

COURSE SYLLABUS

YEAR COURSE OFFERED: 2012 SPRING
SEMESTER COURSE OFFERED: SPRING
DEPARTMENT: English
COURSE NUMBER: 4354
NAME OF COURSE: ADVANCED POETRY WORKSHOP
NAME OF INSTRUCTOR: HOAGLAND

The information contained in this class syllabus is subject to change without notice. Students are expected to be aware of any additional course policies presented by the instructor during the course.

Learning Objectives

This class should vastly deepen your understanding and appreciation for poets and poems. It should also develop your technical skills as a writer. It should be fun and it will be work. The two processes are, of course, connected. I think that real poems happen almost by accident, in the process of messing around; an experienced writer then knows what to do with the accident, how to edit it, how to arrange and position the important moments. So what we will look at in our reading and discussion is the forms of poems- how is it built? What is its strength? Is it most interesting for its tone, its diction, its metaphor, its strange shape, its narrative unfolding? What genre does it belong to? Who is it influenced by? What can we steal from it? No one knows what makes a poem a poem, so I hope we can have serious and playful discussions of what makes a poem successful, real, and memorable. A bottomless appetite for learning and reading the poetry of others would be a good thing to bring.

Major Assignments/Exams

I conduct a workshop class intuitively, moving from one lesson to the next as I feel the community consciousness requires, so I won't be tightly sticking to the weekly schedule syllabus below. However, the procedural order will be like this: The first half of the class is usually spent in discussion of an essay-reading, or a set of master-poems assigned the week before. Everyone is responsible for reading the assignment and being prepared to discuss

We will also do a poem-generating exercise of some kind, which ideally would turn into a poem to be workshopped.

The second half of the class (after we get set up) will be spent on work-shopping of your own poems.

We will have two required & scheduled conferences during the semester, one near the beginning. Bring your work to the conference. Other meetings are up to you. Take advantage of this semester, and me. It's my job and my pleasure.

GRADING If you are really very tense about grades, poetry may not be the field of study for you! However, the grade will be based on the following.

Class Participation 25%

In class Assignments 25%

Poetry-- throughout the semester and your poetry portfolio at the end of the semester 25%

Attendance 25% (After two absences, your grade will begin to drop)

Required Reading

Patrick Donnoley The Charge

Xerox Reader

Other texts To Be Announced

Numerous handouts

Recommended Reading

You are expected to read ten to twenty books of contemporary or modern poetry outside of class during the semester, and to attend public readings and lectures when informed.

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List of discussion/lecture topics

Jan 19 WEEK 1. Materiality/ levels of generality and particularity; multiple examples. Whitman, Sesshu, Foster, Follain, etc. What form is. Dramatic shape grammatical responsibility. The opening essentials. Dobyns two pages. Analyze form in Gregg poem. Exchange of information. For next class produce poem of particularity. Spoonfuls. Look at texts.

Jan 26 WEEK 2. Lineation and stanzas couplets, tercets, quatrains; prosody; the distribution and pace of information. Pacing Read two poems in Rag and Bone shop. For next class read Dobyns essay on metaphor. Bly essay also read Dickman book.

Feb 7 WEEK 3. Images and Metaphor. WCW. Imagism, haiku. .
Dobyns essay

Feb 14 Week 4. More metaphor and image

Feb 21 Week 5. The tension between story and statement. Weigel/ Gregg

Feb 28 Week 6. What the Hell is Rhetoric. Rilke selections

March 7 Week 7. The construction of voice. Interruptus. diction. Danse Russe.

March 14 SPRING BREAK

March 21 Week 8 Sentences Right branching and left branching

March 28 Week 9. The New York School and the Classical Style

April 4 Week 10 Narrative. Difference between lyric and narrative. Read Simpson essay p 407
Ways of constructing a story.

. April 11 Week 11. Collage and assembly. (use shields?) handouts.

April 18 Week 12. Ornamentation Surrealism .

April 25 Week 13 Prosody

May 2 Week 14 LAST CLASS All materials Due ..
Portfolios, etc due