CRW 3372

3-4:20 PM, MW | UGLC 340 SPRING 2020 | CRN 23081 instructor. Alessandra Narváez Varela email. anarvaez2@utep.edu office. EDUC 910 office hours. T 12-3 pm & by appointment

Catalog Entry

Reading and Writing Poetry (3-0) Intensive study, reading and practice in the various forms and approaches within poetry writing, including workshop discussion of individual student poems. Prerequisites: CRW 3372 with a grade of "C" or better and departmental approval.

Course Description

"Is it romantic to imagine poetry accomplishing anything in a world of happenings?" Don Share, poet and editor of *Poetry Magazine*, asks in relation to W.H. Auden's oft-quoted, yet misunderstood line: "poetry makes nothing happen." The question of poetry's "use" in a society plagued by inequality, indifference and inaction has long been discussed by poets, readers and scholars alike. In this course, while discussing elements of craft such as imagery, prosody and figurative language, we will also examine, reap, and experiment with poetry's power as an instrument for social justice. For this purpose, we will read poetry that's undeniably committed to action, and that can model your take on poetry that serves as a vehicle for social justice. The course will feature lecture, class discussions, and workshop components.

Course Outcomes

Throughout this course, students will

- Recognize and apply literary devices used in poetry.
- Read and discuss poetry in relation to the thematic frame of the course.
- Provide and receive professional criticism of peers' poetry submissions.
- Discuss revision and the structural elements of a collection of poems.
- Produce a final portfolio with a critical preface and four poems.

This course is also designed to promote your overall success, inside and outside the classroom. The coursework will help you improve in key areas such as communication, confidence, and critical thinking.







Course Materials

No textbook required; all course materials are available through Blackboard, except for a book of poetry TBD that will be assigned for purchase by week 5.

Course Assignments

CRW 3372 is graded on a scale of 0-1000. The course assignments are outlined below. Please note that specific instructions will be provided on Blackboard, and in class.

Participation: You will participate in class discussions every session. Active participation is vital not only to the dynamic and quality of the class, but also to your grade. You must have in front of you all reading materials to be discussed in order to refer to them. In order to prepare for a productive class discussion, read the materials carefully, take notes, and make lists of observations and/or questions you'd like to share with the class. Also, please note the class calendar includes "Ask Yourself" sections, which can help you guide your readings, or generate topics for discussion. In order to earn participation points, you need only make 1 meaningful comment per week. Ongoing failure to prepare for class will result in requiring all students to write weekly reading journals. 165 points/ 15 weeks of class= 15 points/week

In-Class Assignments (ICAs): You will address specific prompts provided by the instructor to be worked in during class. The purpose of these activities is to apply/test concepts taught during class, and generate poems that will be workshopped and/or included in your final portfolio. ICAs will be available as Word files so you can download, modify and upload to Blackboard by the end of day. Except for ICA 1, which will be started on your own time, all ICAs will be started in class, and due Friday by 5pm. *165 points/15 points each*

Small Group Workshop: You will prepare for Class Workshop by sharing the first draft of two poems (1-2 pages) with two students, and discussing a) what works b) what needs improvement c) suggestions. Small group feedback will be first given orally, to then be typed and uploaded to Blackboard *by the end of class*. 220 points/110 each

Class Workshop: You will share the second draft of two poems (1-2 pages) to be critiqued by the class and instructor. A similar approach of a) what works b) what needs improvement and c) suggestions will be followed, though feedback will be uploaded through Blackboard by *noon of the day prior* to workshop in order to prepare for and facilitate class workshop. *220 points*

Grade Distribution

1000-900 = A

899-800 = B

799 - 700 = C

699-600 = D

599 and below = F

Tracy K. Smith Reading: You will attend this event on Thursday, January 30th at 6:30 pm in the Tomás Rivera Conference Center to a) fulfill the Department of Creative Writing's attendance requirement and b) to witness/experience poetry affecting audiences when read by the author in a public setting. This is vital for the thematic frame of our class. If you're not able to attend due to an emergency, please contact me as soon as possible; if you're not able to attend due to work, please contact me *before* the reading takes place. *30 points*

Final Portfolio: You will produce a final portfolio that contains a critical preface, and a total of four poems: two *revised* poems (submitted for workshop), and two additional, new poems. *200 points*

Classroom Policies

Late Work: You are expected to respect deadlines. However, if you communicate with me about the circumstances surrounding your tardiness, please consider the following. You will have an extension of 1 academic week to turn in assignments if you communicate with me before about absences. If there's no prior communication, but there were dire circumstances involved that can be documented afterwards, you will be allowed to turn in the assignment the next class period. For small group and class workshop feedback, I can only provide with such extensions once, but if there's no communication prior or after, zero points will be assigned automatically.

Attendance: You are expected to keep track of your absences. You can miss four classes, which is two weeks' worth of class; every additional absence will lower your final grade by 10% or one letter grade. If you miss more than 5 classes without communicating with the instructor, the student might be dropped from the course. Please notify me as soon as possible if you encounter extraordinary circumstances that affect your ability to attend class. **Course drop deadline is April 3rd, 2020.**

Format: All assignments will be turned in through Blackboard in 12-point Times New Roman or a font of similar size, and with an MLA-style ID on the upper left corner. You may use single or double space for your poems. When naming files, please follow this to facilitate downloading and grading: first name_CRW 3372. For example: Alessandra_CRW3372.

Quality: While this is a writing class where creative pieces are produced, and credit is given for turning these and other assignments on time, (unjustified) poor grammar, evident lack of effort, and/or failure to follow guidelines will affect your grade.

Netiquette: You should consider that all writing you do for this course (Blackboard discussion groups, assignments, and even emails) is professional. Please include a subject when writing an email to me, and follow this template:

Dear Ms. [not Mrs.] Narváez Varela OR Dear Alessandra,

Write the content of your email here. Make sure you proofread for proper spelling, grammar, and punctuation. Try to use formal, professional language.

Sincerely,

Your name

Workshop Etiquette: You should take the literary critic role seriously, as your classmates' poems are highly personal pieces that deserve your careful reading, time and respect. If these are observed, then the critique of your work should never be taken personally. Also, I will defend your writing ferociously from disrespectful, pointless critique (which is a rare occurrence) so please enjoy writing creatively, sharing your work, and receiving feedback.

Tech Etiquette: As a courtesy to your classmates and instructor, please refrain from using cell phones, tablets, laptops, etc. for recreational purposes while class is ongoing. CRW 3362 is taught in small classrooms, *not* in large auditoriums where instructors either ignore, accept or expect non-academic use of technology. While I allow readings to be downloaded, and accessed electronically, *ongoing recreational use of electronics during class* will result in requiring *all students print* the weekly poems and short stories, as well as imposing a tech-free zone rule.

Resolving Issues: It is your responsibility to manage your workload, complete all assignments and stay on top of your grades. It is also your responsibility to arrange an office meeting with me to discuss questions/concerns. The earlier you contact me with questions/concerns, the better we can deal with them.

University Policies and Services

University Writing Center (UWC): I encourage you to make use of the UWC during the planning, drafting, and/or revising phases of writing any assignment in this class. The trained writing consultants can help give you a fresh perspective on ideas and help you with things like correctness, formatting, etc. The UWC is located on the main floor of the library, to the right of the elevators and computer lab.

Academic Integrity: An act of plagiarism (or other form of academic dishonesty) will result in an 'F' for the course, and may include other University disciplinary action, such as suspension or expulsion. You should become familiar with the ethical guidelines for conduct spelled out in the Student Affairs section of the Handbook for Operating Procedures. Additionally, please be aware that you may not submit work for this class that was produced for another class. You must produce your own original work in this class and appropriately identify and portion of your work which is collaborative with others, borrowed from others, or which is your own work from other contexts. Always cite your information. If you have doubts as to whether or not you are using your own or others' work legally and ethically, ask me or stop by the UTEP Writing Center. Follow this primary principle: Be upfront and honest.

ADA: The Americans with Disabilities Act requires that reasonable accommodations be provided for students with physical, sensory, cognitive, systemic, learning, and psychiatric disabilities. If you suspect that you have a disability and need accommodation, please contact The Center for Accommodations & Support Services (CASS) at (915)747-5148 or at cass@utep.edu. The CASS office is located in Room 106, Union East. Students are responsible for presenting the instructor with any CASS accommodation letters and instructions.

Military Student Success Center: If you are a military student (veteran, dependent, active), consider visiting the Military Success Center at Library Room 205 or online at https://www.utep.edu/student-affairs/mssc/. Please inform me if you need special accommodations. If you make me aware of a complication, I will work to assist you or put you in contact with university staff who are trained to assist you.

Withdrawals: Each semester has a drop date beyond which an instructor can no longer drop a student with a "W." Students who fail to attend or fulfill assignments after the drop date must necessarily receive an "F." However, in the event of exceptional circumstances, and with the approval of the instructor of the course and the academic dean, a grade of "W" may be obtained. The student is responsible for supplying written documentation to support the request for a "W." Acceptable reasons for a "W" include: personal or family emergencies, death of a family member, military leave, or an exceptional work schedule that prevents you from completing the course.

Calendar

This calendar is subject to change. Attend class and check Blackboard for changes of readings or due dates. Reading key: **BB=**Blackboard; **ICA=**In-Class Assignment

Week 1	
January 22 nd	Introduction and Syllabus Reconnaissance.
Friday January 24 th @ 5pm	*Always go to BB>Week #>ICAs for prompt. *Except for ICA 1, which you will start on your own time, ICAs will be started towards the end of class on Wednesdays, and submitted on Fridays by 5pm
Week 2	
Reminder	Make 1 comment/week to get 15 participation points

Ask Yourself	Why is poetry not read as widely as it used to be? What can we do to change that? Should poetry be "easier" to read? If so, what does that mean? What kind of poetry would you like to write?
January 27 th	"Introduction," "Three Beginnings and the Machine of Poetry" & "Literalists of the Imagination" (Matthew Zapruder) "Poetry" (Marianne Moore)
January 29 th	"How to Read a Poem" (Edward Hirsch) "North American Time" (Adrianne Rich) "Wade in the Water" & "I Will Tell You the Truth About This, I Will Tell You All About It (excerpt)" (Tracy K. Smith)
January 30th	Attendance Required by Department of Creative Writing: Tracy K. Smith Reading @ 6:30pm Tomás Rivera Conference Center UTEP Union Building East Room 308
Due by Friday 2/1 @ 5pm	ICA 2
Week 3	
Ask Yourself	How can we communicate more viscerally with our readers when we write about "deep" subject (love, death, loss, pain, etc.)? This is especially important to consider for the thematic frame of our class—political poetry.
February 3 rd	"Awful Poetry" (Steve Kowit) "Images" (Kim Addonizio and Dorianne Laux) "Poema para los Californios Muertos"
February 5 th	"Poetic Devices: The Meanings of Words" (handout) "This Craft of Verse: Metaphor" (Jorge Luis Borges) "The Colonel" (Carolyn Forché)
Due by Friday 2/7 @ 5pm	ICA 3
Week 4	
Ask Yourself	When his and like only and the self-self-self-self-self-self-self-self-
Ask fourseir	What is political poetry? What is political anyway nowadays? Can poems effect social justice? Should they? If poems can give a voice to those who suffer injustices, is it ethically permissible for a poet to speak on behalf of them?
February 10 th	"Introduction: Political Poetry in the United States (excerpt)" (Michael Dowdy) "The Body Politic" (Steve Kowit)
February 12 th	"Power" (Audre Lorde) "Los Ceiberos Trashumantes" (Balam Rodrigo) "No Wound of Exit" & "September 14, 2013" (Patricia Smith) "Interview with a Birangona" (Tarfia Faizullah) TBD by Natalie Scenters-Zapico
Due by Friday 2/14 @ 5pm	ICA 4
Week 5	
Ask Yourself	How can we create music in poems without meter or a rhyme schemes that relies on perfect rhymes (e.g. house/mouse)? What is

	the purpose of creating music through poetry—why not just listen to songs?
February 17 th	"After Glow: The Interior Music" (Steve Kowit) & "Poetic Devices: The Sounds of Words" (handout). "English con Salsa" (Gina Valdés) "187 Reasons Why Mexicanos Can't Cross the Border" (Juan Felipe Herrera) "Never After" by Evie Shockley
February 19 th	"Line Breaks" (Steve Kowit) "Shadi" (Fatima Asghar) TBD (Jericho Brown)
Due by Friday 2/21 @ 5pm	ICA 5
Week 6	
Ask Yourself	Are there other ways to write poetry that don't involve just the poet being confronted by the blank page/screen and his/her/their mind?
February 24 th	"The Trump-Era Boom in Erasure Poetry" (Rachel Stone) "In California" (Reginald Dwayne Betts)
February 26 th	"From Reznikoff to Public Enemy: The poet as journalist, historian, agitator" (Philip Metres) One Big Self (excerpt) (C.D. Wright)
Due by Friday 2/28 @	ICA 6
5pm	
Week 7	
Week 7 Ask Yourself	If a poet in the U.S. speaks more than one language, why does he/she/them choose, most of the times, to write only in English? What does it mean to write bilingual poetry in the U.S.? Should we italicize and/or translate other languages when the linguistic "spine" of a poem is in English?
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Ask Yourself March 2 nd	he/she/them choose, most of the times, to write only in English? What does it mean to write bilingual poetry in the U.S.? Should we italicize and/or translate other languages when the linguistic "spine" of a poem is in English? "Migratory Agency" (Michael Dowdy) "Nuestros Abuelos" & "I Too Have Walked My Barrio Streets" (Tino Villanueva) +TBD
Ask Yourself March 2 nd March 4 th Due by Friday 3/5 @	he/she/them choose, most of the times, to write only in English? What does it mean to write bilingual poetry in the U.S.? Should we italicize and/or translate other languages when the linguistic "spine" of a poem is in English? "Migratory Agency" (Michael Dowdy) "Nuestros Abuelos" & "I Too Have Walked My Barrio Streets" (Tino Villanueva) +TBD Class Cancelled
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March 2 nd March 4 th Due by Friday 3/5 @ 5pm Week 8	he/she/them choose, most of the times, to write only in English? What does it mean to write bilingual poetry in the U.S.? Should we italicize and/or translate other languages when the linguistic "spine" of a poem is in English? "Migratory Agency" (Michael Dowdy) "Nuestros Abuelos" & "I Too Have Walked My Barrio Streets" (Tino Villanueva) +TBD Class Cancelled ICA 7
March 2 nd March 4 th Due by Friday 3/5 @ 5pm Week 8 March 9 th	he/she/them choose, most of the times, to write only in English? What does it mean to write bilingual poetry in the U.S.? Should we italicize and/or translate other languages when the linguistic "spine" of a poem is in English? "Migratory Agency" (Michael Dowdy) "Nuestros Abuelos" & "I Too Have Walked My Barrio Streets" (Tino Villanueva) +TBD Class Cancelled ICA 7 Book of poetry (TBD)
March 2 nd March 4 th Due by Friday 3/5 @ 5pm Week 8 March 9 th March 11 th Due by Friday 3/13 @	he/she/them choose, most of the times, to write only in English? What does it mean to write bilingual poetry in the U.S.? Should we italicize and/or translate other languages when the linguistic "spine" of a poem is in English? "Migratory Agency" (Michael Dowdy) "Nuestros Abuelos" & "I Too Have Walked My Barrio Streets" (Tino Villanueva) +TBD Class Cancelled ICA 7 Book of poetry (TBD) Book of poetry (TBD)
Ask Yourself March 2 nd March 4 th Due by Friday 3/5 @ 5pm Week 8 March 9 th March 11 th Due by Friday 3/13 @ 5pm	he/she/them choose, most of the times, to write only in English? What does it mean to write bilingual poetry in the U.S.? Should we italicize and/or translate other languages when the linguistic "spine" of a poem is in English? "Migratory Agency" (Michael Dowdy) "Nuestros Abuelos" & "I Too Have Walked My Barrio Streets" (Tino Villanueva) +TBD Class Cancelled ICA 7 Book of poetry (TBD) Book of poetry (TBD)
March 2 nd March 4 th Due by Friday 3/5 @ 5pm Week 8 March 9 th March 11 th Due by Friday 3/13 @ 5pm Spring Break March 16 th -	he/she/them choose, most of the times, to write only in English? What does it mean to write bilingual poetry in the U.S.? Should we italicize and/or translate other languages when the linguistic "spine" of a poem is in English? "Migratory Agency" (Michael Dowdy) "Nuestros Abuelos" & "I Too Have Walked My Barrio Streets" (Tino Villanueva) +TBD Class Cancelled ICA 7 Book of poetry (TBD) Book of poetry (TBD) ICA 8

Week 9	
Due by end of class	BB Feedback
March 23rd	Small Group Workshop 1
March 25 th	Small Group Workshop 2
Week 10	
Ask Yourself	What goes into meaningfully revising a poem?
March 30 th	"Scissors & Gluesticks: Re-Visioning the Poem" by Laurie Kutchins "Two Wrongs Make a Right: Revision through Recycling" by Scott Wiggerman
April 1st	In-class revision
April 3 rd	Course Drop Deadline
Due by Friday 4/5@	ICA 10= Second revised draft of two poems
5pm	Upload to BB>Class Workshop Discussion Board>assigned groups
Week 11	
Prepare Yourself!	Class Workshops
Due by before class	BB Feedback Upload to BB>Class Poetry Workshop Discussion Board>assigned groups
April 6 th	2 students: 2 poems/student
April 8 th	2 students: 2 poems/student
Week 12	
April 13 th	2 students: 2 poems/student
April 15 th	2 students: 2 poems/student
Week 13	
April 20 th	2 students: 2 poems/student
April 22 nd	2 students: 2 poems/student
Week 14	
April 27 th	2 students: 2 poems/student
April 29 th	2 students: 2 poems/student
Week 15:	
May 4 th	2 students: 2 poems/student
May 6 th	Class Debrief and/or Class Review Activity
	ICA 11: Poetry Factory Dates/Times TBD
First Day Extra Credit	Congratulations! You made it this far © The year in which Juan Felipe Herrera was named U.S. Poet Laureate
	was 2015.
Week 16:	
Final Portfolio due Wed	Inesday, May 13th at 11:59 PM

Spring 2020 / / / / / / / / / / / / / / / / /
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