

# CRW 2300 – POETRY WRITING (Sec. 7019), Spring 2017

**Instructor Name:** Olga Rukovets

**Course meeting time and location:** Thursdays, periods 9-11 (4:05-7:05), Turlington 2350

**Office location and hours:** TUR 4409, Thursdays before class and by appointment

**Course website:** Canvas

**Email:** [orukovets@ufl.edu](mailto:orukovets@ufl.edu)

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## Course Description and Objectives:

*“If I read a book [and] it makes my whole body so cold no fire can ever warm me I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry. These are the only way I know. Is there any other way.” – Emily Dickinson*

In CRW 2300, students will learn to read, analyze, and write poetry. Through first learning how to read poems, you will begin to understand how to create meaningful writing, so in the first half of the semester, we will read poems and learn vocabulary that is essential to the discussion and analysis of poetry. You will learn how to approach poetry with a critical (but constructive) eye. You will recognize which poems move you *and why*, as well as which ones don't (and why not!). You'll get to lead one class discussion with your peers and learn how to ask incisive questions. You must come prepared to participate in this class each week!

*“I never started a poem yet whose end I knew. Writing a poem is discovering.” – Robert Frost*

In the second half of the semester, these skills will allow you to write (and discover!) your own poems and discuss the poems of your peers with the same meticulous attention. We will also practice reading poetry aloud. Throughout the course, in addition to response papers, students will memorize a poem from an established author, compile and introduce a small anthology of poetry, and submit a final portfolio of their own work with a thoughtful and detailed introduction.

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## 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 6000 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**

*Writing Poems*, Boisseau, Bar-Nadav, Wallace (8<sup>th</sup> Edition; ISBN: 978-0-205-17605-2)

*The Vintage Book of Contemporary American Poetry*, McClatchy (2nd edition; ISBN: 978-1-4000-3093-4)

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. **We will frequently engage in in-class writing exercises, so please always have a piece of paper (ideally, a whole notebook) handy.**

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### **Assignments**

This class meets the University's 6000 word requirement *in addition to* the poems you'll write throughout the semester. A revision of 6 poems is required for the final portfolio, as well as the original copies of those poems with my comments (the first draft).

### **Poems / Workshop**

You will turn in 9 poems that respond to the assigned prompts. The first poem you turn in will NOT be workshopped.

Workshop Procedure: Bring a hard copy of your poem to class to turn into me. If it is your week to be workshopped, bring enough copies for the entire class and instructor. Please read each poem 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.**

Requirements:

1. To receive credit, poems must:
2. have 1" margins (and no double-spacing)
3. be left-justified (not center- or right-, although indentation and other variations in form are allowed)
4. be written in Times New Roman font, size 12
5. have a title

6. have your name and the assignment number at the top of the page.
7. Poems must respond to the assignment given. No end-rhyming unless the prompt says it's OK.
8. 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.

### **Introduce One Class Discussion:**

You will sign up to open one discussion of the week's reading. In order to guide yourself and your classmates, you will create a one-page handout to supplement the discussion. You will choose 1 to 2 poems and identify themes, forms, or subjects that interest you and perhaps puzzle you. After you present, you will then offer a few questions (that you prepare) to the class to open up a conversation about the poems. If there are aspects of the poem that you have to look up, make sure you provide this information and any background history to your fellow students.

### **8 Response Papers (3750 words total)**

Eight 1-2 page papers discussing a poem or poem(s) from the take-home reading and utilizing terms learned in the chapter; these papers are meant to encourage thoughtful and well-prepared commentary in the classroom. Prompts will be on Canvas.

### **Portfolio (750 words)**

You will be responsible for composing nine poems throughout the duration of this course based on prompts that I give. You will be required to bring copies for each member of the class once workshops begin. Failure to do so will result in deducted points. The final portfolio **will be graded**. It will include a reflection/introduction to your work, as well as a discussion of poets who have been most important to your process. The words will be comprised of three parts: a reflection on your writing processes for the poems you've written including a discussion of your revision methods and poetic achievements as well as your overall growth as a poet in this course; a discussion of at least two poets (or specific poems) we've read in this class that have influenced your writing and which literary devices or techniques you found yourself emulating; a final statement on your portfolio of poems as a whole with an explanation or analysis of thematic ties within your work and any future areas for exploration. One individual conference is recommended before the due date.

### **Memorized Recitation (500 words)**

You will memorize and recite one poem (at least 15 lines in length) from your anthology before the class. To accompany this recitation, you will hand in a 1-2 page describing why you selected this particular poem. Some questions you might answer: Why did you choose this poem? Which elements of this piece made it more difficult or easier to memorize? Did you learn anything new about the poem when you began to memorize it? How did the line breaks help or hinder your recitation of the poem?

### **Anthology (1000 words)**

You will create an anthology of 8-10 different poems from poets in one of your textbooks (or you can discuss with me if there is a particular poet we have not covered) with a 1000-word introduction. These poems should have some overlapping theme or use of a particular literary device that you will discuss critically in your introduction. You can discuss poems individually

as well as group poems together for analysis of themes, devices, images, line breaks, word choice, etc.

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### Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance and Tardiness*  
**Since this class only meets once a week, you are allowed only two unexcused absences. A third absence will result in the drop of a letter grade. If you accumulate four unexcused absences, you will fail the course.**

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 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. Save your absences for when you're really ill. It is your responsibility to keep track of your absences.

UF Statement on Attendance and Make-up Work:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> (Links to an external site.)

3. *Paper Format & Submission: Submission Requirements*  
**Mode of Submission:** All papers and poems will either be submitted as MS Word (.doc) or Rich Text Format (.rtf) documents on Canvas or physical copy. 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.**
4. *Late Papers/Assignments:* I do not accept late work. Failure of technology is not an excuse. Students are expected to factor in time for proofreading, revising, and printing/electronic submission. Assignments must be submitted by the correct time on the day assigned and in the specified format.
5. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over. I recommend keeping a binder or expanding folder to organize handouts and workshop poems.
6. *Academic Honesty and Definition of Plagiarism.* Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

7. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [dso.ufl.edu/drc/](http://dso.ufl.edu/drc/)), which will provide appropriate documentation to give the instructor.
8. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
9. *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). Grade appeals may result in a higher, unchanged, or lower final grade.
10. *Course Evaluations*. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>
11. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
12. *Classroom Etiquette*  
**Cell phones are prohibited during class! If I notice you breaking these rules, I will mark you absent for the day without a warning.**
13. *UF's policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>

*Additional Resources for Students*: Writing Studio, 302 Tigert Hall, (352-846-1138) <http://writing.ufl.edu/writing-studio/> (Links to an external site.)

## Tentative Schedule

In addition to what's listed below, we'll be reading a number of poems from our anthology and online. If online, I will either bring copies or provide the URL where they can be found and printed.

**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.

Week #/Date	Readings/Assignments Due
Week 1: 1/5	Syllabus & Introduction
Week 2: 1/12	<i>Triggering Town</i> chapters 1 and 2; come prepared for discussion with at least one thoughtful comment corresponding to the text <i>Contemporary American Poetry (CAP)</i> Heather McHugh – p.541-544 (“The Typewriter’s the Kind,” “From 20,000 Feet,” “Numberless,” “Auto”)

Week 3: 1/19	<i>Writing Poems (WP)</i> : Chapter 1 Starting Out <i>CAP</i> Robert Hass and Donald Justice <b>Response Paper 1 Due</b>
Week 4: 1/26	<i>WP</i> Chapter 8: Tale, Teller, and Tone; <i>CAP</i> Anthony Hecht and Mary Oliver <b>Response Paper 2 Due; Poem 1 Due</b> (this will not be workshopped)
Week 5: 2/2	<i>WP</i> Chapter 2: Verse; <i>CAP</i> Elizabeth Bishop; On Canvas: Kevin Young <b>Poem 2 Due</b> <b>Response Paper 3 Due</b>
Week 6: 2/9	<i>WP</i> Chapter 7: Metaphor ; <i>CAP</i> Sylvia Plath; On Canvas: Ada Limón <b>Poem 3 Due; Workshop of Poem 2</b> <b>Response Paper 4 Due</b>
Week 7: 2/16	<i>WP</i> Chapter 5: The Sound (and Look) of Sense; <i>CAP</i> WS Merwin and Frank O’Hara <b>Poem 4 Due; Workshop of Poem 3</b> <b>Response Paper 5 Due</b>
Week 8: 2/23	<i>WP</i> Chapter 10: Finding the Poem <i>CAP</i> CK Williams and James Wright <b>Poem 5 Due; Workshop of Poem 4</b> <b>Response Paper 6 Due</b>
Week 9: 3/2	<i>WP</i> Chapter 9: The Mysteries of Language; <i>CAP</i> Li-Young Lee and James Schuyler <b>Poem 6 Due; Workshop of Poem 5</b>
Week 10: 3/9	Spring Break – NO CLASS
Week 11: 3/16	<i>WP</i> Chapter 6: Subject Matter; <i>CAP</i> Jorie Graham and Yusef Komunyakaa <b>Poem 7 Due; Workshop of Poem 6</b> <b>Response Paper 7 due</b>
Week 12: 3/23	<i>WP</i> Chapter 11: Devising and Revising; <i>CAP</i> Louise Gluck; <b>Response paper 8 due</b> <b>Poem 8 Due; Workshop of Poem 7</b>
Week 13: 3/30	<i>CAP</i> Charles Simic and Mark Strand <b>Anthology Due;</b> <b>Workshop of Poem 8; Poem 9 Due</b> Conferences
Week 14: 4/6	<b>Memorized Recitations; Workshop of Poem 9</b> <b>Response Paper 9 Due</b>
Week 15: 4/13	Conclusion. <b>Portfolios Due</b>

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### *Grading*

**Assignment**  
Poem Completion

**Point Value**  
10 points (90 points total for 9 poems)

Response Papers	50 points (400 points total for 8 papers)
Memorized Recitation	60 points (50 for paper, 10 for recitation)
Anthology	50 points
Lead a Class Discussion	50 points
Portfolio (Poems and Final Introduction)	250 points
Participation and Workshop Attendance	100 points

**Total: 1000 points**

*Rubric*

“A” –A paper at this grade was done at an extraordinarily high-quality level. The work demonstrates an in-depth understanding of the concepts covered, and shows a thoughtful amount of creativity. This paper shows all the qualities listed below for a “B”, but goes beyond what was asked in terms of developing content and analysis. Papers at this level are usually free of all grammatical errors (papers with more than two errors cannot receive an “A”).

“B” –A paper at this grade has done what was asked of the assignment at a high-quality level. The work is complete and may need further revision, but works at an elementary level. The style is straightforward and the organization is logical. It may contain grammatical errors, but it is otherwise readable.

“C” –A paper at this grade has done what was asked of the assignment. The work may need significant revision, but is complete in content and has logical organization. This paper may contain more grammatical errors that render it unreadable at times.

“D” –A paper at this grade has completed the assignment at level of poor quality. The work needs significant revision. It is usually incomplete and the organization doesn’t make sense. Attention to style is nonexistent.

“E” –A paper that does not address the needs of the assignment or shows little effort will result in a failing grade.

*I allow one revision from one of the response papers. Late papers will not be accepted. If you are expecting to be absent, be sure to email me your work the day of class. I allow one extension IF you come to me much in advance.*

*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%

*Extra Credit Opportunities*

Students may earn extra credit by attending the MFA@FLA reading series—readings of original poetry and fiction by students in the Masters in Fine Arts in creative writing program at the University of Florida. These readings occur on certain Thursdays at 8 p.m. at The Bull downtown and last approximately 1 hour. I will notify you when these readings take place.