

## CRW 2300: Beginning Poetry Writing

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### Course Description and Objectives

CRW 2300 is a poetry course that emphasizes reading, writing, and criticizing poetry. The class has two purposes: to provide a foundational base for Juniors and Seniors interested in poetry, and to act as a stepping stone into the department's upper levels for those who have already completed CRW 1301. This seminar/workshop operates on the philosophy that you must become a skilled, critical reader of poetry in order to become a better writer of it.

During the first part of the semester, students will read and discuss poetry while becoming familiar with literary devices and sensitive to the sounds and rhythms of poetry. Students will be expected to annotate the assigned poems and come to class prepared to discuss them. Developing these skills will be important for the second part of the course, where, in addition to reading assigned poems, students will submit their own poetry and workshop their peers' poems.

This class meets the University's 6000 word requirement *in addition to* the 8 poems you'll write throughout the semester. A revision of 5 poems is required for the final portfolio, **as well as my original, marked-up copies of your poems** (the first drafts).

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.education.requirement.aspx>

### Required Texts

*Ju Introduction to Poetry*, Kennedy & Gioia, 13<sup>th</sup> Edition

*The I<sup>n</sup>terim Book of Contemporary American Poetry*, J.D McClatchy, 2<sup>nd</sup> Ed.

(recommended: *The Elements of Style*, *Triggering Tonni*, & *The Poet's Companion*)

Supplemental readings will be provided by the instructor. Retain all poems, handouts, and materials from this course. Start a folder or notebook the first week of class, and maintain it. You are responsible for having print-outs of readings and poems in class and for keeping track of your own grades.

NOTE: You will do a lot of printing for this class; every week you will need to bring your own copies of our workshop poems. Additionally, I will occasionally post readings you will be expected to print out. **Please arrange to have consistent access to a printer and printing supplies.**

### Websites

The Poetry Foundation

The Paris Review

The Purdue Online Writing Lab (OWL) <http://owl.english.purdue.edu>

# Course Requirements

## *Assignments*

	<u>Points</u>	
<b>Creative Writing</b>		<b>Subtotal: 300 points</b>
8 Poem Drafts		25 points each = 200
Final Portfolio with 5 Revised Poems		100 points
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<b>Analytical Writing</b>	<b>Total: 6000 words</b>	<b>Subtotal: 500 points</b>
Two Critical Poem Responses	500 words each	50 points each
Poetry in Popular Culture	1500 words	100 points
Book Review	1000 words	100 points
Final Paper	1500 words	100 points
Introduction to Final Portfolio	1000 words	100 points
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<b>Participation</b>		<b>200 points</b>
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		<b>TOTAL: 1000 points</b>

### **Poems (8 poems, 25 points each)**

You will turn in 8 poems that respond to the assigned prompts. The first two will be for me only; the rest will be workshopped.

#### *Workshop Procedure:*

Each week, **upload** your poem to Canvas prior to class and **bring copies** of your poem to class for myself and each student. I will read all the poems and select half of them to workshop the following week. (Each student's work will be workshopped three to four times throughout the semester.) I will email out a list of the selected poems to the class by the end of the day on Friday. Please be sure to have all poems to be workshopped **PRINTED OUT**, read each carefully (at least two times), and mark up the copies with feedback. Prepare at least **TWO POSITIVE** and **TWO CRITICAL** comments for each poem, and be prepared to share them during workshop. Bring the copies to class on the day of workshop. At the end of class, you will return the poems to the poets who wrote them with your signature.

#### Requirements:

1. To receive credit, poems must:
  - a. have 1" margins (and no double-spacing)
  - b. be left-justified (not center- or right-, although indentation and other variations in form are allowed)

- c. be written in Times New Roman font, size 12
  - d. have a title
  - e. have your name and the assignment number at the top of the page.
2. Poems must respond to the assignment given. **No end-rhyming** unless the prompt says it's OK.
  3. Poems must be written in complete sentences (if you eliminated the line breaks, the text would read coherently and be grammatically correct). No fragments are allowed.

### **Final Revisions (100 points)**

Near the end of the semester, you will revise at least 5 poems, taking into account my feedback and the feedback of your peers, as well as your own vigorous reexamination of each poem. The portfolio should include *the original copies of all poems with my comments* as well as the revised six poems. The portfolio will be graded as a whole based on the quality of your revisions and the scope of your improvement throughout the semester.

### **Two Critical Poem Responses (500 words each, 50 points each)**

We will complete this exercise twice during the semester. Using language from both class discussion and reading, conduct a short critical analysis of a poem. Consider both form and content, paying close attention to meter, diction, tone, imagery, line breaks—and most importantly, *why* those choices are effective (or ineffective!) in the overall structure and impact of the poem. Through the close reading of two poems, this assignment will give you the chance to produce original ideas about a piece, while allowing you to practice applying the analytical skills we've developed. While each paper must contain a thesis, the papers need not follow an argumentative research paper structure. However, they still require supporting examples from the text. They must be well-organized and thoughtfully written with correct grammar.

### **Poetry in Popular Culture (1500 words, 100 points)**

Find an allusion to a poem in popular culture—movies, TV, music, art, video games, magazines, newspapers, etc. An easy example is Whitman's *O Captain! My Captain!* in the film *Dead Poets Society*. Examine the usage carefully: how was the poetry used in the scene/article/piece? Was it taken out of context? What does the quote reveal about the speaker or scene? How does the poem contribute to the overall effect of the piece? Next, analyze the original poem using skills we've learned throughout the semester. Consider such elements as tone, meter, form, line breaks, imagery, irony, and diction.

### **Book Review (1000 words, 100 points)**

You will find and read a full-length book of poems by a single poet that has been released in the last five years and write a review of the work. For this assignment, we will practice not only reading poems closely, but also engaging our own critical opinions and examining the way poems work together to form a complete volume.

### **Final Paper (1500 words, 100 points)**

You will be required to write a critical essay near the end of the semester. Details will be provided as we approach that time.

### **Introduction to Final Portfolio (1000 words, 100 points)**

You will reflect on your writing processes for the poems you've written throughout the semester,

you will discuss your revision tactics, and you will examine your own growth as a poet. You may discuss poets or poems that have influenced you and in what ways. You will also look at your poems as a collected body of work and examine any themes or questions that arise from them being put into proximity.

### **Participation (200 points)**

Students are responsible for completing all assigned readings each week. If I feel that students are not consistently prepared for class, I will give unannounced reading quizzes. There will be in-class activities and minor homework assignments in addition to the major assignments listed on our schedule. Quizzes and graded in-class activities **cannot** be made up in the case of absence.

Because this is a discussion- and workshop-based class, you are expected to be an active participant. To receive full participation points, you should speak up **at least once** during each discussion. To receive full participation points in workshop, you should be a vocal, but respectful, participant. Students are responsible for reading the poems to be workshopped and for writing comments on them. Be specific with your comments, written and verbal, since greater detail will help the poet in revision.

### **Extra Credit**

Students may earn extra credit by attending the MFA@FLA reading series—readings of original poetry and fiction by students in UF’s Masters in Fine Arts in creative writing program. These readings take place certain Thursdays at 8 p.m. at Volta Coffee downtown and last approximately 1 hour. See the schedule for dates. Each reading attended (with a short paragraph about the experience and a response to the poet’s work) is worth 5 points of extra credit.

### *Grading*

All larger assignments will be graded on a point scale, with letter grade equivalents. However, the poem drafts will initially be graded on a check, check-plus, check-minus scale. A check means you fulfilled the requirements, a check-minus means you did not fulfill them, and a check-plus means you fulfilled them exceptionally well. At the end of the semester, you will receive an overall grade for all poem drafts. The overall grade is based on how well the poems respond to the prompts, how well they show an understanding of poetic concepts learned in class, overall level of effort, and improvement over the course of the semester. If you’d like to discuss your progress at any point, please feel free to email me so that we can set up a time to meet. Refer to the table for an explanation of letter grades.

**Warning:** Grades are earned, not given. By definition, a C is *average* work; a B is *adequate*. If you want an A, you will need to demonstrate *exceptional* effort, participation, and improvement throughout the semester. I will readily reward hard work accordingly, but I do not tolerate whining about grades.

### *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%



*Grading Criteria*

Grade	Essays	Poems
A	An “A” paper responds to the assignment prompt in full. It presents an original, specific, and clearly worded argument supported by sufficient evidence from authoritative sources. Writing style is engaging, clear, and concise, and the paper employs a logical organization. It is free from mechanical or formatting errors and cites sources using the proper citation format.	An “A” poem responds to the assignment prompt in full. It uses vivid and carefully considered language and follows an original and cohesive vision. It employs poetic techniques discussed in class to a constructive purpose. Its sentences make complete grammatical sense and it is free from mechanical or formatting errors.
B	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.	A “B” poem responds to the assignment prompt. It presents a unique vision, but ideas may need further development. It uses poetic techniques but could be doing more to bring craft and drama to the poem. Language used is effective but may need some refining. There are very few mechanical errors.
C	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.	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. Language seems hastily chosen or unoriginal. There are several mechanical errors.
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> <sup>4</sup> ). 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.”
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## Class Policies

### *Attendance and Tardiness*

You are allowed two absences, be them unexcused or excused. A third absence that is unexcused will result in the drop of a full letter grade. If you accumulate four unexcused absences, you will fail the course. It is your responsibility **to notify me in advance of all absences** and to keep track of your own absences.

My advice: save your absences for when you're really ill.

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.

PLEASE NOTE: If you are absent or tardy, 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.

If you are expecting to be absent, be sure to upload all work or, if applicable, email me your work the day of class **AND** bring your hardcopy to class the following week.

Absolutely no phones or laptops are allowed in class, unless we are discussing a reading that has been made available online. Keep all electronic devices in your bag. If I see you using one during class, I will mark you absent for the day without warning.

Falling asleep will not be tolerated. If you doze off, I will mark you absent for the day without warning.

UF Statement on Attendance and Make-up Work:

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

### *Submission Requirements*

Assignments must be submitted by the correct time on the day assigned and in the specified format. Late assignments will be docked by one-half the earned letter grade for each day they are late. Minor assignments such as homework will not be accepted late. Failure of technology is not an excuse. Students are expected to factor in time for proofreading, revising, and printing/electronic submission. **I allow for an extension IF you come to me much in advance.**

Mode of Submission: All papers and poems will be submitted in class as a physical copy **AND** online via Canvas prior to class. Final drafts should be polished and presented in a professional manner. All papers and poems must be in 12-point Times New Roman font. Poems should be single-spaced and include your name, the date, and the assignment number. Essays must be double-spaced with 1-inch margins. Please use correct MLA formatting and citation style for critical writing.

### *Taper Maintenance Responsibilities*

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

### *Conferences*

I encourage you to stop by during my office hours if you have questions about your progress in the course, work we are doing, or if you have any other concerns. If you have another commitment



during my office hours, please contact me and we can schedule a meeting. Conferences on assignments can improve the quality of your final draft.

#### *Additional Resources for Students*

Writing Studio, 302 Tigert Hall, (352-846-1138) <http://writing.ufl.edu/writing-studio/>  
The Counseling & Wellness Center, 3190 Radio Road (352-392-1575) <http://www.counseling.ufl.edu/ewe/>

#### *Grade Appeals*

Students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant. Grade appeals may result in a lower, higher, or unchanged grade.

#### *Statement of Composition*

This course can satisfy the UF General Education requirement for Composition. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

#### *Statement of Writing requirement (IVR)*

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see: <http://catalog.ufl.edu/ugrad/current/advising/info/writing-and-math-requirement.aspx>

#### *Student Disability Accommodations*

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.dso.ufl.edu/sccr/sexual/>

#### *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: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

(University of Florida, Student Honor Code, 8 July 2011)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code. The University Writing Program takes plagiarism very seriously, and treats instances of plagiarism as dishonesty and as a failure to comply with the scholarly requirements of this course. You commit plagiarism when you present the ideas or words of someone else as your own.

*Important tip:* There should never be a time when you copy and paste something from the Internet and don't provide the exact location and citation information for the source.

If a student plagiarizes all or any part of any assignment, he or she will be awarded a failing grade on the assignment. Additionally, University policy suggests that, as a MINIMUM, instructors should impose a course grade penalty and report any incident of academic dishonesty to the Office of the Dean of Students. Each student's work may be tested for its originality against a wide variety of databases by anti-plagiarism sites to which the University subscribes, and negative reports from such sites may constitute PROOF of plagiarism. Other forms of academic dishonesty will also result in a failing grade on the assignment as a minimum penalty. Examples include cheating on a quiz or citing phony sources or quotations to include in your assignments.

## Schedule

This schedule is subject to change. Unless otherwise indicated, assignments and readings are **DUE THE DAY THEY ARE LISTED** on the syllabus, not the following week. Please bring all books from which we have readings due to class on the day they are listed (for PDFs, print them or bring a computer).

Week 1: Aug. 26—Introductions

Week 2: Sept. 2 —The Page

Readings from *An Introduction to Poetry* (AKA IP) :

Ch. 1 Reading a Poem & Ch. 18 What Is Poetry?

Ch. 3 Words & Ch. 4 Saying and Suggesting

**Bring in a poem** you like after browsing the Poetry Foundation website

Week 3: Sept. 9—Word-Pictures

*IP*: Ch. 5 Imagery

Reading from *A Poet's Companion*: “Images” “Simile and Metaphor”

Week 4: Sept. 16—Voice & Story

*IP*: Ch. 2 Listening to a Voice, Ch. 13 Myth & Narrative, & Ch. 14 Identity

“Voice & Style”

**Critical Poem Response #1 due**

**Poetry in Pop Culture topic due for approval**

Week 5: Sept. 23—The Music of the Line

*IP*: Ch. 6 Figures of Speech

**Poem #1 due to instructor**

Week 6: Sept. 30—Listening

*IP*: Ch. 8 Sound & Ch. 9 Rhythm

“Repetition, Rhythm, and Blues”

**Poem #2 due to instructor**

**Poetry in Pop Culture due**

Week 7: Oct. 7—Form

*IP*: Ch. 10 Closed Form & Ch. 11 Open Form

“Meter, Rhyme, and Form”

**Poem #3 due (copies from now on)**

**Critical Poem Response #2 due**

Week 8: Oct. 14 - WORKSHOP

*IP*: Ch. 17 Recognizing Excellence

Ekphrasis & Conversations between Poems

**Poem #4 due**

Week 9: Oct. 21 - WORKSHOP

Readings TBD

**Poem #5 due**  
**Rough Draft Book Review due - Peer Review in class**

Week 10: Oct. 28 - WORKSHOP

Readings TBD

**Poem #6 due**  
**Book Review due**

Week 11: Nov. 4 - WORKSHOP

“The Energy of Revision”

**Poem #7 due**

Week 12: Nov. 11—No class/Holiday

Week 13: Nov. 18 - WORKSHOP

**Poem #8 due**

**Rough Draft Final Paper due - Peer Review in class**

Week 14: **Final Paper Due** online Tuesday, Nov. 24<sup>th</sup> to Canvas

Nov 25—No Class/Thanksgiving

Week 15: Dec. 2 - WORKSHOP

Readings TBD

Week 16: Dec. 9 — Class Reading

**Portfolio due on Canvas**