

Spring 2023
CRW 4906 - 28699
Advanced Poetry Workshop
Professor Ange Mlinko

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

Turlington 2305

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 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 Book of American Poetry, Oxford Book of English Verse

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](#).

Welcome to the Advanced Poetry Workshop. Over the course of this semester, week by week, you will be creating one long poem: a sequence of ten sonnets. Each sonnet will be a whole, complete unit unto itself, aggregating into a larger structure with a narrative arc. You may pursue research into a subject that will fuel this semester-long project, or you may explore something more personal.

We will be looking at a variety of approaches to the problem of how to compose a long poem from short sections. Not all of our examples will be in sonnet form, but for the purposes of teaching you the advantages of constraint, you will be required to turn in unrhyming 14-line poems, two at a time.

For a primer on the sonnet form, follow this [link](#). (Also see video [here](#).)

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.

- 1) Due dates occur on Sunday at midnight. Upload both sonnets (in one document with your name at the top) in two places: "Assignments" (to receive your grade) and "Discussions" so your classmates can access it.
- 2) Print out and annotate all the poems (Group A or Group B) to be workshopped.
- 3) 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.

Formatting Poems: Poems must start with the working 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*

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, 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?"

Presentations: Midway through the semester, I'll ask you to lead the discussions on a craft essay (to be determined). You will be paired up with a partner for this assignment.

	In class	Homework
January 10	Introductory lecture; close reading of James Merrill's "The Broken Home."	
January 17	Workshop A	Sonnets 1 & 2; discussion of Sinéad Morrissey's "Collier."
January 24	Workshop B	
January 31	Workshop A	Sonnets 3 & 4; discussion of Heaney's "Glanmore Sonnets."
February 7	Workshop B	
February 14	Workshop A	Sonnets 5 & 6; discussion of Derek Walcott's "White Egrets."

February 21	Workshop B	
February 28	Workshop A	Sonnets 7 & 8; Group 1 & 2 presentations
March 7	Workshop B	
March 14	Spring Break	
March 21	Workshop A	Sonnets 9 & 10; Group 3 & 4 presentations
March 28	Workshop B	
April 4	Workshop A	Workshop sequence (with revisions); groups 5 & 6 presentations
April 11	Workshop B	
April 18	Portfolios due. Class recitations.	

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 25-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
10 Sonnets	50 points each	500
Participation	400	400
Final Portfolio with response paper	100 pts	100
	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 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.

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/>

