

**CRW 3310****Spring 2016 Syllabus**

Professor Ange Mlinko

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Turlington 4356

Office hours: Tuesday/Thursday 10-11 or by appointment

Welcome to the advanced poetry workshop!

We will conduct workshops on Tuesdays, and reading discussions on Thursdays. Attendance is mandatory. If you miss more than two classes, your grade will depreciate by half a letter grade for each subsequent absence. If you are late, I will give you only half credit for attendance that day. If you are missing your printout or book on discussion day, I will dock a half-point from your attendance.

**There will be no open screens in the classroom.**

We will read two stand-alone books of poems by contemporary American poets A.E. Stallings and Rachel Wetzstein; and two volumes of selected poems, one by the American poet (and onetime Gainesville resident) Eleanor Ross Taylor, and Irish poet (and Nobel Prizewinner) Seamus Heaney. Occasionally, I will send handouts on PDF via the listserv. You must print them out, read them with a pencil in hand and a dictionary at hand, and bring them to class for discussion.

Your success in this class depends on an attitude of curiosity and enthusiasm toward reading even more than writing. Reading poetry should be pleasurable for you, the way music is pleasurable for most people, or dancing, or watching a film. (If I get the sense that people are not doing the reading, looking up the references and vocabulary, I will start assigning quizzes.) Writing poetry requires an attentiveness to language in its written form; it is not just a transcription of how we talk to each other in everyday life. It also requires a ruthlessness toward clichés. Be aware of all the clichés that lurk in the canned language of: advertising, politics, self-help and therapy culture, Hallmark-card platitudes.

Practically speaking, your success also depends on:

1) Attendance & participation.

2) Submission of work with care and precision. Do not hand in a first draft; hand in a second or third draft. (I can usually tell.) All submissions to workshop must be typed, on paper, with correct grammar, usage, and spelling. (A good dictionary and style manual is essential.) Your name must appear on every page. If it goes over 2 pages, insert page numbers.

3) Active reading. I expect everyone to read with a pencil. Put checkmarks beside the passages you enjoyed, and put question marks beside things you did not understand. Look up words in the dictionary. The same goes for your classmates' work: you must turn in your comments to them at the end of the discussion, using a template I will give you.

During the workshop the writer whose work is being discussed should try not to speak but may interrupt should the workshop seem to be going off on an impractical tangent. In responding verbally please try to balance honesty and sensitivity.

Your final grade will consist of 75% participation, 25% final portfolio of at least six poems (with revisions).

A's will only be given to portfolios (25%) that show imaginative promise in terms of subject matter or style. You can still receive an A in this course even if you don't write an A-level portfolio.

**Required Texts**

SILVER ROSES by Rachel Wetzsteon

OLIVES by Alicia Stallings

CAPTIVE VOICES: NEW AND SELECTED POEMS 1960-2008 by Eleanor Ross Taylor

SELECTED POEMS 1988-2013 by Seamus Heaney