CRW 3310
Intermediate Poetry Workshop: Feeling into Words
Spring 2025
Professor Ange Mlinko

Tuesday/Period 9-11 (4:05 pm - 7:05 pm)
Turlington 2354
Office hours: Mondays and Tuesdays 2-3:30 pm (Turlington 4211E) or by appointment
Email: amlinko@ufl.edu

Required texts: *The Making of a Poem: A Norton Anthology of Poetic Forms,* ed. Eavan Boland and Mark Strand; *The Best American Poetry 2024,* ed. Mary Jo Salter and David Lehman

Recommended texts: Merriam-Webster Dictionary and Thesaurus, Chicago Manual of Style

Recommended library resources: *The Oxford English Dictionary, Princeton Encyclopedia of Poetry and Poetics* (available as online databases through library website)

Recommended web resources: poetryfoundation.org Poem Guides and Glossary of Poetic Terms.

Course Description

Welcome to the intermediate poetry workshop: Feeling into Words. I have named this course after Seamus Heaney's well-known essay, which will be posted to Canvas for you to read as a benchmark for what I expect from you, philosophically and aesthetically, throughout the semester. In this essay, Heaney presents a **Bildungsroman** detailing his poetic development from childhood to his first **ars poetica**, a poem called "Digging."

We will be using two anthologies, listed above. You will notice on the schedule that there will be readings associated with every prompt, and that every single poem you write will respond to a prompt based on these readings. **This is a reading intensive course.** You will also be asked to choose poems to do close readings on (annotations), posting them to "Discussions" on Canvas.

There are no open laptops or visible phones allowed in the classroom. If I detect any work generated by AI, I will fail you.

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 of English verse.

Communication: Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms using imagery, metaphor and metonym, dramatic monologue, and personae. 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, intentional solutions to poetic problems.

The Structure of This Course

Please be aware that this class requires lots of paper! Plan ahead to ensure you have **available printers.**

You will be broken up into two workshop groups, A and B, alternating weeks. However, each assignment is due at the same time for everyone. These assignments are as follows:

1) Read the assigned poems first. The reading is closely related to the writing prompt. You will make informed comments to the Discussion Board about the assigned reading (approx. 250 words), using precise terminology to discuss vocabulary, meter, form, metaphors, and so forth. The main question should always be: **How do form and content mirror each other?**
2) Choosing one or more assigned poems as a model, write a poem according to the prompt. You will be submitting two drafts every time: a long free-associative first draft, and then the tightened, polished second draft. They should be in one document.
3) Add a sentence at the bottom of the document, clarifying your intentions with the prompt and the emulation of the poem you are modeling yours on.
4) Upload your document (by the Sunday midnight deadline) in two places: "Assignments" (to receive your grade) and "Discussion" so your classmates can access it.
5) Print out and annotate all the poems (Group A or Group B) to be workshopped.
6) Come to class ready to discuss assigned poems and classmates' poems. You will hand your comments to each author at the end of the workshopping session. Comments include: enthusiasms (for a good line, an interesting word choice, an overall original concept); demerits (clichés, bad grammar, misspellings); quibbles (punctuation, line breaks). Does the title grab you or leave you cold; is it doing any work? Does each line earn its keep in the poem? Is anything muddy or confusing, or is there an enticing ambivalence to the poem? Does it make you say, "So what?" or "This isn't believable?"

Formatting Poems: Poems must start with a title, with extra space between title and first line. Font should be Times Roman, 11-pt., single-spaced. Upload in doc or docx format.

Put your name in **two** places: on the page (as header or footer) and in the doc name, e.g. *smith-metaphor.docx*

Put all submitted work into **one** electronic file. The finished poem should be the first thing I see.

All poems must have titles. The titles should bring value to the reading experience.

Points will be deducted for not following prompt and presentation guidelines. Late work will suffer severe point deductions.

Guidelines for Prosody: We care about the precision of lines and line-breaks. Try to stay in the general vicinity of iambic tetrameter (four beats per line) or iambic pentameter (five beats per line).

Break a line of verse where you would naturally put a period, comma, semi-colon or dash. If you break a line where no natural pause occurs, that's called "enjambment," and you should use it sparingly. For instance, it is gauche to break a line after a preposition (*of, in, on,* etc.) or an article (*a, an, the*).

Creativity is encouraged in subject matter, metaphor, vocabulary choices, and formal approaches. Creativity is <u>not</u> to be found in "using the white space," crazy line breaks, vulgarities, shock value. Educate yourself on what clichés are, and avoid them to the best of your ability. Clichés are dead metaphors like "It's raining cats and dogs," canned language from therapy and politics "we are on a journey," "it empowers me," and the language of pop songs, hashtags, and slang.

<u>No</u> Dr. Seuss, Shel Silverstein, hiphop or children's poetry rhythms and rhymes. In fact, it is better to stay away from end-rhyme and rhyme schemes as a beginner. Internal and slant rhyme, consonance, and assonance are encouraged.

Points will be deducted for sloppiness (typos, bad grammar and usage, no punctuation, no title). Extra points may be given for originality in conception and imagery.

Guidelines for Critiquing: By Monday morning, you should be able to download your classmates' poems for discussion on Tuesday. Please make notes and comments in writing; I will call on you in class if you don't participate. Don't scribble comments constantly during class; this is homework.

Vocabulary for discussing classmates' poems will, of course, be respectful, and will not rely on vague, fuzzy terms like "flow" or "relatable." It's not enough to "like" something; you have to point to effectiveness of word choice and elegant variation, vocal register, rhetorical or genre decisions, meter and other prosodic elements (internal rhyme, assonance, variation of sentence length, etc.) Does something seem especially fresh or especially stale to you? Can you say, "I've heard this before" or "I've never heard this before?"

Guidelines for Grading: Each poem is worth 100 points; I will deduct points for incompletion (drafts #1 and #2, your name and a title preceding each poem, sentence on prompt); not adhering to prompt; grammar, spelling, and punctuation issues; clichés. Your annotations should focus on issues of tone, prosody, vocabulary, and rhetorical techniques. Whether you "like" a poem or "relate" to it is immaterial: in this class, we are reading as writers, not reading as consumers.

Memorization: You will be called on to recite a poem from memory on the last day of class. The poems must be at least 14 lines (sonnet-length) and from a canonical text like the Norton or Oxford anthologies. Check with me if you are unsure.

Final Portfolio: Your final portfolio is due on the last day of class, following the usual format, with title and table of contents. It must contain all the poems you wrote for this class (final revisions) and an artist's statement (500-750 words) reflecting on a poet from our reading who has taught you something in terms of technique—for instance, how to use prosody and imagery to achieve poetic effects.

Attendance Policy: This is a workshop (seminar), not a lecture course, so your grade will reflect your presence and participation.To maintain your points you must come prepared with all materials. Non-participation will result in a deduction in points. Being tardy or missing materials 3 times = 1 absence

Late work, unless accompanied by a doctor's note, will receive a point deduction.

Attendance: UF's attendance policies state that a student who misses more than 6 class periods automatically fails a course. Each of our course meetings is equal to three class periods. Therefore, if you miss more than two class meetings you will automatically fail. This policy is for unexcused absences, and

does not apply excused absences. Absences are only excused with a doctor's note. Click here for UF's attendance policies: https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/

Use your allotted absences wisely (for emergencies, major illness) as you would for any job.

<u>Cell phones and laptops should be silenced and out of sight. Food should only be consumed on breaks.</u>

Point Break Down

Assignment	Points	Total
5 Poems + 2 exercises	100 points each	700
6 Annotations (posted under "Discussions"	30 points each	180
1 Final Portfolio with artist's statement	100 pts	100
Recitation from memory	20 pts	20
	Total Possible Points: 1000	

Grading Rubric

A = 94-100 A- = 90-93 B+ = 87-89 B = 84-86 B- = 80-83 C+ = 77-79 C = 73-76 C- = 70-72
D+ = 67-69 D = 63-66 D- = 60-62 E = 0-59

Criteria for Grading Portfolios

"A"- A portfolio at this level is truly high quality. It demonstrates a clear understanding of poetic concepts, creatively addresses the subject matter, and exceeds the expectations of formal mastery. A portfolio with this grade will be free of grammatical errors.

"B"- A porfolio with this grade has met the standards of the assignment at a high quality level. This assignment may need revision but is organized in a creative way and avoids clichés. A portfolio with this grade may contain grammatical errors but will be readable.

"C"- A portfolio that earns a "C" has done everything that was required, but no more. This assignment may require significant revision. A paper with this grade will generally contain a few grammatical errors but will still be readable.

"D"- This portfolio does not adequately fulfill the assignment to a satisfactory degree. One portion of an assignment may not have been touched upon or there may be a misused critical element. Portfolios with this grade tend to be disorganized and contain many grammatical errors.

"E"- This portfolio does not address the assignment prompt or is unreadable/incomplete.

Calendar

	In Class	**Homework <u>due</u>**
Jan 14	Introduction to course: "Feeling into Words" by Seamus Heaney	
Jan 21	Exercise #1	**Norton**: Read Sonnet section **Prompt**: Write a sonnet, 14 lines, no regular rhyming (slant rhymes and internal rhymes allowed). You can either try a Shakespearean sonnet (3 quatrains and a final couplet) or a Petrarchan (octet + sestet). Try to remain in the vicinity of one of three meters: tetrameter, pentameter, or hexameter, throughout the sonnet. Make a deliberate decision as to whether you will have a volta or not. **Annotation 1**
Jan 28	Workshop A	**BAP**: "At Sixty-Five" by Henri Cole, "from Ithaca" by David Lehman, "Joy in Service on Rue Tagore" by Paul Muldoon, "Crown Shyness" by A.E. Stallings. **Prompt**: Write a sequence of 2-4 sonnets (same rules as above; you can use last week's sonnet to kick it off *if* your sequence is three or more). **Annotation 2**
Feb 4	Workshop B	
Feb 11	Workshop A	**Norton**: Villanelle section **BAP**: "Happy End" by Rita Dove, "My Brothers, the Olmec," by Yusef Komunyakaa, "Two Widows, Making a Bed" by Heather McHugh, "Haiku Garden" by Haryette Mullen, "I'm Not Dying, You're Dying" by Christopher Spaide **Prompt**: Tercets (three-line stanzas; no less than 6); make it a villanelle if you like. **Annotation 3**
Feb 18	Workshop B	
Feb 25	Workshop A	**Norton**: Section on Heroic Couplets **BAP**: "How to Fold" by Terrence Hayes, "Couplets" by Maggie Milner, "Closure" by Otomara James, Maggie Smith, "Hope Chest," "The Days" by Adrienne Su **Prompt**: Couplets on a topic that mirrors the form of twos **Annotation 4**
Mar 5	Workshop B	
Mar 11	Workshop A	**Norton**: Section on Ballads **BAP**: Jane Shore, "The Hat,""Kyiv" by Howard Altmann, "The Monet Conundrum" by Billy Collins, "You Summon Me…" by Charles Martin **Prompt**: Quatrains (no less than 5) **Annotation 5**
Mar 18	SPRING BREAK	
Mar 25	Workshop B	
Apr 1	Revisions and Exercise #2 (Collaborations)	
Apr 8	Workshop A	**Norton:** Free Verse **BAP**: "Avoidance" by Elaine Equi, "Amenorrhea" by Julia Alvarez, "Apophasis at the All-Night Rite Aid" by Catherine Barnett, "Lamb" by Richie Hoffman **Prompt:** Write a free verse poem if you can! **Annotation 6**
Apr 15	Workshop B	
Apr 22	Recitations due. Revised portfolios with Artist's Statement due on Canvas.	

University-Specific Policies

1. *UF's policy on Sexual Harassment*: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community:

2. *Recordings*: Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor. A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session. Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

3. *Academic Honesty and Definition of Plagiarism.* UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/) specifies a number of behaviors that are in violation of this code and the possible sanctions. UF Student Honor Code: A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:
   a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
   b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
   c. Submitting materials from any source without proper attribution.
   d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.

4. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, https://disability.ufl.edu/), which will provide appropriate documentation to give your instructor early in the semester.

5. *Students who are in distress* or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: https://counseling.ufl.edu/

6. For information on UF Grading policies, see: https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

7. *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). Please contact Ms. Blount at cblount@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.

8. *Course Evaluations.* Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: https://ufl.bluera.com/ufl/

COVID Statement:

If you suspect that you may have been exposed to COVID, please report for testing immediately and observe an obligatory quarantine period. You should also report to me immediately so that you may arrange to continue your coursework.

During our face-to-face encounters in-class and in-person office hours, while it is not required, it is expected that students and faculty wear face coverings as advised by the CDC.

Please continue to check the University's updates moving forward throughout the semester: https://coronavirus.ufl.edu/university-updates/