

Spring 2023
CRW 3310 - 12191
Advanced Seminar: Poetry Writing
Professor Ange Mlinko

Monday/Period 9-11 (4:05 pm - 7:05 pm)

Turlington 2350

Office hours: Mondays and Tuesdays 3-3:45 pm or by appointment (Turlington CRW Suite, 4th Floor)

Emergency email: amlinko@ufl.edu (otherwise use Canvas email for greater privacy and security)

Required Texts: PDFs, Perusall files, and links to works provided by professor

Recommended Texts: *Rhyme's Reason* by John Hollander; *The Craft of Poetry* by Lucy Newlyn, Merriam-Webster Dictionary and Thesaurus, Chicago Manual of Style, Oxford Anthology of American Poetry, Oxford Book of English Verse, The Rattle Bag (see Course Reserves)

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

Recommended web resources: poetryfoundation.org Poem Guides and [Glossary of Poetic Terms](#).

"Books are a way of learning to feel more acutely."—Marguerite Yourcenar
"Write something for me," Robert Frost implored a friend. "Give it a pain, a laugh, a thrill."

Welcome to the Advanced Seminar in Poetry Writing. Poems are a kind of ancient technology to get feeling into words effectively, passionately, memorably. We will explore some different ways of doing so by reading poems and modeling our own efforts after them, methodically exploring one craft element at a time. We will follow Frost's dictum: each poem must contain a pain, a laugh, a thrill. That will be an ongoing prompt, in addition to which you will follow other prompts based on our readings.

This is, on the one hand, a rather simple and focused class. But it isn't easy to write a good poem. Each poem must contain as much information as an entire essay—but in many fewer words.

You will have to devise ways of tapping your creativity: day journals or dream journals, formal experiments, taking dictation from people around you and manipulating text—everything is fair game. The point is to avoid cliché and never phone it in. The point is to be true to life and emotion while creating a performance in language. You should hold yourself and your classmates to high standards.

Creativity is usually perceived as subjective, but there is general agreement about what constitutes lateral thinking (follow the link!), which is associated with creative problem-solving. We will be reading a variety of poems that solve formal problems in inventive ways, or evoke a mood or situation which is unusual and immersive—that is, causing us to fall under the spell of the "lyrical."

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

Because this is a rather large class, you will be broken up into two groups, A and B, taking turns being workshopped. However, each assignment is due at the same time for everyone. These assignments are as follows:

- 1) Go to Perusall and read the assigned works, providing annotations as required. The assignments are closely related to the writing prompt, so do the reading first.

- 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 first draft, and then the shorter second draft. They should be in one document.
- 3) Upload your document (by the deadline) in two places: “Assignments” (to receive your grade) and “Discussion” so your classmates can access it.
- 4) Print out and annotate all the poems (Group A or Group B) to be workshopped.
- 5) 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.

Tips on Annotations: Annotations on Perusall will be anonymous (except to me). Follow instructions on Perusall (usually two annotations per poem). Annotations may include: any vocabulary words you had to look up; references and allusions; observations on prosody and form; expressions of admiration at a simile or image; comment on first and/or last lines; questions or comments regarding meaning, intention, tone.

Formatting Poems: Poems must start with a title, with extra space between title and first line. Font must be serif, 11- or 12-pt., single-spaced. Upload it in Word only.

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.

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 not 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.

No Dr. Seuss, Shel Silverstein, or children’s poetry rhythms and rhymes. In fact, it is better to stay away from end-rhyme and rhyme schemes as a beginner, unless you already have had practice. Internal 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 Sunday morning, you should be able to download your classmates’ poems for discussion on Monday. Please make notes and comments in writing; I will call on you in class if you don’t participate. Don’t scribble comments 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?"

Memorization: You will be called on to recite two poems from memory, due March 6 and April 17. The poems must be at least 14 lines (sonnet-length) and from a canonical text like the anthologies on Course Reserves, from any period. Check with me if you are unsure.

Final Portfolio: Your final portfolio is due on the last day of class, following the usual format (serif font, 11 or 12 pts, single-spaced). It must contain all the poems you wrote for this class (with revisions) and a short response paper (500-750 words) on a poem from this class which has meant something to you. This poem analysis must include biographical information on the poet, as well as a close reading of what the poem is about and how the poet used prosody and imagery to achieve its effects.

On the last day of class, you will also do a short reading of your own work in addition to a recitation.

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: your own poems and papers, plus my PDF packets and assigned texts. 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 50-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.

Cell phones and laptops should be silenced and out of sight.

Point Break Down

Assignment	Points	Total
5 Poems	100 points each	500
4 Annotations	100 points each	400
1 Final Portfolio with response paper	100 pts	100
2 Recitations from memory	50 pts each	100
	Total Possible Points: 1100	

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 portfolio 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.

	In Class	Homework
January 9	Introduction to course	
January 16	Holiday - no class	
January 23	Workshop A: Metaphor	Perusal annotations: "Feeling into Words" (essay) and "Digging" (poem) by Seamus Heaney; "The Edge of the Hurricane" by Amy Clampitt; "Sleeping with the Dictionary" by Harryette Mullen. Follow directions in syllabus for annotations. Prompt: Write a poem focused on an original extended metaphor for the act of writing poetry itself (note that all three poems for discussion do exactly this). Use the metaphor in the title. Submit first and second drafts (one file). First draft should be 25-30 lines, second draft should be 14-20 lines. See syllabus for further guidelines.
January 30	Workshop B: Metaphor	
February 6	Workshop A: Repetition	Essay TBA
February 13	Workshop B: Repetition	Perusal annotations: "For you: anthophilous, lover of flowers" by Reginald Dwayne Betts; "The Smokestack" by Joshua Mehigan; "Solstice" by Tracy K. Smith. Prompt: Write a poem incorporating some form of repetition: anaphora, rhyme or monorhyme, refrain (villanelle, ballad). Experiment with incantatory rhythm. Submit first and second drafts (one file). First draft should be 35-50 lines, second draft should be 20-30 lines. See syllabus for further guidelines.
February 20	Workshop A: Sonnet	Essay TBA Perusal annotations: "Glitter" by A. F. Stallings "medical history"

February 27	Workshop B: Sonnet	<p>Perusal annotations: "Winter" by W.B. Yeats, "Medical History" by Nicole Sealey, "Words for Hart Crane," "Ezra Pound, and "Robert Frost" by Robert Lowell, "The Illiterate" by William Meredith and "The Cormorant in its Element" by Amy Clampitt.</p> <p>Prompt: Write a sonnet without rhyme but with an explicit argument divided between octave and sestet. May either be a portrait of a person or animal, or focus on a metaphor. Submit first and second drafts (one file). First draft should be 18-25 lines, second draft should be 14 lines only. See syllabus for further guidelines.</p>
March 6	Recitations; film	
March 13	Spring Break	
March 20	Workshop A: Narrative	Essay TBA
March 27	Workshop B: Narrative	<p>Perusal annotations: "The Forest Road" by Charlotte Mew, "The Wood of Lost Things" by Robin Robertson, "The Sarajevo Zoo" by Glyn Maxwell," "Cotton Flannelette" by Les Murray</p> <p>Prompt: Write a narrative poem, either a dream narrative (like Mew and Robertson) or a tragic story (like Maxwell or Murray). Submit first and second drafts (one file). First draft should be 30-50 lines, second draft should be 25-50 lines. See syllabus for further guidelines.</p>
April 3	Workshop A: Revision	Essay TBA
April 10	Workshop B: Revision	Prompt: Bring in your most radical revision of one of the previously workshopped poems. Submit both original and revision, and clearly label both (one file).
April 17	Recitations and readings from portfolios.	

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/>