

Professor Ange Mlinko
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 Office hours: Monday 11 am - 12 pm or by appointment
 Class time: Monday, 4:05 - 7:05 pm

Required Texts:

The Making of a Poem: A Norton Anthology of Poetic Forms
Rhyme's Reason: A Guide to English Verse

It is better to present one image in a lifetime than to produce voluminous work.—Ezra Pound

"Happiness makes up in height for what it lacks in length."—Robert Frost

Welcome to the advanced poetry workshop. We're going to work with form and constraint, on the principle that poetry is a condensation of language, or language under pressure—both from the emotional urgency of the subject matter *and* the form, which must mirror that urgency. This is difficult work, and therefore I won't be assigning papers.

Attendance and participation is 80% of your grade; the final portfolio is 10%, and the memorized recitation on the last day of class is 10%. Participation means that you 1) come to each class, promptly; 2) have all your materials with you. If you don't come, you get 0% participation. If you are tardy or lack your books and poems, you get 50% participation. Missing more than 2 classes, or being downgraded for tardiness and missing materials to the point that you get 0% participation more than twice, may result in automatic lowering of your grade by a whole letter.

There should be no open screens in the classroom without my permission. All you need are your textbooks, your poems, your classmates' poems, and a notebook/pen. I may sometimes give handouts, too.

I will conduct the workshop as follows:

- 1) You will have a reading and a prompt for a poem every week. You will upload the poem to Canvas by 5 p.m. Saturday evening. The poem should always have your name on the page and in the document name. Please keep it single-spaced and in Roman 10 font.
- 2) When you come to class, bring THREE copies of your poem for mini-workshops. You will turn in one copy to me, and two others will be given to classmates to comment on.
- 3) After the mini-workshops, we will re-convene to talk about the poems on the overhead screen.
- 4) There will also be a discussion component of the class for the last 30-40 minutes of our time slot. Please be prepared to talk about the textbook—bring notes and questions to keep the conversation going.

Tips for writing and revision:

- 1) The element of surprise is essential to poetry. You want to have what Marianne Moore called the "lion's leap"—a surprising image or even a single word that is completely unexpected, but totally apropos.
- 2) Use a dictionary and thesaurus to expand your vocabulary and give us—and yourself—that feeling of a "surprise" word. A style guide is also indispensable to a serious writer.
- 3) Keep a notebook to jot down images, metaphors, dreams, scenes, lines of dialogue (imagined or overheard), quotes from your reading. If you maintain this discipline, you will never have to sit at your desk with a blank page and not know how to begin.
- 4) Always write more than you need, then trim it back. If I ask for a 20-line poem, write at least 40 lines to start. Eighty is even better!
- 5) Don't repeat yourself. Make the poem as terse and concise as you can.
- 6) Images are more memorable than abstractions. Always best to start and end with a striking image.
- 7) Exterminate cliché (platitudes, pablum, bromides). Cleanse from your own mind the canned language, images, slogans, and stereotypes handed to you since birth from advertising, social media, TV. Even your favorite political or therapeutic buzz words are the enemy of poetry.

- 8) When you break a line, break it at a natural pause, as where a period, comma, semi-colon, colon, or dash would go. Anything else is an enjambment, which makes the reader work harder. Enjambments are fine if they're controlled, but that too is a technique to be learned.
- 9) Don't curse—it's lazy. Don't mistake grossness for realness. A poem isn't self-expression so much as it is an overture to a reader, and you want to entice readers, not repel them.

CALENDAR

Date	In Class	For Homework
January 8	Introduction to class. Handouts: "When I Was Beautiful" by Averill Curdy and "Roses Only" by Marianne Moore. Discussion of beauty, originality, and cliché. The importance of striking imagery and "a good line."	Reading: Read entire text of <i>Rhyme's Reason</i> by John Hollander, and the essays by Strand and Boland that introduce <i>The Making of a Poem</i> (pp. xvii-xxx). Prompt: Rewrite the poem "When I Was Beautiful" without recourse to commercial and romantic clichés about "beauty." Must be same number of lines and employ anaphora (the repeated line) exactly the same number of times as Curdy.
January 15	Holiday	
January 22	Workshop "Beauty" poems; discuss <i>Rhyme's Reason</i> (meter) and villanelle form.	Reading: "Verse Forms, Overview" and "The Villanelle" (pp. 3-20) Prompt: An original villanelle in pentameter.
January 29	Workshop villanelles. Discussion of the sestina.	Reading: Sestinas (pp. 21-42) Prompt: An original sestina in hexameter.
February 5	Workshop sestinas. Discussion of the Sonnet. (Skip pantoums.)	Reading: Sonnets (pp. 55-72) Prompt: An original sonnet in pentameter.
February 12	Workshop sonnets. Discussion of the ballad.	Reading: Ballads (pp. 73-100) Prompt: An original ballad in tetrameter or common meter.
February 19	Workshop ballads. Discussion of the cento. (Skip blank verse and heroic couplet chapters.)	Reading: Handout. Prompt: A cento using lines from the anthology, all in the same meter of your choosing. (Remember to attribute each line in a footnote.)
February 26	Workshop heroic couplets. Discussion of elegy and philosophical aspects of poetic genre. (Skip stanza and meter chapters.)	Reading: Elegy (pp. 167-206) Prompt: An original elegy (20 lines) in a meter of your choosing.
March 5	Spring Break	
March 12	Workshop elegies. Discussion of pastoral.	Reading: Pastoral (pp. 207-239) Prompt: An original pastoral (20 lines) in a meter of your choosing.
March 19	Workshop pastorals. Discussion of odes.	Reading: Pastoral (pp. 240-255) Prompt: An original ode (20 lines) in a meter of your choosing.
March 26	Workshop odes. Discussion of odes vs. stanza forms. Discussion of revisions.	Reading: Stanzas (pp. 136-155)
April 2	No class - I'm traveling to Los Angeles for conference and reading.	Reading: Blank verse (pp. 101-120) Prompt: Revision of any poem you previously submitted to workshop.

Date	In Class	For Homework
April 9	Workshop revisions. Discussion of blank verse and open forms.	Reading: Open forms (pp. 259-289) Prompt: Revision of any poem you previously submitted to workshop.
April 16	Workshop revisions.	Prepare portfolios.
April 23	Portfolios and recitations due.	

Boilerplate:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

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

The Counseling & Wellness Center, 3190 Radio Road (352-392-1575) <http://www.counseling.ufl.edu/ewe/> (Links to an external site.)

Academic Honesty

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php> (Links to an external site.)

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.
3. (University of Florida, Student Honor Code, 8 July 2011)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code. The University Writing Program takes plagiarism very seriously, and treats instances of plagiarism as dishonesty and as a failure to comply with the scholarly requirements of this course. You commit plagiarism when you present the ideas or words of someone else as your own.

Important tip: There should never be a time when you copy and paste something from the Internet and don't provide the exact location and citation information for the source.

If a student plagiarizes all or any part of any assignment, he or she will be awarded a failing grade on the assignment. Additionally, University policy suggests that, as a MINIMUM, instructors should impose a course grade penalty and report any incident of academic dishonesty to the Office of the Dean of Students. Each student's work may be tested for its originality against a wide variety of databases by anti-plagiarism sites to which the University subscribes, and negative reports from such sites may constitute PROOF of plagiarism. Other forms of academic dishonesty will also result in a failing grade on the assignment as a minimum penalty. Examples include cheating on a quiz or citing phony sources or quotations to include in your assignments.