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# English 618

## Document Actions



**Mary Ann Samyn, ENGL 618, Spring 2003, Graduate**

**Writing: Poetry**

## English 618: Poetry Workshop ~ Spring 2003

**Mary Ann Samyn**

Wednesday 7-10 pm ~ 48 Stansbury

Office: 463 Stansbury ~ 293-3107 ext. 453 ~ MaryAnn.

Samyn@mail.wvu.edu

Office hours: MW 1:30-2:20 pm, W 6-7 pm, (this is time esp. for you) and by appt.

## Texts

*Her Soul Out of*

*Nothing*

by Olena Kalytiak Davis, winner of

the Brittingham Prize

*World's Tallest*

*Disaster*

Sarabande Prize

by Cate Marvin, winner of the

*Ultima Thule*

by Davis

McCombs, winner of the Yale Younger Poets Prize

*Dark Sky Question*

by Larissa Szporluk, winner of the Barnard New Women Poets Prize

one other "first book" of your choice, either bought or taken from the library

a literary journal, which you'll read at the library

### **Course Description, Requirements, and Evaluation**

As in most creative writing courses, we'll workshop. We'll also read some recent first books that won prizes and try to come to some understanding of style, revision, "finished" poems, manuscript structure, and aesthetic vision.

In addition to turning in approximately 10 poems for workshop, you'll write responses to our texts and one additional book of your choice, present that book of choice in class, read and report on the aesthetics of a poetry journal, and, of course, respond with energy and sincerity to the poems of your classmates. You'll also keep an "artist's book"---or, in this case, a poet's book: that is, a book/journal/something with poem drafts, quotes from other reading you're doing, sketches, things torn from magazines, scraps of "fabric" (textiles or text), etc. You'll turn this notebook in with your final portfolio (and accompanying aesthetic statement) at the end of the semester.

More info. to follow about the notebook, the responses, the journal reading/analysis, the aesthetic statement, and the portfolio.

Your grade will be based on your final portfolio and poet's notebook, on your responses to the readings, on your presentation and journal analysis, and on your general attitude and readiness for class each week.

### **Attendance**

I shouldn't have to say this in a graduate workshop, but I will. I take attendance seriously; so should you. You should let me know, preferably ahead of time, if you must, for some unavoidable reason, be absent. I do grade down for absences and tardiness. We only meet once a week. Be there, on time, ready to participate. But you know this, right? Right.

### **Important Deadlines**

You can and should begin turning in poems for workshop as soon as possible. I'll set up some sort of box system, either in the main office or outside of my office for drop off/pick up. Ideally, you'll turn in these poems by Monday for workshop on Wednesday. Poems turned in later than that may or may not be discussed that week. Each class we'll spend our time workshopping, discussing the assigned reading (or any other

reading you're doing), chatting, and doing various other stuff (exercises? art? etc.). Below are the reading deadlines with responses (2-3 pages, typed, fully proofread) due on the dates indicated.

January 29 Olena Kalytiak Davis: *And Her Soul Out of Nothing*

February 12 Larissa Szporluk: *Dark Sky Question*

February 26 Davis McCombs: *Ultima Thule*

March 12 Cate Marvin: *World's Tallest Disaster*

March 26 book of your choice: must be another "first book"

April 9 journal report

April 30 poet's notebook and portfolio with aesthetic statement due

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