



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 and experiment with poetry’s power as an instrument for social justice and service. 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 change. 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 & Technology Requirements

No textbook required; all course materials are available through Blackboard.

Ensure your UTEP email account is working and that you have internet access and a stable web browser. Google Chrome and Mozilla Firefox are the best browsers for Blackboard; other browsers may cause complications. When having technical difficulties, update your browser, clear your cache, or try switching to another browser. You will need to have access to a computer/laptop.

The following software is recommended: Microsoft Office and Adobe Acrobat Reader. Check that your computer hardware and software are up-to-date and able to access all parts of the course. If you do not have a word-processing software, you can download Word and other Microsoft Office programs for free via UTEP’s Microsoft Office Portal. Click the following link for more information about [Microsoft Office 365](#) and follow the instructions.

If you encounter technical difficulties beyond your scope of troubleshooting, please contact the UTEP [Help Desk](#) as they are trained specifically in assisting with technological needs of students.

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.

Syllabus Scavenger Hunt: You will participate in a scavenger hunt designed for you to get familiar with the syllabus at your own pace. This activity will also ensure you navigate Blackboard and get comfortable with this learning management system. Due date: Monday, January 24 by 12 pm. *30 points*

Reading Journals (RJs): Active participation is vital to the dynamic and quality of the class, and your weekly participation will be noted through reading journals. Their purpose is to process the material by yourself to then engage in conversation with different perspectives. To write mindful reading journals please read the materials carefully before class, take notes, and make lists of observations and/or questions you’d like to share in your posts or during class. There are two types of RJs: 1) RJ BB (Blackboard), due on Mondays by 12 pm, to be posted on Blackboard [RJ BBs also include responding to one of your classmates’ posts] and 2) RJ TK (Talk) to be shared orally

during class. *Ongoing, poor class participation* when RJ TK's are due will result in requiring all RJs be posted to Blackboard. *160 points/ 10 RJs= 16 points each*

In-Class Assignments (ICAs): You will address specific prompts provided by the instructor to be worked in during class. The purpose of these exercises is to apply/test concepts taught during class, and to generate poems that will be workshopped and/or included in your final portfolio. Due date: Mondays by 12pm. *150 points/25 points each*

Class Workshop: You will participate in class workshops toward the end of the semester where you'll share your work with classmates and receive feedback. Week 11-13. *400 points*

Grade Distribution
1000-900 = A
899-800 = B
799 -700 = C
699- 600 = D
599 and below = F

ANV's Reading: In lieu of class on Wednesday, January 26, I ask that you accompany me to the reading of *Thirty Talks Weird Love*, my debut young-adult novel in verse, in the University Suite, Union East Building, Room 312 from 12-1:30 pm. This is organized by UTEP's Department of Creative Writing; the time of this event, determined with input from the chair, should facilitate attendance by students already on campus. Also, a public reading highlights the performative power of poetry, which is the root of this literary genre. There will be a workshop component as well, so you will be writing! If you can't attend due to an emergency, please contact me as soon as possible so we can discuss options to earn this credit. *30 points*

Poetry Factory: You will participate in a class reading of the poems produced during the semester (time and location TBD, pending health guidelines). Alternatively, you can submit an individual video that features you reading your poem out loud, due on Wednesday, May 11 by 11:59 pm. *45 points*

Final Portfolio: You will produce a final portfolio that contains a critical preface and the work you generated during the semester. Due date: Wednesday, May 11 by 11:59 pm. *185 points*

Classroom Policies

Attendance: Attending class is mandatory. Students are allowed to miss four classes without penalty; every additional absence will lower the final grade by one letter grade. If more than 5 classes are missed 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.

Communication: Maintaining constant, open lines of communication between students and instructors is key to a productive and enjoyable learning experience. This is especially the case as we continue adapting to the challenges posed by the ongoing global health crisis. For this reason, it is vital that you communicate with me as soon as possible about extenuating circumstances that affect your performance. I'm committed to help you navigate the course and succeed, but you have to reach out and keep me updated.

Creative Writing Undergraduate Advising and Resources Webpage: Click [here](#) to find information about registration, advising, Wellness and Support Services, as well as Health and Covid-Related Services.

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: Welcome!

Wed 1/19	CRW 3372's Meet and Greet Read Syllabus Explore Blackboard
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Week 2: Can poetry be direct? Can poetry be play?

Due by Mon 1/24 @ 12 pm	<ul style="list-style-type: none"> o RJ1 BB (Blackboard): Go to Blackboard> Weeks>Week 2> RJ1 BB + Response o Syllabus Scavenger Hunt: Go to Blackboard> Weeks> Week 2>Syllabus Scavenger Hunt o Extra Credit: Go to Blackboard> Weeks> Week 2>Extra Credit: Tips from You!
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Mon 1/24	Read "Literalists of the Imagination" (Matthew Zapruder) "How to Read a Poem" (Edward Hirsch) "Poetry" (Marianne Moore) "Microaggression Bingo" and "Map Home" (Fatima Asghar)
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Wed 1/26	ANV Reading 12-1:30 pm University Suite UTEP Union Building East Room 312
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Week 3: Can poetry be political?

Due by Mon 1/31 @ 12 pm	<ul style="list-style-type: none"> o RJ 2 BB o Extra Credit ICA
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Mon 1/31	Read "Poetry Like Bread: Poets of the Political Imagination" & "Ode to a Soccer Ball Sailing Over a Barbed-Wire Fence" & "Power" (Audre Lorde) Consider Social/political issue to explore throughout semester.
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Wed 2/2	Read "The Body Politic" (Steve Kowit) Bring Published poem that relates to one of the political/social issues you included in your Pre-ICA 1 table. (UPLOAD to Blackboard before class)
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Week 7: Student Presentations	
Due by Mon 2/28 @ 12 pm	<ul style="list-style-type: none"> ○ ICA 4 ○ RJ 6 TK (presentation=credit)
Mon 2/28	<p>Prepare</p> <p>To discuss your prosodic experiments and decisions. 9 students present; 5 mins each.</p>
Wed 3/2	9 students present; 5 mins each.
Week 8: Can poetry be documentary and experimental?	
Mon 3/7	<p>Read</p> <p>"From Reznikoff to Public Enemy: The poet as journalist, historian, agitator" (Philip Metres)</p> <p>"The Trump-Era Boom in Erasure Poetry" (Rachel Stone)</p> <p>"In California" (Reginald Dwayne Betts)</p> <p>"what's not to liken" (Evie Shockley)</p> <p>"Book of the Dead" (excerpt; Muriel Rukeyser)</p> <p>Prepare</p> <p>RJ 7 TK</p> <p>Bring</p> <p>Document (form, law, questionnaire, etc.) related to your social/political issue + Sharpie</p>
Wed 3/9	<p>Read</p> <p>"truth in advertising" & "mesostics from the american grammar book" (Evie Shockley)</p> <p>Instructions: John Cage's Mesostic</p> <p>Bring</p> <p>For mesostic: 2 sources: 1) for a central strand (or you can just write/type it) 2) for wing words. NOTE: None of these sources have to be "literature," as we know it; you can bring Oprah magazine or a vacuum instruction manual!</p> <p>NOTE: You can choose to write a mirror poem of "truth in advertising"</p>
Spring Break	
March 14- March 18	No class
Week 9: Can poetry include a different language, vernacular and cuss words?	
Due by Mon 3/21 @ 12 pm	ICA 5
Mon 3/21	<p>Read</p> <p>"The New Bathroom Policy at English High School: Dispatches from the Language Wars" (Martín Espada)</p> <p>"There's Nothing Wrong with Black English" (John McWorther)</p> <p>TBD by Langston Hughes</p> <p>Bilingüe/Bilingual (Rhina P. Espaillat)</p> <p>"More than One Man Has Reached Up My Skirt" and "Criada"</p>

	(Natalie Scenters-Zapico) Prepare RJ 8 TK
Wed 3/23	Read “ Reader Discretion Advised ” (Clare Luchette)
Week 10: Can poetry talk to other art forms? + Workshop Guidelines	
Due by Mon 3/28 @ 12 pm	ICA 6
Mon 3/28	Read “ Your Guide to Ekphrastic Poetry (it's Fantastic!) ” (Christina M. Rau) “womanish” (Evie Shockley) “dinosaurs in the hood” (Danez Smith) Prepare RJ 9 TK Bring Photograph, painting, sculpture, scene/plot from a movie that you feel relates to your social/political issue. NOTE: you can bring a personal photo!
Wed 3/30	Workshop Guidelines
Due on Fri 4/1 @ 11:59 pm	Poem for Class Workshop
Fri 4/1	Course Drop Deadline
Week 11: Class Workshop	
Mon 4/4	3 classmate poems
Wed 4/6	3 classmate poems
Week 12: Class Workshop	
Due by Mon 4/11 @ 12 pm	Feedback Posts for assigned poems
4/11	3 classmate poems
4/13	3 classmate poems
Week 13: Class Workshop	
Due by Mon 4/18 @ 12 pm	Feedback Posts for assigned poems
Mon 4/18	3 classmate poems
Wed 4/20	3 classmate poems
Week 14: Can poetry be transformed, re-envisioned?	
Due by Mon 4/25 @ 12 pm	<ul style="list-style-type: none"> ○ Feedback Posts for assigned poems ○ RJ 10 BB
Mon 4/25	Read “Scissors & Gluesticks: Re-Visioning the Poem” (Laurie Kutchins) “Two Wrongs Make a Right: Revision through Recycling” (Scott Wiggerman) “Shapeshifting Poems: The Power of Transformation” (Lisa D. Chávez) Prepare To revise your poem in class
Wed 4/27	No class
Week 15: Student Presentations	
Mon 5/2	Prepare

