

Beginning Poetry Writing
CRW 1301 - 6989, Spring 2018
C + WR credit

Instructor: Hannah Whiteman

Course Meeting Times & Locations: W | Period 9 - 11 (4:05 PM - 7:05 PM) TUR B310

Office Location and Office Hours: W, 1 p.m. – 3 p.m. TUR 4321 or by appt.

Course Website: Canvas

Instructor Email: h.maewhite@ufl.edu

Course Description:

CRW 1300 is a beginning poetry course that emphasizes reading, writing, and criticizing poetry. 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. Our discussions will employ the types of vocabulary and considerations specific to poetry. These discussions should help you to articulate your impressions and criticisms of assigned poems. Critical reading and a thorough understanding of poetic techniques and style will help you know what rules to follow, and which to break, within your own original work.

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 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.

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 (Hardcopy Only):

Writing Poems Michelle Boisseau, Hadara Bar-Nadav, Robert Wallace: 8th edition,
ISBN: 978-0205176052

The Penguin Anthology of 20th Century American Poetry Dove, Rita: 1st Edition
ISBN: 978-0143121480

Note: We will read weekly from this book. It is important to have this in class.

Observations Marianne Moore

Field Work Seamus Heaney

Colossus and Other Poems Sylvia Plath

Shouting at No One Lawrence Joseph

What the Living Do: Poems Marie Howe

Native Guard: Natasha Trethewey

Recommended Texts:

Oxford English Dictionary. Access for free through the UF Website.

Assignment Overview:

Assignment	Points	Word Count
10 Poems	--	--
Workshop Participation	150 (15 per workshop)	--
Six Response Papers	150 each	750 each
Book Review	200	1,000
Poem Submission	50	--
Recitation	100	--
Portfolio:		
Cover	20	--
Artist Reflection	150	500
8 Poems Revised	80	--
Total:	1650 Pts	6,000 words

Assignments:

PARTICIPATION: Throughout the semester you can lose participation points by:

- Being late to class. (-5 points): See policy below
- Not having the required books (-5 points)
- Not bringing poems to turn in (-5 points)
- Not bringing workshop poems (-5 points)
- Not participating in class discussions (-5 points)

POEM DRAFTS: Poems are graded on a check, check minus, and check plus participation grade. You do not receive a final score on your poems until the end of the semester. At the end of the semester, the edited poems in your portfolio will receive a score of 1-10.

1. To receive credit, poems must:
 - a. have 1" margins and be single spaced
 - b. be left-justified (not center- or right-, although indentation and other variations in form may be allowed depending on the prompt for the week)
 - c. be written in Times New Roman font, size 12
 - d. have a title
 - e. have your name, the date, and the assignment number at the top right of the page
2. Poems must fulfill the prompts given. No end-rhyming unless the prompt calls for it.
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.
4. These poems are graded on fulfillment of the prompt & adherence to formatting guidelines and effort in creativity, polish, and originality. I will be able to tell that you tried.

POEM SUBMISSION TO A LITERARY MAGAZINE: You'll submit one of your final poems for consideration at a literary magazine, and e-mail me your confirmation e-mail as evidence. I will teach you how to do this.

PRACTICE WORKSHOP: We'll have one practice workshops before we begin workshopping each other's poems. Points are based on attendance, participation, and preparedness.

WORKSHOP: Workshop is a participation-based grade. In order to get full participation credit, you must be there & be prepared.

You will bring enough copies of your poems to hand around for workshop the following week. You will also bring in the class poems from the previous week on which you will have written **FOUR** comments: two outlining devices that worked throughout the poem, and two things in critique, as well as annotations throughout. All efforts will be made to give equal time to each person.

MEMORIZED RECITATION: Memorizing poems is one of the best way to approach the rhythm and meter of a poem, and poems are frequently written to be spoken. Each of you will recite a memorized poem before the class by an author who is already dead. The poem will be at least 14 lines in length (minimum, a sonnet).

SIX RESPONSE PAPERS: Analytical readings train students in the active reading of poems so that they may better recognize effective writing practices to use in their own poetry, to practice constructing an argument and supporting it with literary evidence, and to grapple with a poem's ambiguities in order to arrive at a personal interpretation of the work.

In order to actively engage with the readings, students will write six response papers to the six books of poetry we will be reading and discussing.

These papers are intended to incorporate criticism, terminology from the textbook, and personal opinion. You may include quotes from the poems or from the textbook, but the quoted material is not to exceed 10% of the word count.

"I" statements are allowed. I encourage you to share your opinions, criticisms, and praise.

The response papers are due by the days listed on the syllabus.

Book Review: You are responsible for choosing a book of poetry and writing a review about it. You will need to approve this book with me on the date noted on the syllabus. Leading up to this assignment, we will have practiced reading poems closely and engaging our own critical opinions and examinations of the way poems work together to form a complete volume. You are allowed to quote lines or short passages of this work, but the total extent of quotations should not be more than 5% of this review.

FINAL PORTFOLIO: This is the culmination of your work. It will consist of all drafts of your poems, and 10 revised poems that showcase what you have learned this semester.

Cover

You will create an original design for the cover of your portfolio.

Artist's Statement & Reflection Letter

Reflect on your own process in writing, and how that's changed. Reflect on how your own ideas have changed throughout this semester (or how they've stayed the same). Tell me the story of your writing, whether you have always written, or began only this semester.

It is sometimes impossible for a writer to describe what they are doing or what effect they may hope to have on their readers. The truth is, often we have no control how our work is received – this is not the point. The point is to have control over what you are attempting, and to be able to justify that attempt through every word, every piece of punctuation, and every line in a poem. This skill will serve you well in the future, even if, after this class, you never write another poem again.

This will be a place to examine your own purpose, your obsessions, your interests, your influences and your goals. I believe each of you can rise to this challenge.

Final Portfolio of Poems (8)

The final portfolio will include eight poems, which have been revised from the original and take into account my feedback and the feedback of your peers. Learning to edit your own work is an important component of this class, and vital skill for any writing you do in the future. You'll be graded on the quality of the poem & its improvement from the original.

Course Policies:

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

ATTENDANCE AND TARDINESS Since this class only meets once a week, you are allowed **only two absences (two weeks of class), after which you fail this 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. I will consider absences due to documented, serious illness on a case-by-case basis. 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. Use absences wisely. It is your responsibility to keep track of your absences.

You are allowed to be tardy twice with no repercussions. After that, every tardy becomes a 5 point deduction on your overall participation grade.

If you sleep in my class, I maintain the right to count you as absent.

PAPER FORMAT & SUBMISSION: Submissions must be both electronically submitted to Canvas *and* submitted as a hardcopy by the deadline. Assignments should be submitted in .pdf, .doc or .docx format.

Poems should be in 12-point Times New Roman font, single spaced, including your name, the date, and the assignment's title on the right margin. All poems should be right justified (not centered), allowing for indentation and purposeful variation in form. Include a title for all (cannot be untitled) in bold.

Critical papers should adhere to the above and be double-spaced. Use MLA format.

If assignments do not meet the minimum word count requirement, they will be penalized.

Assignments of more than 1 page must be page numbered as well as stapled or paper clipped. If it is not stapled or paper-clipped, I will not accept it.

LATE PAPERS AND ASSIGNMENTS: I do not except late poems. You may ask for one assignment extension **for response papers only** up to 24 hours before the assignment is due. You may not ask for an extension after an assignment's due date is past. This extension will grant you three extra days to complete the assignment at no penalty. You may **only have one** extension this semester. You have to request it an email form. If I don't have a record of the request, the extension will not be granted.

PAPER MAINTANCE RESPONSIBILITIES: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over for your reference. 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. For information on UF Grading policies, see <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

CLASS ROOM BEHAVIOR: I will not tolerate disrespect towards me or any one of your class mates. If I am speaking, or your peer has the floor, you are expected to listen.

The class room is a safe space. We are the product of different backgrounds and different sets of experiences. Listen thoughtfully and engage in any discussion with respect. If you are disrespectful, I will ask you to leave the class, and you will be counted absent. I also ask that you not discuss anyone's work outside of the classroom space.

TECHNOLOGY: All assignments and readings *must* be printed and brought to class. All technology (laptops, tablets, cell phones, etc) is to be kept *out of sight* unless I give you explicit

permission to do so. Cell phones may not be used at any time unless explicitly stated by me. Earbuds and headphones *are to be removed* upon entrance into the class.

EMAIL: The best way to reach me is by email, listed at the top of this document. I will check my emails and do my best to respond within 24hrs, Monday through Friday. If, for some reason, I do not answer in the time allotted, send a follow up email. Please remember that, if you wait until the last minute with a question on your assignment, I may not answer it in time for your submission.

All emails will have a greeting and be appropriate in tone and content to a professional setting. This means, no emoticons, no emojis, no swearing, no content that crosses any professional bounds. You will sign your name at the bottom so I know who has sent me the email.

PLAGARISM: 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/>

RESOURCES: Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor.

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>

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/>

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> Be sure to fill out the evaluation.

Tentative Schedule:

This schedule is tentative, meaning all assignment deadlines and discussions may be changed.

January 10

Introduction & Syllabus Review / Writing Exercises and Discussion

Assignment: Read *Writing Poems* Ch. 1 & 2; Begin Reading Moore

January 17

Sign Up for Presentations / Discussion from *Writing Poems* and *Penguin Anthology*
Assignment: Prompt #1; Read *Writing Poems* Ch. 1 & 2; Continue Reading Moore

January 24

Book Discussion 1: *Observations* / Discussion from *Writing Poems* and *Penguin Anthology*
Due: Prompt #1
Assignment: Prompt #2; Read *Writing Poems* 3 & 4; Begin reading Heaney

January 31

Workshop Dress Rehearsal / Discussion from *Writing Poems* and *Penguin Anthology*
Due: Prompt #2
Assignment: Prompt #3; Read *Writing Poems* 3 & 4; Heaney

February 7

Workshop #1 / Book Discussion 2: *Field Work* / Discussion from *Writing Poems* and *Penguin Anthology*
Due: Prompt #3
Assignment: Prompt #4; Read *Writing Poems* Ch. 5 & 6; Begin Reading Plath

February 14

Workshop #2 / Discussion from *Writing Poems* and *Penguin Anthology*
Due: Prompt #4; Critical Responses 1 & 2; Selection for Book Review
Assignment: Prompt #5; Read *Writing Poems* Ch. 5 & 6; Plath

February 21

Workshop #3 / Discussion from *Writing Poems* and *Penguin Anthology*
Due: Prompt #5
Assignment: Prompt #6; Read *Writing Poems* Ch. 7 & 8; Plath

February 28

Workshop #4 / Book Discussion 3: *Colossus and Other Poems* / Discussion from *Writing Poems* and *Penguin Anthology*
Due: Prompt #6
Assignment: Prompt #7; Read *Writing Poems* Ch. 7 & 8; Begin Reading Joseph

March 7—Spring Break!!!

Assignment: Prompt #7; Read *Writing Poems* Ch. 9; Joseph

March 14

Workshop #5 / Book Discussion 4: *Shouting at No One* / Discussion from *Writing Poems* and *Penguin Anthology*
Due: Prompt #7
Assignment: Prompt #8; Begin reading Howe

March 21—Meet At the Harn Museum of Art

Workshop #6 / Observations at the Harn
Due: Prompt #8; Critical Responses 3 & 4
Assignment: Recitation; Howe

March 28

Workshop #7 / Book Discussion 5: *What the Living Do* / Discussion from *Writing Poems* and *Penguin Anthology*
Due: Book Report Due
Assignment: Prompt #9; Recitation; Begin reading Trethewey

April 4

Recitation Day / Discussion from *Writing Poems* and *Penguin Anthology*
Due: Prompt #9
Assignment: Prompt #10; Trethewey; Recitation

April 11

Workshop #8 / Discussion Book 6: *Native Guard* / Discussion from *Writing Poems* and *Penguin Anthology*
Due: Prompt #10
Assignment: Portfolio

April 18

Workshop #9 / Discussion from *Writing Poems* and *Penguin Anthology*
Due: Critical Responses 5 & 6
Assignment: Portfolio

April 25

Class Reading / Wrapping it Up
Due: Completed Portfolio

Grading Scale:

A 4.0 93-100 930-1000	C 2.0 73-76 730-769
A- 3.67 90-92 900-929	C- 1.67 70-72 700-729
B+ 3.33 87-89 870-899	D+ 1.33 67-69 670-699
B 3.0 83-86 830-869	D 1.0 63-66 630-669
B- 2.67 80-82 800-829	D- 0.67 60-62 600-629
C+ 2.33 77-79 770-799	E 0.00 0-59 0-599

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 (including papers that do not meet the minimum word requirement). 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.”