

CRW 2300—Poetry Writing (Sect. 5546) Fall 2017

Instructor: Michael Lupi

Rinker Hall, Room 220, Wednesdays 5:10 to 8:10pm

Office: Turlington Hall Room 4409

Office Hours: Wednesdays 3:00 to 4:00pm and Thursdays 2:30 to 3:30pm and by appointment

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Course Description & Objectives:

This is a creative writing course in poetry that equally emphasizes the art of reading and critically analyzing poems. Our reading will move chronologically from the beginning of Anglophone poetry into the present day. Each class is also structured according to a theme, the shorthand for which is “Poetry and . . .” For example, the first two classes fall under the heading of “Poetry and Myth.” Others are titled “Poetry and Place,” “Poetry and the Arts,” and so on: see the schedule for more details. You will be required to write poems for workshop that are broadly connected to the theme for the week, and many of your poems will have specific formal requirements.

This course fulfills 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 my original copies of all 11 of your poems (the first draft).

This is a General Education course providing student-learning outcomes listed in the Undergraduate Catalog. Here is a run-down of the requirements and outcomes that this course fulfills:

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:

The Best Poems of the English Language: From Chaucer Through Robert Frost, edited by Harold Bloom

ISBN 13: 978-0060540425

The Open Door: One Hundred Poems, One Hundred Years of Poetry Magazine, edited by Christian Wiman and Don Share

ISBN: 9780226104010

Life on Mars, by Tracy K. Smith (She's the new Poet Laureate!)

ISBN 13: 978-1555975845

Voyager, by Srikanth Reddy (You can find this on Amazon, abebooks.com, or other places. I recommend you get it used, as new copies can be pricey.)

ISBN 13: 978-0520268852

List of Assignments	Points and Word Count
Poems (11 @ 10 points each)	110
Workshop Participation (8 @ 10 pts)	80
Recitation	50
Memorized Recitation	60
200-Word Close Reading Response Emails (5 @ 50 pts)	250 [1,000 words]
Critical Analysis Paper #1	50 [800 words]
Critical Analysis Paper #2	100 [1,000 words]
Critical Analysis Paper #3	100 [1,200 words]
Critical Analysis Paper #4	100 [1500 words]
Revised Portfolio	50
Reflection Paper	50 [500 words]
Total Points	1,000 [6,000 words]

Description of Assignments:

Poems / Workshop

There are 16 classes. For Weeks 2-5 you will turn hard copies of poems into me and I will mark them up. Starting on Week 6, you will turn in poems to the whole class for as many people who are in the class (plus one for yourself and for me, the instructor) that everyone will write comments on and discuss the following week. For example, on Week 6 you will bring copies of your poem in for the whole class, and then on Week 7 we will workshop those poems turned in from last week and commented on by your peers. (Of course, you must also bring *new* poems in on Week 7, so that the cycle repeats itself.) This repeats till Week 13, when you turn in your last workshop poems; these will be workshopped on Week 14.

Note that not each workshop will have time for each student, but instead we will go on a rotating cycle. Still, you must comment on every peer poem for the benefit of their work. **Students are also responsible for reading their peers' poems at least three times, writing at least thirty words on them (positive *and* critical), and bringing them to class.** Failure to do so

will affect your attendance grade; occasionally I will come around and check.

Class attendance does not mean just showing up: students should be vocal, but respectful, participants in workshops. Asking questions about the poems under review is helpful—especially if they are specific questions, or even more general questions about craft and approach. Be specific with your comments, written and verbal, since greater detail will help the poet in question.

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 requires 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.

Each week there will be an option for your poem assignment: follow a given prompt or write whatever poem you like.

Close Reading Response Emails

Five times throughout the semester, you must send me a 200 word response email to a poem or poems from that week's reading. The email will consist of a close reading of two or three specific elements of the poem: i.e., its tone, diction, use of figurative language or allusion, its techniques, the way form unfolds the theme or content. We'll discuss close reading within the first couple of week of class. Think of these assignments as warm-ups for your Critical Analysis Papers.

Recitation

For the first recitation, you will bring in a poem of at least 14 lines to read to the class. Choose a poem from outside our readings: explore the Poetry Foundation website, poetryfoundation.org.

Memorized Recitation

For the second recitation, students will recite a memorized poem. The memorized poem must be at least 10 lines in length.

Critical Analysis Papers

You will have papers due throughout the semester asking you to write on a poem (or two similar poems in tandem) that we have read alone but not talked about in class. This will not involve research or reading secondary criticism; rather, you should discuss the poem by doing a close reading of the poem or poems in question. A close reading will carefully interrogate the relationship between the form of the poem and its thematic concerns. It may also draw upon whatever other points and forms of analysis we have emphasized in class discussions and workshops.

Portfolio and Reflection Paper

Near the end of the semester, you will revise at least six poems, taking into account my feedback and the feedback of your peers, as well as your own vigorous reexamination of each poem. In a 500-word introduction to these poems—called your “Reflection Paper,” which you can think of as a critique of your own work—, 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 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.

Course Policies:

1. You must complete *all assignments* to receive credit for this course.
2. *Attendance and Tardiness.* I excuse student athletes for athletic events, students in the band or theater who need to travel for a university-sponsored event, etc., but *only* if you notify me ahead of time. You must also make up the work. On the fourth, fifth, and sixth absence, I knock your course grade down a letter. With a seventh absence, you fail the course. Arriving to class late (after a five minute grace period) is half an absence.
3. *Paper Format & Submission.* All assignments are due in class in hardcopy format, except for the response e-mails. Assignments must be submitted by the correct time on the day assigned and in the specified format. Other important details: Assignments must be submitted at the beginning of class on the day assigned and in the assigned format. Each assignment will have specific features, but in general, writing assignments should be typed on 8-1/2" x 11" white, smooth-edged paper, double-spaced with 1" margins on all sides. If hand-written, the hand-writing must be legible and in either a No. 2 pencil or ink that is blue or black.

4. *Late Papers/Assignments.* Any late paper or poem will automatically receive a deduction of 10 points. Consider this carefully: that means a 1-point deduction to your final grade. For every day thereafter, 2 more points will be deducted until the assignment is handed in. I will not accept assignments that are more than one week late.
5. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
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, www.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:* Be respectful of others. That means no phones or laptops. We're learning to pay attention to poems and the people around us talking about them.
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/>

Tentative Schedule

*Note: The assigned homework is due on the day it is listed in the syllabus. The readings are subject to change, but in general you can expect to read the entirety of *The Open Door* from the beginning, covering about 20 pages each week, along with significant selections from the Bloom anthology. There are also the two books by Reddy and Smith and numerous other selections that I will give you links to, or that will come in the form of photocopies or Canvas posts. I'll confirm the readings either in class or through Canvas. On some weeks I may also direct you to poems available online that you will be responsible for reading.

Week and Date	Readings / Activities	Assignments Due
Week 1: 8/23/17	<p>Poetry and Myth</p> <p>Introduction to Course. Group Instruction Manual Poems. In-class readings by Dylan Thomas, Juan Felipe-Herrera, others.</p>	
Week 2: 8/30/17	<p>Poetry and Myth, cont'd</p> <p>Selections in Chaucer from <i>Best Poems in the English Language</i>—hereafter referred to as “the Bloom Anthology,” “Bloom,” or “BA.” Also read:</p> <ul style="list-style-type: none"> • “Caedmon’s Hymn” • selection from <i>Piers Plowman</i> • “Caedmon,” by Denise Levertov • Readings on Orpheus (distributed through Canvas) • Selections from Ovid’s <i>Metamorphoses</i> 	Poem #1 (Not for Workshop)

<p>Week 3: 9/6/17</p>	<p>Poetry and Place</p> <p>Selections in <i>BA</i> from Wyatt, “Petrarchan Poetry,” Sydney, Spenser, Tichborne, Marlowe, and Shakespeare (individual poems will be specified).</p> <p>Poetry Selections from <i>The Open Door</i>—hereafter referred to as <i>OD</i>.</p> <p>Also:</p> <ul style="list-style-type: none"> • poems by Petrarch, “Blessed be the day,” and others • Marlowe and Raleigh, “Passionate Shepherd” & “Nymph’s Reply” • “Pilgrimage,” by Natasha Trethewey, and other selections from “Poetry and Place” from poets.org 	<p>Poem #2 (Not for Workshop)</p> <p>Close Reading Response Email #1</p>
<p>Week 4: 9/13/17</p>	<p>Poetry and Thought</p> <p>Selections in <i>BA</i> from Donne, Jonson, Herrick, Herbert, and Milton.</p> <p>Selections from <i>OD</i>, esp. “The Lovesong of J. Alfred Prufrock.”</p> <p>Selections from “The Defense of Poesy,” by Sir Philip Sidney.</p>	<p>Critical Analysis Paper #1</p>
<p>Week 5: 9/20/17</p>	<p>Poetry and Thought, cont’d</p> <p>Selections from <i>Paradise Lost</i>, Books I & II.</p> <p>Selections in <i>BA</i> from Dryden, Pope, Samuel Johnson.</p>	<p>Poem #3 (Not for Workshop)</p> <p>Close Reading Response Email #2</p>

	<p>Selections from <i>OD</i>.</p> <p>Selected poems of Phillis Wheatley: “To S.M. A Young African Painter,” “On Imagination,” and “On Being Brought from Africa.”</p>	
Week 6: 9/27/17	<p>Poetry and Nature</p> <p>Selections in <i>BA</i> from Wordsworth, Coleridge, John Clare, and others, esp. “Tintern Abbey.”</p> <p>Also: “Frost at Midnight” and “This Lime Tree Bower, My Prison,” by Coleridge.</p> <p>Selections from <i>OD</i>.</p>	<p>Poem #4 (will be workshopped next week) (bring 9 copies to this class and to every class hereafter)</p> <p>Poem Recitations</p>
Week 7: 10/4/17	<p>Poetry and Politics, Part I</p> <p><u>Workshop begins in class and continues until Week 14;</u></p> <p>Selections in <i>BA</i> from Blake and Shelley; and selections from Byron (esp. from <i>Don Juan</i>, “Dedication” and part of “Canto I”).</p> <p>Selections from <i>Aurora Leigh</i>, by Elizabeth Barrett Browning.</p> <p>Miscellaneous Poems: “On the Prospect of Establishing a Pantisocracy,” by Coleridge; “Facing It,” by Yosef Komunyakaa; “Psychopath” and selections from</p>	<p>Poem #5</p> <p>Edits: 30 Words on Each Peer Poem</p> <p>Critical Analysis Paper #2</p>

	<p><i>Standing Female Nude</i>, by Carol Ann Duffy; see also “Political Poems” sampler on The Poetry Foundation website.</p> <p>Selections from <i>OD</i>.</p>	
Week 8: 10/11/17	<p>. . . and the Kosmos</p> <p>Selections in <i>BA</i> from Whitman and Dickinson; Matthew Arnold; Alfred Lord Tennyson, esp. “In Memoriam AHH”; selections of Emerson.</p> <p>First 1/3 of Smith’s <i>Life on Mars</i>.</p> <p>The opening of Ovid’s <i>Metamorphoses</i>, up to line 250, “The Feast of Lycaon.”</p> <p>Selections from <i>OD</i>.</p>	<p>Poem #6</p> <p>Edits: 30 Words on Each Peer Poem</p> <p>Close Reading Response Email #3</p> <p>(You must hand in the final email responses, #4 and 5, by the last day of the semester; you get to choose when you complete them.)</p>
Week 9: 10/18/17	<p>. . . and the Arts</p> <p>Selections in <i>BA</i> from Dante Gabriel Rossetti and Christina Rossetti; Robert Browning, esp. “My Last Duchess”; Gerard Manley Hopkins; William Butler Yeats; William Blake revisited.</p> <p>Next 1/3 of Smith’s <i>Life on Mars</i>.</p> <p>Further selections from Carol Ann Duffy’s <i>Standing Female Nude</i>.</p> <p>Selections from <i>OD</i>.</p>	<p>Poem #7</p> <p>Edits: 30 Words on Peer Poems</p>

<p>Week 10: 10/25/17</p>	<p>. . . and the Arts, cont'd</p> <p>Selections from <i>BA</i> and other miscellaneous poems, esp. by Pound, Marianne Moore, and WC Williams; e.g., poems from <i>Cathay</i>; “Poetry,” “The Paper Nautilus,” “The Fish”; “The Kermess,” selections from “Asphodel” and <i>Paterson</i>;</p> <p>selections from Langston Hughes, e.g. “The Weary Blues,” “The South,” “Harlem Night Club.”</p> <p>Conclude Smith’s <i>Life on Mars</i>.</p> <p>Conclude selections from <i>OD</i>.</p>	<p>Poem #8</p> <p>Edits: 30 Words on Peer Poems</p> <p>Memorized Poem Recitations</p> <p>Critical Analysis Paper #3</p>
<p>Week 11: 11/1/17</p>	<p>. . . and Politics, Part II</p> <p>Selected poems by WH Auden, such as “The Shield of Achilles”; Michael Hofmann, including “Aerial Perspective,” “Campaign Fever,” and “Lisburn Road”; Robert Lowell, “For the Union Dead” and others; Adrienne Rich, selections from “From an Old House in America”; Allen Ginsberg, from <i>Howl</i>; Audre Lorde; selection from Claudia Rankine’s <i>Citizen</i>, available on poetryfoundation.org.</p> <p>First 1/3 of Reddy’s <i>Voyager</i>.</p>	<p>Poem #9</p> <p>Edits: 30 Words on Peer Poems</p>
<p>Week 12: 11/8/17</p>	<p>Modernism and Beyond</p> <p>Wallace Stevens; Ted Hughes; Elizabeth Bishop, e.g. “The Monument,” “In the Waiting Room,”</p>	<p>Poem #10</p> <p>Edits: 30 Words on Peer Poems</p>

	<p>“The Man Moth”; Sylvia Plath; Gwendolyn Brooks, e.g. “Kitchenette,” “Children of the Poor”; selections from <i>Autumn Journal</i>, by Louis MacNeice.</p> <p>Next 1/3 of Reddy’s <i>Voyager</i>.</p>	
Week 13: 11/15/17	<p>Beyond Modernism</p> <p>Selections will include poems from The New York School poets, such as John Ashbery, James Schuyler, and Frank O’Hara; others may include Mark Strand, Rita Dove; Lawrence Joseph, Paul Muldoon; Seamus Heaney.</p> <p>Last 1/3 of Reddy’s <i>Voyager</i></p>	<p>Poem #11</p> <p>Edits: 30 Words on Peer Poems</p>
Week 14	<p>No class! Thanksgiving Break!</p>	<p>Critical Analysis Paper #4: Due Wednesday, November 22nd at 9pm on Canvas.</p>
Week 15: 11/29/17	<p>Cross-Sections of Contemporary Poetry</p> <p>Flarf & Conceptualism; the Dark Room Collective; Birds, LLC; miscellaneous contemporary poets.</p> <p>Other in-class activities and Readings TBD.</p> <p><i>Final Workshop Class!</i></p>	<p>Revised Portfolio and Reflection Paper Due</p>
Week 16: 12/6/17	<p>Final Day of Class: Wrap-Up, In-Class Activity.</p>	

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%

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	<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. Language seems hastily chosen or unoriginal. There are several mechanical errors.</p>
D	<p>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.</p>	<p>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.</p>
E	<p>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.”</p>	<p>An “E” poem fails to respond to the assignment prompt. Poems that are late or plagiarized will also receive an “E.”</p>