

CRW 1301: Beginning Poetry Writing Fall 2015

Fall 2015
Section 7622
Thursday : Period 9-11
Meeting Room: MCC B3124

Instructor: Elise Anderson
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Office Hours: Tuesdays, 10:30am-noon (or by appointment)

We look at the world once, in childhood. The rest is memory.

- Louise Glück

"You remember too much," my mother said to me recently. "Why hold onto all that?" And I said, "where can I put it down?"

- Anne Carson

A poet is someone who stands outside in the rain hoping to be struck by lightning.

- James Dickey

Course Description & Goals:

You will leave this course with a stronger understanding of what it means to write a poem. You will learn to digest poetry into a useful, memorable, transcendent form of language. You will leave this course with a greater knowledge of the forms, history, and styles of modern poetry. Throughout this course you will gain skills that allow you to produce poetry using different poetic forms, metaphor, simile, synecdoche, metonymy, and other stylistic tropes in a way that adds depth and impact to your writing.

Although in this course you will study various forms and styles by writing original work, you will also be expected to critically analyze what you read. Assignments will include short papers throughout the course, culminating in a final paper of 2500 words.

This course fulfills the University's 6000 word requirement *in addition to* the 10 poems you'll write throughout the semester. A revision of 6 poems is required for the final portfolio.

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see <https://catalog.ufl.edu/ugrad/current/advising/info/general-educationrequirement.aspx#learning>

Course Structure and Expectations:

This course includes weekly readings and weekly writing assignments that are to be taken seriously and will be graded according to the specifications of each assignment as well as the overall quality and cohesion of the finished product (i.e., read the assignments thoroughly and spend time with your poems to polish them into shapes).

Assignments in this course are designed to satisfy the 6,000 word critical requirement for the semester. The 6,000 word requirement will take the form of brief (1-2 page) weekly papers that respond to the assigned readings, along with several longer creative assignments. Please be aware that this course includes an equal amount of critical thinking, thoughtful critical writing, engaged class discussion, and polished creative writing pieces. Be excited.

The primary text for this course will be Kennedy and Gioia's *An Introduction to Poetry*.

Additional readings will be assigned in the class Dropbox folder. *** YOU MUST PRINT THESE ADDITIONAL READINGS ON THE DAY OF DISCUSSION AND BE PREPARED TO SPEAK ABOUT THE TOPICS AND DETAILS OF THESE READING ASSIGNMENTS.** Failure to bring printed reading assignments to class on appropriate days will result in a deduction from class participation grade. Reading quizzes may occur throughout the semester if involvement in class discussion wanes. Let's talk to each other instead.

REQUIRED TEXTS:

An Introduction to Poetry, Kennedy & Gioia (13th Edition)
ISBN:9780205686124

* Assorted readings of individual poems will be made available for printing as the course progresses.

List of Assignments

Response Papers: Ten 600-word papers. 30 points each (300 points total).

Poems: 10 poems at 10 points each (100 points total).

Memorized poem: 50 points

Portfolio: 500 word introduction with 6 revised poems. 250 points.

Total point value = 700 points

Total critical word count (minimum) = 6000 words

• All work for this course is expected to comply with basic rules of grammar and appropriate use of diction. Assignments will be proofread and grammatical errors will be penalized accordingly.

GRADING BREAKDOWN:

Class Participation: 200 points

Creative Exercises: 100 points (includes memorized poem, in-class graded activities, etc)

Response Papers: 300 points

Original Poems: 100 points

Final Portfolio Draft & Review: 50 points

Final Poetry Portfolio & Introduction: 250 points

TOTAL: 1000 points

Grading Scale

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

ASSESSMENT RUBRIC for CRITICAL ESSAYS:

Grade	Reading Responses	Poems
A	<p>An "A" paper responds to the assignment prompt in full. It presents original, specific, clearly worded thoughts organized logically and supported by sufficient evidence. Writing style is engaging, clear, and concise. This paper is free from mechanical and formatting errors and cites sources using proper citation format.</p>	<p>An "A" poem responds to the assignment prompt in full using vivid and carefully considered language. This poem follows an original and cohesive vision, using poetic techniques discussed in class in a way that enhances the overall message or intent of the poetic image. Its sentences make complete grammatical sense and it is free from mechanical or formatting errors.</p>
B	<p>A "B" paper responds to the assignment prompt. It presents an original argument, but ideas may need further development or clearer articulation. The argument is supported by evidence. Writing style is generally clear and organization is logical, but there is room for improvement. There are very few mechanical errors and sources are cited properly.</p>	<p>A "B" poem responds to the assignment prompt and presents a unique vision, but some ideas introduced may need further development. It uses poetic techniques accurately but they might not be ideal for adding craft and drama to the poem, or they might not be the best choice for serving your specific purpose. Language used is effective but may need minor revision or refinement. There are very few mechanical errors.</p>
C	<p>A "C" paper may not fully respond to the prompt. Argument is overly broad or in need of clarification and development. Some evidence is used to support the argument, but claims are not sufficiently defended. Writing style lacks clarity and organization is problematic. Several mechanical errors or incorrect citations.</p>	<p>A "C" poem may not fully respond to the prompt. Vision is disjointed or overly clichéd. Poetic techniques are not used to their fullest potential or are used in a way that does not enhance the poetic intent. Language seems hastily chosen or unoriginal. There are more than a few mechanical errors.</p>

D	A "D" paper does not fully respond to the assignment prompt. Argument is underdeveloped or nonexistent. Little or no evidence is used to support claims. Writing style and organization are unclear. Many mechanical errors or incorrect citations.	A "D" poem does not fully respond to the assignment prompt. Poem seems hastily written with little overall vision to hold it together, unoriginal word choices, and many mechanical errors. Poetic techniques are missing or misused.
E	An "E" paper fails to respond to the assignment prompt (<u>including papers that do not meet the minimum word requirement</u>). Papers that are late or plagiarized will also receive an "E."	An "E" poem fails to respond to the assignment prompt. Poems that are late or plagiarized will also receive an "E."

CLASS POLICIES AND PROCEDURES:

Cell Phones, Texting, Laptops: These devices are not needed for this course. Assignments are expected to be printed on paper for the days required, and otherwise a pen or pencil and paper will do. No cell phones, laptops, or other internet devices will be tolerated in this class. If you are caught texting you will be asked to leave. Cell phones and laptops will remain out of sight for the entire course period. Seriously.

You are required to attend class. You are allowed one unexcused absence before your final grade will be dropped. This course meets once a week for 3 hours, so missing a single class means missing important information that will affect your work. Accidents happen, and excused absences will be dealt with according to the information provided (if you break your leg, bring a doctor's note). Unexcused absences (after the first) will result in point deductions from your final grade. Please attend class.

Missing class on a day in which you are scheduled for workshop will result in a failing grade for that poetry assignment.

Tardiness happens. If the reasons for tardiness are excusable (for example, a long exam in a previous class, a broken leg, a bus breakdown), valid documentation will be expected. Otherwise, tardiness disrupts class discussion and will not be tolerated. If you are late to three classes, your participation points will suffer a letter grade. Please arrive on time and prepared. It's more fun that way.

Be courteous. Poetry is both personal and political. Show respect to your colleagues and expect the same respect from myself and your fellow students. To truly create something beautiful we cannot be afraid of each other. This classroom will be a safe place for each student to articulate his or her own unique human experience.

Submitting Assignments:

Assignments must be submitted at the beginning of class on the day assigned and in the assigned format. Each assignment will have specifications, but be aware that if you are asked to print 15 copies of a poem for a certain day and fail to do so, but you email me the poem, it doesn't exist.

COMPOSITION REQUIREMENT

This course can satisfy the UF General Education requirement for Composition. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/general-educationrequirement.aspx>

WRITING REQUIREMENT

This course can provide 6,000 words toward fulfillment of the UF requirement for writing. For more information, see:

<http://qened.aa.ufl.edu/writing-requirement.aspx>

STUDENT DISABILITY SERVICES

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see:

<http://www.dso.ufl.edu/drc/>

HARASSMENT

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see:

<http://www.hr.ufl.edu/eoo/sexharassment.htm>

ACADEMIC HONESTY

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

TENTATIVE SCHEDULE AND READING LIST:

**** individual readings and assignments are subject to change as the course progresses****

8/27: Class 1 : *What is a poem?*

If after I read a poem the world looks like that poem for 24 hours or so I'm sure it's a good one—and the same goes for paintings.

— Elizabeth Bishop

Reading: n/a

Classwork: "Falling" by James Dickey

Due: Introductory Detail Cards (we'll talk about this in class)

9/3: Class 2: *Fever*

I want a fever, in poetry: a fever, and tranquility.

—James Dickey

Reading: Kennedy Ch. 18 - What is Poetry? / Ch. 23 - Writing about a Poem

Classwork:

Due: Response Paper 1

9/10: Class 3 : *Diction*

Words bounce. Words, if you let them, will do what they want to do and what they have to do.

—Anne Carson, *Autobiography of Red*

Reading: Kennedy Ch. 3 - Words / Ch. 22 - Writing about Literature

Classwork: Poem 1

Due: Response Paper 2

9/17: Class Four: *Rhyme*

Reading: Kennedy Ch. 8 - Sound

Classwork: Poem 2

Due: Response Paper 3

9/24: Class Five: *Rhythm & Meter*

Reading: Kennedy Ch. 9 - Rhythm

Classwork: Poem 3

Due: Response Paper 4

10/1: Class Six: *Voice*

Poetry is prose bewitched, a music made of visual thoughts, the sound of an idea.

-Mina Loy

Reading: Kennedy Ch. 13 - Myth and Narrative

Classwork: Poem 4 - exquisite corpse game - group poem assignment

Due: Response Paper 5

- Workshop :

10/8: Class Seven: *Analogy, Synecdoche, and Metonymy*

I have twenty countries in my memory and trail in my soul the colors of one hundred cities.

-Arthur Cravan

Reading: Kennedy Ch. 12 - Symbol

Classwork: Poem 5

Due: Response Paper 6, group poem (poem 4)

- Workshop :

10/15: Class Eight: *Images and Synesthesia*

To read a poem is to hear it with our eyes; to hear it is to see it with our ears.

- Octavio Paz

Reading: Kennedy Ch. 5 - Imagery

Classwork: Poem 6

Due: Response Paper 7

• Workshop :

10/22: Class Nine: *Titles*

There ain't no answer. There ain't gonna be any answer. There never has been an answer.

That's the answer.

-Gertrude Stein

Reading: Kennedy Ch. 17 - Recognizing Excellence

Classwork: Poem 7

Due: Response Paper 8

• Workshop :

10/29: Class Ten: *The Sonnet*

Reading: Kennedy Ch. 10 - The Closed Form

Robert Frost: "The Silken Tent"

Henri Cole: "Oil & Steel" & "White Spine"

Classwork: Poem 8 - volta work

Due: Response Paper 9

• Workshop:

11/5: Class Eleven: Confession

Reading: Text Ch. 14 - Poetry and Personal Identity

Paris Review Interview with Henri Cole: (<http://www.theparisreview.org/interviews/6312/the-art-of-poetry-no-98-henri-cole>)

Classwork: Poem 9

Due: Response Paper 10

- Workshop

11/12: Class Twelve: Free Verse

The flux of life is pouring its aesthetic aspect into your eyes, your ears - and you ignore it because you are looking for your canons of beauty in some sort of frame or glass case or tradition."

— Mina Loy

Reading: Kennedy Ch. 11 - The Open Form

Classwork: poem 10

Due: revision of group poem (individual revisions of poem 4), turn in title of poem to be memorized

- Workshop

11/19: Class Thirteen: Favorites

Reading: n/a

Classwork: Poetry Recitals

Due: memorized poem to be presented in class

** no workshop **

11/26: NO CLASS, THANKSGIVING

12/3: Class Fourteen:

Reading: n/a

Classwork: poetry portfolio reviews

Due: Poetry Portfolio Draft finished, printed, and prepared for review

Peer review of classmate's poetry portfolio (**by END of class)