will need access to a **printed dictionary**. The Merriam-Webster Dictionary or any number of professional dictionaries will work. **I expect you to bring your dictionary to every class session.**
2. You will need a **thesaurus**, too. **Bring your thesaurus to class.**
3. You can access the *Oxford English Dictionary* via UF online.

#### **Recommended Texts:**

These texts are recommended but not required. I highly recommend using a **Style Manual: *The Elements of Style***, by William Strunk Jr. and E.B. White

Also, I recommend reading and studying these texts to supplement our course:

1. Complete Works of Shakespeare
2. Any major works of philosophy, religion, history, math, and science

**COURSE SCHEDULE**

**Part 1: Close Readings with Discussions and Lectures / Generative Writing:**

**WEEK 1, August 30:** Welcome!

Introduction to Beginning Poetry Writing  
Readings from CANVAS

**WEEK 2, September 6:** Workshop Sign-Up Continues/Completed

Writing Exercise: Imagery/Description  
Readings from *Writing Poems* & Stafford

**WEEK 3, September 13:**

Writing Exercise: Metaphor/Simile  
Readings from *Writing Poems* & Stafford

**WEEK 4, September 20: Critical Essay 1 Due**

Writing Exercise: Voice/Tone  
Readings from *Writing Poems* & Stafford

**WEEK 5, September 27:** Workshop Sign-Up

Writing Exercise: Rhythm/Rhyme  
Readings from *Writing Poems* & Stafford

**WEEK 6, October 4:**

Writing Exercise: Form/Rhetorical Structure  
Readings from *Writing Poems* & Dralyuk

**WEEK 7, October 11:**

Writing Exercise: Improvisation  
Readings from CANVAS

**Part 2: Generative Writing Continues / Workshop Begins:**

**WEEK 8, October 18: Critical Essay 2 Due**

Writing Exercise: Diction/Etymology  
Readings from *Writing Poems* & Dralyuk

**WEEK 9, October 25:**

Writing Exercise: Syllables/Lines  
Readings from CANVAS/Dralyuk

**WEEK 10, November 1:**

Writing Exercise: Sentences

Readings from CANVAS/*Writing Poems*/Stafford

**WEEK 11, November 8: Critical Essay 3 Due**

Writing Exercise: Syntax

Readings from CANVAS/*Writing Poems*

**WEEK 12, November 15:**

Writing Exercise: Metonymy/Synecdoche

Readings from CANVAS/*Writing Poems*

**WEEK 13, November 22:**

Writing Exercise: Persona

Readings from CANVAS/*Writing Poems*

**Finale: Workshop Ends / Revisions Begin:**

**WEEK 14, November 29:**

**Discussing the Final Portfolio Project / Reflection and Revision / Reading Poems Aloud**

**WEEK 15, December 6:**

**Last Day of Class:** Reading Poems Aloud, Turning in Final Portfolios, Final Class  
Discussion, Course Evaluations

**FINAL PORTFOLIO PROJECT DUE:**

**Tuesday, December 6**

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**What to Expect from Our Creative Writing Workshop**

As a writer myself, I have participated in many creative writing workshops. One of the best workshops that I took was with Molly Peacock—the great poet, fiction writer, biographer, and editor—who often told us, “The success is in the attempt.” Over the past few years, I have taken Molly's generous advice seriously, and I have even more fun writing now than when I first started. We are not here to put each other down or to form cliques. Each member of our workshop is to be respected as an equal. Everyone has something important to share. We are all unique individuals who are coming together to learn, grow, and help each other. We must

practice patience, work hard, and stay focused on our writing goals. It is my hope that you will leave our workshop motivated to keep writing beyond academia.

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**Graded Work:**

**20 Points for Participation:** This includes attendance, discussion, in-class writing exercises, homework, readings, workshop comments, etc. (At least 2,000 words will be written for these exercises/this ties into the course's 6,000 word count goal.)

**30 Points for Critical Essays:** Rubrics/guidelines for your essays will be distributed in-class and/or via Canvas. It is your responsibility to keep up with handouts and Canvas posts related to the Three Critical Essays (1,200 minimum word count for each essay; these essays work toward fulfilling the 6,000 word count goal). Each of the Three Critical Essays is worth 10 points each.

**30 Points for Workshop Poems:** Rubrics/guidelines for your poems will be distributed in-class and/or via Canvas. Each of the Five Workshop Poems is worth 6 points each.

**20 Points for Final Project:** Rubrics/guidelines for your Final Project will be distributed in-class and/or via Canvas. This assignment includes:

1. Copies of your Five Original Workshop Poems
2. Copies of Revisions of Five Original Workshop Poems
3. A personal manifesto speaking to your aesthetic interests and literary goals (400 words minimum/this ties into the course's 6,000 word count goal.)

**UF Official Policies:**

**General Education Objectives:** • This course confers General Education credit for Composition (C). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR). • 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.

**Attendance:** *You are allowed one absence without explanation, but do not miss the day you are going to be workshopped. Two absences will result in a failure.* Only those absences involving university-sponsored events, such as athletics and band, religious holidays, or family emergencies and illness, are exempted from this policy. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. *Skipping your workshop will result in a failing grade for that poem. Being late twice to class will be counted as an absence.*

**Classroom Behavior:** Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diverse student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal—and accordingly absence—from the class.

**Cell Phones:** Phones are generally not allowed in class. You may not text in class. If you are asked to put your phone away, you will be marked absent that day. Electronic devices must be turned off and/or silenced. Failure to adhere to the cell phone guidelines will result in dismissal from class and an unexcused absence. Exceptions to the phone rule may be made by the instructor.

**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/>

**Paper Format & Submission:** **Critical Essays shall be submitted electronically via Canvas and via hard copies in class. Poems shall be submitted via hard copies in class (please print and bring enough copies for everyone); poems shall be submitted via Canvas simultaneously. Poems shall be submitted via Canvas/hard copies brought to class a week prior to your designated workshop date. All assignments shall be formatted as follows:** *Double-spacing for essays/single-spacing for poems; 12 point Times New Roman or Garamond font only; pages numbered on top right corner via the header; include instructor name and the course title, the poem's title, your first and last name, and the turn-in date at the top left of the first page. Title your poems.*

**Late Papers/Assignments/Poems:** **Not accepted.** Results in an F letter-grade for that paper/assignment. **Unless in the case of an excused absence.**

**Paper Maintenance Responsibilities:** **Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.**

**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-studentconduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. 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.

**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.

**Students who are in distress or who are in need of counseling or urgent help:** please contact [umatter@ufl.edu](mailto: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/>

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

Grading scale: • A: 93-100 • A-: 90-92 • B+: 87-89 • B: 83-86 • B-: 80-82 • C+: 77-79 • C: 73-76 • C-: 70-72 • D+: 67-69 • D: 63-66 • D-: 60-62 • E: 0-59

**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](mailto:cblount@ufl.edu) Grade appeals may result in a higher, unchanged, or lower final grade.

**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.bluera.com/ufl/>

**Policy on environmental sustainability:** Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. 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).

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**IMPORTANT NOTES:**



**\*The syllabus is subject to change at any time during the semester. It is your responsibility to read and keep up with the syllabus and any changes announced in class or via email/Canvas.**

**\*All email correspondence directed to me must be written in a timely, professional manner. I will not answer sloppy emails.**

**\*If you must miss class for an emergency or an excusable event, *please notify me immediately*. Please do not come to class if you are sick.**

**\*If you have any questions or concerns about the course, please communicate sooner rather than later.**

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**\*LAST BUT CERTAINLY NOT LEAST: Our class is a safe-space for LGBTQIA+ students.**

**MORE NOTES:**

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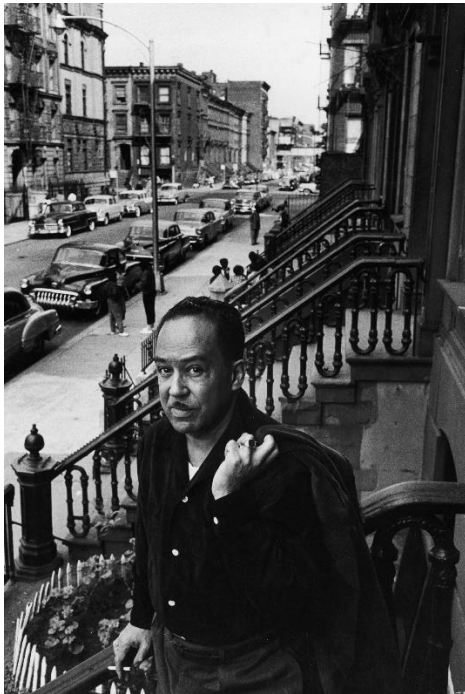
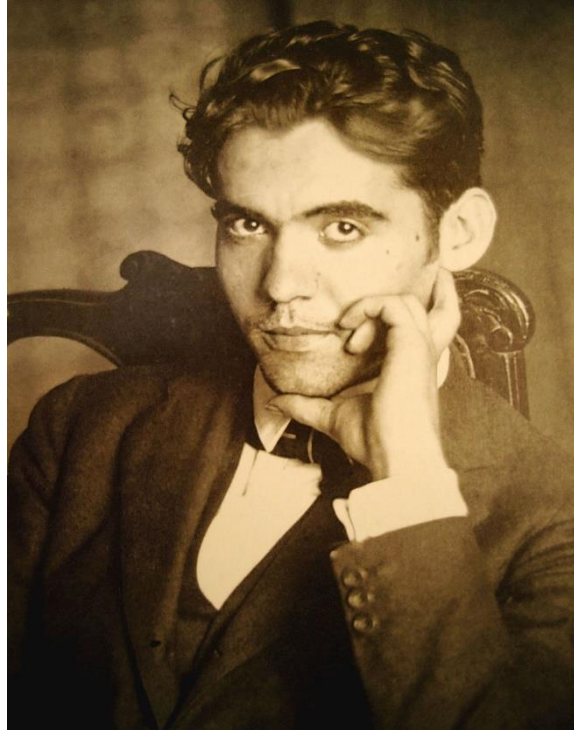
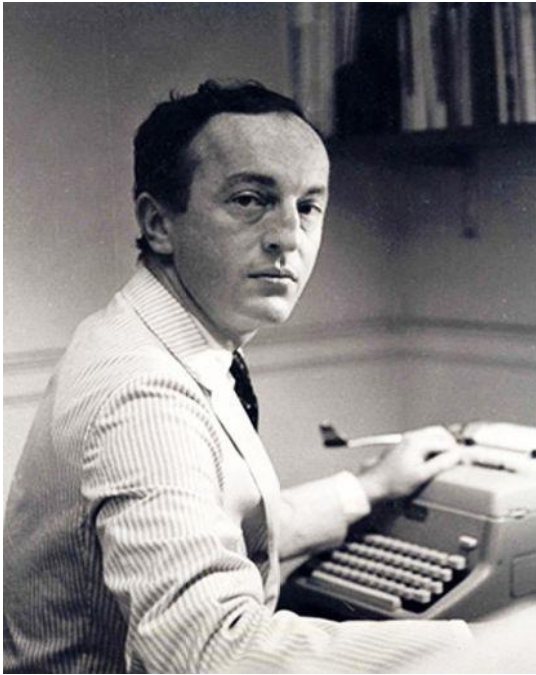
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**END OF SYLLABUS. HAVE FUN WRITING!**

PS: Can you name the poets in the photos?



**Standard Grading Rubric for Critical Essays**

A	B	C	D	F
Correct grammar throughout	Mostly correct grammar	Some grammar mistakes	Lots of grammar errors	Myriad grammar errors
Strong argument	Good argument	Average argument	Lack of argument	No argument to be found
Logical/detailed analysis	Mostly logical/detailed analysis	Somewhat logical and detailed analysis	Illogical/lacks detailed analysis of the text	No logic or analysis
Follows the prompt's directions	Follows the prompt's directions	Follows the prompt's directions	Attempts to follow the prompt's directions	Refuses to follow the prompt's directions
Shows a high level of engagement with the text	Shows an above-average engagement with the text	Shows an average level of engagement with the text	Shows a lack of engagement with the text/displays no sense of cohesive analysis	No significant engagement with the text whatsoever

**Standard Grading Rubric for Original Workshop Poems**

A	B	C	D	F
Correct grammar throughout	Mostly correct grammar	Some grammar mistakes	Lots of grammar errors	Myriad grammar errors
Strong use of poetic technique	Good use of poetic technique	Average technique	Lack of technique	No technique
Integrates form or a sense of form	Integrates form or a sense of form	Somewhat lacking in form	Lacks form	No form/formal qualities
Follows the prompt's directions	Follows the prompt's directions	Follows the prompt's directions	Attempts to follow the prompt's directions	Refuses to follow the prompt's directions
Displays a strong sense of craft	Displays a good sense of craft	Somewhat lacking a sense of craft or direction in the poem; feels like a rough draft	Lacks a sense of craft and has little to no direction; feels like a really rough draft	No sense of craft; not readable