

CRW 2300: Poetry Writing
(Section 5311, Class #12174)
University of Florida / Spring 2023

Instructor: Matt Vekakis (mvekakis@ufl.edu)

Course Meeting Time & Location: Fridays, Period 6-8 (12:50 PM - 3:50 PM); TUR 2346

Office Location & Hours: Fridays, 10:30 AM - 12:30 PM in Turlington Hall Rm. 4317 or Zoom

Course Description

Welcome to CRW 2300: Poetry Writing! This semester, we will move beyond introductory poetic concepts to chart a course through form. Expect to write and study villanelles, pantoums, odes, elegies, sonnets, heroic couplets, sestinas, pastorals, and ballads in an attempt to pin-down what exactly a poem can look or sound like. We will use canonized examples from our course textbook, *The Making of a Poem: A Norton Anthology of Poetic Forms* by Eavan Boland & Mark Strand, to guide us, all in service of making you more confident readers, writers, and critics of verse.

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.

Required Texts

- *The Making of a Poem: A Norton Anthology of Poetic Forms* by Eavan Boland & Mark Strand

Recommended Texts

- *Oxford English Dictionary* (Paperback)

Assignments

Assignment	Word Count	Points Available
Perusall	150 (x10)	200
Critical Analysis	1,500 (x2)	300
Original Poem Drafts	--	150
Final Portfolio	1,000 + 500	200
Participation + Attendance	--	150
	6,000	1,000

Assignment & Grading Breakdown

- Perusall (10 assignments - 150 words each)

*For each Perusall assignment given, you will be tasked with analyzing a poem in a collective class document where all notations will be visible. Each student will be responsible for leaving three notations of roughly 50-words each (for a total of 150 words per Perusall assignment). Notations should be scholarly attempts to advance a point-of-view of the poem being studied.

- Critical Analysis #1 (1500-words on a technical form of your choice)
- Critical Analysis #2 (1500-words on a technical form of your choice)

*Each Critical Analysis should attend to and critique a technical form we've studied thus far. An analysis will consist of two parts:

I: A brief historical overview of said form. Questions to consider include: Where did the form come from? When was it most popular? What are famous/canonized examples? How has it evolved? Why use it now?

II: Close-reading analysis. Using 3 poems NOT studied in class, analyze how said form is used. Questions to consider include: What elements of the form are the same? What's different? How does the form add nuance to meaning? Why do you think the poet has chosen to work in this form?

Your analysis should amount to an argument more rigorous than "I think sestinas sound cool," or "Pastorals are pretty". A better example would be: In Poet X's "XX," Poet Y's "YY," and Poet Z's "ZZ" the sestina is employed to emphasize modern neuroses...

- Final Portfolio (including a 1000-word Artist's Statement and 500-word Revision Reflection):

*With the aid of the feedback your peers and I will have offered on your poems, you'll revise four of them, and assemble them in an order that makes sense to you, as though you were putting together a mini-chapbook; each poem should interact meaningfully with those before and after, perhaps even coming together to present a shared theme or story. With each revised draft, you must include the original draft with my comments. The frontmatter of the portfolio will include a 1,000-word Artist's Statement, in

which you'll call upon what you've learned from our readings and in class to describe the scope and purpose of your poetry, and the context in which it can be understood. It will also include a 500-word Revision Reflection, which will examine the ways in which your poetry and poetics have evolved through revision, incorporating evidence from your work and from the annotations thereon.

- Original Poem Drafts #1 - 11

*These poems will be responses to a prompt given in class. Ideally, the prompts will help you to fend off writer's block, but their main purpose will be to provide you with constraints that compel you to think outside the box and make innovative choices. Please make sure your poems include a title, along with your name and the assignment number. Poems must employ correct spelling and grammar, and be written in complete sentences. Additionally, you should strive to avoid fantasy, reliance on cliché, rhyme that feels forced, abundances of abstract concepts not rooted in the physical world, and attempts at sounding wise. Each poem's grade will depend on its earnest exploration, deliberate construction, grammatical polish, and adherence to the prompt, but not on its success or failure as a first draft.

- Participation, etc.:

*Class Discussion: Your frequent and insightful contributions to the conversations we have in class will contribute to your participation grade. In order to make such contributions, you'll have to complete the required readings for each week (it helps to take notes!) and come to class prepared and eager to engage. This class will be discussion-driven, so you must do your part to help us learn as a community.

*Workshop: The golden rule here is to critique as you'd like to be critiqued. Read each poem up for workshop carefully, at least twice, before you come to class, and leave at least 4-5 annotative comments/questions on the poem (you're encouraged to hand your annotated copy to whomever wrote it after workshop ends). Focus on the poem and what it's doing on the page or what it could do in the next draft. In nearly every case, your focus should be on the speaker of the poem rather than the poet. Try your best to further the discussion at hand whenever possible, and always make honest, constructive, and respectful feedback your goal. Your fellow poets depend on this, as does your participation grade.

Course Policies

1. You must complete all assignments to receive credit for this course.

2. *Attendance*: Like all lecture-discussion courses, this one needs you! Use your allotted absences wisely (for emergencies, major illness) as you would for any job. **You will fail this course if you accrue more than two unexcused absences.**

For further information regarding university policies on absences:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies>

3. *Tardiness*: **3 tardies = 1 unexcused absence.** We only meet once a week. Plan accordingly!

4. *Classroom Behavior & Etiquette*: Please be respectful and attentive to your colleagues and to me when we are talking, whether during class discussion or workshop of our own work. In particular, be respectful of your colleagues' diverse backgrounds, perspectives, and beliefs. Critique others as you would like to be critiqued—that means substantive, actionable feedback that respects the intention and inherent validity of the submitted work.

You are also responsible for keeping up with your UF email, as this is how I will contact you outside of class. Feel free to reach out to me via Canvas messaging anytime.

No use of phones or laptops during class, unless I specifically instruct you to use your laptops for in-class work.

5. *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/about/title-ix-rights/>

6. *Paper Format & Submission*: Paper Format & Submission: All assignments should be typed in a readable, 12 pt. font with standard 1 in. margins. All assignments except poems should be double-spaced. (Poems should be single-spaced.) Submit all poems, whether to me or for workshop, on paper in class AND on Canvas. If your poem is due for workshop, you will be responsible for bringing the specified number of copies. Submit all other assignments (Critical Analyses, Close Readings, etc.) on Canvas as specified in each assignment's instructions.

7. *Late Papers/Assignments*: Late assignments will only be accepted if student provides at least 24 hours advance notice of assignment deadline.

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

9. *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 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.

10. 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.

11. Students who are in distress or 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. For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

13. *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.

14. *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/>.

Grading Scale and General Rubric

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

"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 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 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 be missing 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 Schedule

*Note: This schedule is subject to change; I will give you at least one week's advance notice of any changes to this schedule. All reading details will live on Canvas.

Week 1 (1/13)

What we'll cover in class: Pastoral

What you'll do for homework:

- Read selections from *The Making of a Poem*
- Perusall #1 (due 1/26 @ 11:59 PM)
- Write Poem #1: Pastoral (due 1/26 @ 11:59 PM)

Week 2 (1/20)

NO CLASS**Week 3 (1/27)**

What we'll cover in class: Elegy / Pastoral Workshop

What you'll do for homework:

- Read selections from *The Making of a Poem*
- Perusall #2 (due 2/2 @ 11:59 PM)
- Write Poem #2: Elegy (due 2/2 @ 11:59 PM)

Week 4 (2/3)

What we'll cover in class: Ode / Elegy Workshop

What you'll do for homework:

- Read selections from *The Making of a Poem*
- Perusall #3 (due 2/9 @ 11:59 PM)
- Write Poem #3: Ode (due 2/9 @ 11:59 PM)

Week 5 (2/10)

What we'll cover in class: Open Forms / Ode Workshop

What you'll do for homework:

- Read selections from *The Making of a Poem*
- Perusall #4 (due 2/16 @ 11:59 PM)
- Write Poem #4: Open Form (due 2/16 @ 11:59 PM)

Week 6 (2/17)

What we'll cover in class: Meter Bootcamp / Open Forms Workshop

What you'll do for homework:

- Read selections from *The Making of a Poem*
- Write Critical Analysis #1 (due 3/2 @ 11:59 PM)

Week 7 (2/24)

What we'll cover in class: Meter Bootcamp

What you'll do for homework:

- Read selections from *The Making of a Poem*
- Perusall #5 (due 3/2 @ 11:59 PM)
- Write Poem #5: Blank Verse (due 3/2 @ 11:59 PM)
- Write Critical Analysis #1 (due 3/2 @ 11:59 PM)

Week 8 (3/3)

What we'll cover in class: Sonnet / Blank Verse Workshop

What you'll do for homework:

- Read selections from *The Making of a Poem*
- Perusall #6 (due 3/9 @ 11:59 PM)

- Write Poem #6: Sonnet (due 3/9 @ 11:59 PM)

Week 9 (3/10)

What we'll cover in class: Ballad / Sonnet Workshop

What you'll do for homework:

- Read selections from *The Making of a Poem*
- Perusall #7 (due 3/23 @ 11:59 PM)
- Write Poem #7: Ballad (due 3/23 @ 11:59 PM)

Week 10 (3/17)

NO CLASS; SPRING BREAK

Week 11 (3/24)

What we'll cover in class: Villanelle / Ballad Workshop

What you'll do for homework:

- Read selections from *The Making of a Poem*
- Perusall #8 (due 3/30 @ 11:59 PM)
- Write Poem #8: Villanelle (due 3/30 @ 11:59 PM)

Week 12 (3/31)

What we'll cover in class: Pantoum / Villanelle Workshop

What you'll do for homework:

- Read selections from *The Making of a Poem*
- Perusall #9 (due 4/6 @ 11:59 PM)
- Write Poem #9: Pantoum (due 4/6 @ 11:59 PM)

Week 13 (4/7)

What we'll cover in class: Sestina / Pantoum Workshop

What you'll do for homework:

- Read selections from *The Making of a Poem*
- Perusall #10 (due 4/13 @ 11:59 PM)
- Write Poem #10: Sestina (due 4/20 @ 11:59 PM)
- Write Critical Analysis #2 (due 4/20 @ 11:59 PM)

Week 14 (4/14)

What we'll cover in class: Sestina, ctd.

What you'll do for homework:

- Read selections from *The Making of a Poem*
- Write Critical Analysis #2 (due 4/20 @ 11:59 PM)

Week 15 (4/21)

What we'll cover in class: Sestina Workshop

What you'll do for homework:

- Revise **5** Poems for Final Portfolio (due 5/5 @ 11:59 PM)
- Write Portfolio Revision Reflection (due 5/5 @ 11:59 PM)
- Write Artist's Statement (due 5/5 @ 11:59 PM)