

Professor Ange Mlinko

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Turlington 4356

Office hours: By appointment on Monday and Thursday afternoons

Required Texts:

Norton Anthology of Modern and Contemporary Poetry, Volume 2

Anne Carson: *If Not, Winter*

Christopher Logue: *All Day Permanent Red*

Ossip Mandelstam (translated by Christian Wiman): *Stolen Air*

Tom Pickard: *The Ballad of Jamie Allen*

In this advanced poetry workshop, we will read poetry in a range of Englishes—mid-century to contemporary American, to Irish, Welsh, Canadian, Australian, and British English. We will also write poems and read them in class with an eye (and an ear) to the kind of music your English makes. Our ability to entertain with words, to tell memorable tales, to persuade a reader of our point of view, or crystallize a moment in time, depends on our ability to command the music of our language. Thus this class will be chiefly about the pleasures of poetry.

In return for this privilege to luxuriate in language, I do expect from you:

- 1) **Attendance.** The success of the class depends on the presence and participation of everyone. Missing more than two classes will result in a depreciation of your grade.
- 2) **Submission of work with care and precision.** 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. You will bring copies of the poem to class for discussion the following week. (One-sided copies only; bring two copies for me.) There will be no open screens in the classroom.
- 3) **Response.** The first half of every class will be devoted to the assigned reading from required texts. The second half will be devoted to workshop. There are two tiers of readerly response: verbal (in our classroom discussions) and written (mark-up of text at hand).

I expect everyone to read with a pencil or pen. I will be checking your textbooks for evidence that you have circled words that you don't know (you must look them up in the Oxford English Dictionary), that you have underlined passages you enjoyed (or put exclamation marks by them), and put question marks by things you don't understand. The same goes for your classmates' work: you must turn in your comments to them at the end of the discussion.

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.

- 4) **Mid-term.** When you return from spring break, a mid-term paper will be due. It should be 1500 words (give or take 10%) and it should tell me a story about your intellectual relationship to a poem or poet. In other words, it should be an exploratory essay, not a research paper, and it should involve a poet or poem in our syllabus.

Your final grade will consist of 50% participation, 25% mid-term paper, and 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.

There is a graduate poetry reading every other Thursday at Volta, 8 pm. Please come to them and accustom yourselves to hearing contemporary poetry read out loud.

Calendar: Readings

January 8 - Introduction

January 15 - John Berryman, Robert Lowell, and Sylvia Plath

January 22 - Seamus Heaney, Paul Muldoon and Medbh McGuckian

January 29 - Charles Simic and Les Murray

February 5 - Derek Walcott and Tony Harrison

February 12 - James Merrill and Frank O'Hara

February 19 - Philip Larkin and Dylan Thomas

February 26 - Gwendolyn Brooks and Robert Duncan

[Spring Break!]

March 12 - Mid-term paper due. The Ballad of Jamie Allen

March 19 - The Ballad of Jamie Allen

March 26 - All Day, Permanent Red

April 2 - All Day, Permanent Red

April 9 - If Not, Winter

April 16 - Portfolios due. Stolen Air

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.

Information on current UF grading policies for assigning grade points can be found at

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

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/>.