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Fall 9-1-2000

ENCR 411.01: Advanced Poetry Writing

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Encr 411.0 -- Fall 2000 -- Goedicke
Syllabus

Textbooks:

Required: THE NORTON ANTHOLOGY OF POETRY (SHORTER FOURTH EDITION),
Ferguson, Salter, Stallworthy eds. ("Norton")

Strongly suggested: EARTH TOOK OF EARTH - 100 GREAT POEMS OF THE
ENGLISH LANGUAGE, Jorie Graham ed. ("Graham")

Requirements:

- 1) **At least** 7 original poems and 3 revisions to be numbered, xeroxed, and placed in the Slot Machines no later than the scheduled date. The revised poems (chosen from among the original 7) should be handed in with the Final Portfolio at the end of the semester.
- 2) Class participation, in the form of both
 - a) written critiques of classmates' poems
 - b) vocal contributions to classroom discussions of classmates' poems *as well as of the assigned readings*
- 3) Timely completion of all but 2 of the assigned exercises
- 4) Completion of each reading assignment by the assigned date
- 5) A brief recitation and discussion of a poem which the student has previously memorized.
- 6) A 1-2 paragraph written discussion of one of the poems assigned in the reading list, to be handed in to the instructor and then, time permitting, read aloud to the class
- 7) Regular attendance -- no more than 2 unexplained absences
- 8) At least one (preferably two) individual conference with the instructor
- 9) A "Final Portfolio" which will be presented to the instructor at the conclusion of the course, and which will include all original poems, (with the criticisms written on them by the student's peers), revisions, exercises, and written reports.

The goals of this workshop are basically the same as they are for the graduate poetry workshop: i.e., through the exacting and difficult task of classroom analysis of student poems - not to mention the creation of the poems themselves -- to help students learn to express themselves with, as the poet, critic, and former Librarian of Congress Poetry Consultant Randall Jarrell says, "an attitude that is a mixture of sharp intelligence and of willing emotional empathy, at once penetrating and generous", in order to create poems which are, as the great critic R.P. Blackmur says, "distinguished from the manufacture of verse by the animating presence in the poetry of a fresh idiom: language so twisted and posed in a form that it not only expresses the matter in hand but adds to the stock of available reality."