

Dr. Tina Barr

Creative Writing: Advanced Poetry Workshop, Course 310, 11:20-12:50 on Tuesdays and Thursdays.

Office, 307 Palmer Hall, (901) 843-3979

You can also email me at: TinaBarr@rhodes.edu. **If you need to reach me, I may be working at home (725-1443), so call both numbers. I don't have email at my house.**

Course Description: This course is designed to help students develop their own voices and aesthetic sensibilities, to extend further their explorations in the process of revision--re-envisioning different directions for a poem--to open themselves up to different kinds of aesthetics, and to read and discuss theories of poetry. **Since students in the course have taken poetry before, they will be expected to make major contributions to the class discussions.**

Required Texts: *Coursepack*, which includes essays by: Longinus, Dante, Puttenham, Sidney, Wordsworth, Coleridge, Shelley, Brooks, Olson, Hass. In addition, a secondary coursepack includes prose by Eliot, Paz, Lorca, Williams, Jarrell and Heaney. Additional handouts of poetry by these poets forthcoming. You will also be using *A Writer's Book of Days*, as a source for generating ideas for your poems. You are expected to turn in a poem a week. You can refer to this for exercises if you're having trouble generating work.

Course Requirements: **1.** Students must **read the assignments carefully**, and be prepared to **contribute significantly to a discussion** on the critical text they've read for a particular week. **2.** Students must give an **oral report**. **Those students whom I know as having more experience (2 previous workshops, etc.) will be asked to give a presentation on one of the coursepack essays that the entire class will not have read, and hand in an annotated bibliography.** Students with less experience will choose **several poems by a poet whose aesthetic they admire, and introduce the class to that poet's work.** This poet may have written during an earlier period, in which case the student should submit an essay in conjunction with his or her oral report. If the student's presentation is on a contemporary poet, he or she has the option of completing a book review in lieu of an essay on technique. **3.** Students must complete a **three page book review**, due on the date of their report on a contemporary poet, **or three page essay** on a poem or group of poems for presentation, or (for the essay presentation) an **annotated bibliography**. **4.** Students will **turn in midterm and final portfolios of their own work.** Students should hand in a poem they have worked on each week. I will provide some in-class exercises, but you can also refer to the *Writer's Book of Days*.

Annotated Bibliographies:

I would like you to turn in annotated bibliographies when you read the essays. They should run about 1 to 2 pages. That way you will be required to put down on paper, (typed, double-spaced), the main points of each essay, with quotes that are relevant. You need to summarize the main sections of each essay; certain sections or passages will obviously be less important than others, based on the individual articles. Your entry will

indicate to me how closely you've read the material, and how well you have internalized the ideas. The entries are also useful because they provide you with a set of notes as you follow the development of ideas and contrasts between one approach and another. The entries are due on the day we discuss the article, every Tuesday. Keep both hard and disk copies.

Grading: Grades are based on talent as demonstrated in the work, including effort at revision-- which is a major part of writing (50%), careful reading and class participation, level of annotated bibliographies, intelligent leadership in discussion and oral reports, careful consideration in essay or book review (50%). I will be giving you two major grades, then, on 1. writing of poems and 2. prose writing & oral participation I have divided the grading into larger categories because specific students will be asked to perform differing kinds of tasks, and I want to be fair to all of you.

Procedures: Students will be responsible for turning in two copies of each poem they want discussed in class. One will go into the packet I prepare for discussion; the other will go to Mimi Atkinson for duplication and distribution to the class. **When packets are handed out, students should go over them before the next class period, make comments and notations, and be prepared to offer feedback.**

Conferences: I am available for conferences. Students should see me in conference as scheduled.

Absences: More than 2 absences may result in the reduction of your final grade.

Please prepare all materials for discussion on Tuesdays; we may hold the workshop to discuss student work on Tuesdays, or Thursdays, depending on the needs of the class.

Week 1 1/10

Class requirements, sample annotated bibliographies, in-class exercises. (paper & fruit tape) Laura Anderson to prepare report on poet.

Assignment for next week: Read essay by Longinus for class on 1/16. Work on your own poems, based on in-class exercises, to turn in.

Week 2 1/15 & 1/17 Hand in your own poems for discussion, discussion of Longinus. Report on poet by Laura Anderson.

Assignment for next week: Read essay by Puttenham and do annotated bibliography. Tim Hayes and Jordan Badgett to prepare report on Dante instead. They will each hand out annotated bibliographies to the class. They will each bring 16 copies to class. Work on your own poems.

Week 3 1/22 & 1/24

Hand in student poems, Dante discussion, Puttenham discussion.

Assignment for next week: Read material by Sidney and complete annotated bibliographic entry. This is a longer assignment, so be prepared to spend some time on it. Work on your own poems.

Week 4 1/29 & 1/31

Hand in poems. Discussion of Sidney and student workshop.

Assignment for next week: Read material by Wordsworth and complete annotated bibliographic entry. Andrew Medlin and Brooke Molpius will report on Coleridge and supply annotated bibliographies to class. They will each bring 16 copies to class. Work on your own poems. *Work on portfolios, due on 2/12, no exceptions*

Week 5 2/5 & 2/7 no class on 2/7 (I will be in office during class hours to help students with questions on portfolio in conference)

Discussion of Wordsworth and Coleridge.

Assignment for next week: Read Shelley's "Defense of Poetry" and complete annotated bibliographic entries. *Work on portfolios, due on 2/12, no exceptions.*

Week 6 2/12 & 2/14

Midterm portfolios due 2/12. Discussion of Shelley's essay and turn in entries. Thursday, February 14th will be a study day. You will each be expected to read Olson's theory on Projective Verse and prepare a bibliographic entry.

Assignment for next week: Read Olson entry and turn in annotated bibliographic entry.

Week 7 2/19 & 2/21

In-class exercises, so bring your *Writer's Book of Days* to class. Discussion of Olson.

Assignment for next week: Read Lowell's "Quaker Graveyard" and then after you have read the poem, read Hass essay. You do not need to complete an annotated bibliographic entry on this essay. Instead of this assignment, Pete Moore and Ariel Roads will read the essay by Cleanth Brooks and report on his essay, as well as handing out annotated bibliographic entries to the class. Work on poems.

Week 8 2/26 & 2/28

Discussion of Hass and Brooks. In-class exercises. (soaps & stockings)

Assignment over Spring Break: type up in-class exercises and turn in two copies of each on Tuesday, 3/12.

Week 10 3/12 & 3/14

Trip to library to explore periodicals section. On 3/12 we will visit the library to become familiar with outside poetry journals. We will meet in the classroom. Bring your syllabus to class because it has a list of journals carried by the library. On 3/14 discussion of student poems.

Assignment for next week: Read packet of excerpts and essays by T.S. Eliot and prepare annotated bibliographies. Work on your poems. Wendy French and Lisa Sheehan will prepare reports on outside poets to introduce to the class. They will give their reports and turn in their essays or book reviews on 3/19.

Week 11 3/19 & 3/21

Discussion of Eliot's essays, **student reports on poets**, workshop.

Assignment for next week: Read essay by Octavio Paz and do entry. Work on poems.

Week 12 3/26 & Easter Break

Turn in student poems. Discussion of work by Paz. Discussion of student poems.

Assignment for over Easter Break: Read essay by Lorca. You need not complete an annotated bibliographic entry, but this is an excellent essay. You'll love it. Read handout on Henri Cole's work.

Week 13 4/2 & 4/4 Henri Cole will read on Thursday, 4/4 at 7:30 in Blount. You are required to attend the reading.

Discussion of Lorca essay. Discussion of poems by Henri Cole.

Assignment for next week: Read Marianne Moore's poem, "Poetry," in your coursepack. **Work on revisions of poems in preparation for turning in portfolio on April 25th.** Turn in revisions for class discussion as a way of preparing for your final portfolio. Aisha Sharif & Erin Spinka will report on William Carlos Williams's essay "Projective Verse and The Practice" and each will supply you with an annotated bibliographic entry. They will each bring 16 copies to class.

Week 14 4/9 & 4/11

Discussion of Moore's poem & report on WCW's essay. Discussion of student poems.

Assignment for next week: **Work on revisions of poems in preparation for turning in portfolio on April 25th.** Read Heaney essay, "Feelings into Words." (Annotated

bibliography not required.) Anna Mullins and Christina Randall will report on Heaney's poetry and how it reflects his essay. They will supply you with handouts on 4/23.

Week 15 Conferences 4/16 & 4/18

Dr. Barr will be in her office during the class periods on 4/16 & 4/18, so that you can drop by or schedule a conference if you have questions on your portfolio.

Week 16 4/23 & 4/25

Portfolio due on April 25th. Discussion of Heaney article. **Student reports on Heaney.**
Complete evaluations. Class party.

Report on Individual Poet

You should pick a poet whose work you really admire. You can choose a poet from any period or culture, either from an anthology or because you own or acquire a book by a particular poet. Select a group of 3-5 poems for the class to read, and make copies available for everyone on the day of your presentation, or give them to the class and professor ahead of time. (If you can't cover xeroxing costs, you can see me and I'll run them off, but give me lead time on this.)

You are introducing the class to the poet, or discussing further work by a poet the rest of us may already know. Be prepared to talk about why you find this poet's work or these particular poems engaging, and find a way for us to enter into that engagement. Ask questions to direct a discussion, don't lecture! Include biographical information in a way that is constructive to discussion of the poetry.

This is a chance to bring your own taste to bear on our discussion of poetry. Why is this poet's aesthetic important to you?

You must also complete either a three page book review, (if you're working from an individual collection,) *or* a three page essay, based on the technical aspects of a poem or poems, on the poems you're introducing to the class on the day your report is due.