Dr. Tina Barr  
Course number: 300, Advanced Poetry Writing: Form  
11:20-12:50 on Tuesdays and Thursdays,  
My office is on the 3rd floor of Palmer Hall, number 307. My office hours this year will be on Wednesday morning from 10 to noon, and by appointment. I will be in regularly of course, on Tuesdays, Wednesdays and Thursdays. My phone number is 843-3979 and my email address is: TinaBarr@rhodes.edu. Please do not hesitate to contact me with questions or to arrange a conference. I’m not in the office every day, so you can’t be assured of reaching me unless you call me at home: 725 1443. Don’t hesitate to do so.  

Course Description: This course has been developed as the first segment of a series of two advanced workshops in poetry, although they can be taken in reverse order. This segment will further your investigation of form. It will further your study in the prosodic tradition, with an emphasis on the evolution of form as an organic process. Students will continue to develop their own writing practices, both within received forms and by conceiving forms appropriate to their own styles.  


Structure of Course: The class will be conducted primarily as a workshop, that is, you will read and critique each other’s work, but it will also incorporate a tutorial component. I will be seeing you in conference on a regular basis. In class and tutorial we will devote time to covering issues on poetic form. We will read the work of outside poets in the Norton Anthology and you will be required to complete careful analyses of their forms. You will also give oral reports, accompanied by brief technical analyses on poems. You will be expected to complete the writing exercises based on received poetic forms, in the Handbook of Poetic Forms, as well as less structured exercises from Writing Without the Muse. You will be given assignments in form, but you should also be working on poems in any form of your own you choose.  

Workshop Format: When you have completed a poem you want to share, bring 6 copies to class for distribution. When copies of various students’ poems are distributed, please take time to go over them and write comments on them for the student. Articulate those comments during class discussion and return your sheet to the author of the poem after we have finished.  

Course Requirements: 1. Submit poems (try to produce at least a poem a week; your portfolio should contain at least 10-14 poems or more by the end of the semester) 2. Complete required reading and writing assignments, as well as oral reports. 3. Complete writing exercises.  

Note> Because your main assignments will be working on your own poetry, you will be graded heavily on your thorough reading of all materials and your class participation. Your contributions to our discussion will count for 40% of your grade, your oral report 10%, your poetry will count for the remaining 50%.
Organization of Materials: Keep a folder of all your work, including drafts. Never dispose of drafts; print out all drafts. However, you need turn in only final drafts in your portfolio, which you will turn in at midterm and end of term. Keep another folder for all student work. All final copies of work submitted in the portfolio and to class must be printed, never handwritten.

Conferences: You will see me during the semester for conferences; feel free to arrange a conference if you have a question or would like to discuss poems that you prefer not to share with the class.

Attendance: Students should miss no more than 2 classes a semester, based on family emergency or illness. Let professor know if you will miss a class. Missing more than 2 classes may result in reduction in final grade.

Classes: Because this is a small class, you will need to complete your writing exercises religiously, on time, and bring in copies promptly. During class we will discuss the outside reading, you will hand in writing exercises, complete in-class writing exercises, and we will discuss your work. 

While I always endeavor to abide by the syllabus; it is a statement of course goals and we may at times run behind schedule. I will also hand out exercises and examples for you during the semester on specific editing issues and development of poetry. Please bring up questions and issues and we can respond to them as they arise.

Week 1: 8/23 class orientation, in-class writing exercises, including epistle. Barr drafts. In-class exercises # 57 & 58 from Writing Without the Muse. (vegetable & places)


Week 2: 8/28 & 8/30 Turn in results of writing exercises, submit any other poems to Dr. Barr for workshop discussion, discuss reading and poems. In-class exercise # 24 from Writing Without the Muse.

Assignment for next week: Read on elegy and found poem in A Handbook of Poetic Forms. Write an elegy and a found poem. Read Gray’s “Elegy in a Country Churchyard,” page 366 in the Norton for discussion. In addition we’ll discuss “An Elegy for WCW” by Berryman, page 888. Read on page 606 Whitman’s “When Lilacs Last in the Dooryard Bloom’d.” Remember to hand in 2 copies of all poems you turn in for class discussion.
Week 3: 9/4 & 9/6 On 9/4 you will meet in conference with Dr. Barr; bring poems you have written for this week, or any other drafts you would like to discuss. 9/6: Class discussion of student poems and readings. Turn in revisions of writing exercises.


Week 4: 9/11 & 9/13 Discussion of reading and student work. Hand in writing exercises. In-class exercise # 37 from Writing Without the Muse. (Fruit)

Assignment for next week: Write a List poem. Read the following list poems in the Norton, Christopher Smart’s “Jubilate Agno,” page 376, and notice Stein’s use of the technique in “Stanzas in Meditation,” pages 714 and on. Midterm Portfolios are due on 10/2; begin to prepare yours.

Week 5: 9/18 & 9/22 Turn in writing assignment. Discuss reading and student poems. In-class exercise #38 from WWM. (get objects)

Assignment for next week: Work on haiku and revise in-class exercise. Read about the Line and imitate two of the styles of line length and techniques that are discussed in your reading. Write at least a 10 line poem using each style of lineation. I want you to practice writing different sorts of lines. Midterm Portfolios are due on 10/2.

Week 6: 9/25 conferences & 9/27 class, Complete writing exercises, including haiku and experiments with line, and bring poems into class and/or conference. You can use your conference time this week to best advantage in terms of your portfolios, due next week. Portfolios due on 10/2. No exceptions.

Assignment for next week: Portfolio due this coming week. Bring your Norton Anthology and your WWM texts to class next week.

Week 7: 10/2 & 10/4 Fred Leebron, novelist, reads at 7:30 pm in Blount Auditorium on Wednesday, October 3rd. Your attendance is required.

Turn in Portfolio on 10/2. Bring your Norton Anthology and your WWM texts to class on Thursday and we will work on writing exercises, including in-class exercises # 16, 32, & 42 from WWM.

Assignment for next week: Write an ode, based on the discussion in the Handbook of Poetic Forms. Write a new poem based on exercises # 9 or 30 in WWM. Read in the Norton “Ode on a Grecian Urn,” page 512, by Keats, to discuss. Read for discussion on page 213/214 “An Ode for Him” by Herrick. Read May Swenson’s “Cardinal
Ideograms,” on page 881 in the *Norton.* (I was thinking of your acrostic exercise you did in class, when I considered this poem.)

**Week 8: 10/9 & 10/11** Turn in 2 writing assignments, discussion of reading. In-class exercise #31 & 53 from *WWM.*

*No Assignment over Fall Break*

**Week 9: 10/18** We will not meet in class, but I want you to work on revisions on 10/18 during the class period. Revise poems from exercises #31 and #53 that you wrote in class before the break and hand in results next week. As well, write a **blues** poem.

**Week 10: 10/23 & 10/25** Student report on **Blues poetry.** Student report on **Rap.** Turn in 6 copies of your poems, continued discussion of student poems.

Assignment for next week: Write a **parody,** a **pastoral,** or a **satire** with reference to the *HPF.* Read these entries, regardless of which you choose, and read Frost’s “Birches,” in the *Norton,* page 702, Marlowe’s pastoral “The Passionate Shepherd,” page 155, and Raleigh’s “The Nymph’s Reply,” page 109.

**Week 11: 10/30 & 11/1** Turn in copies of your poem, discussion of the reading. Discuss student poems.

Assignment for next week: Write a **concrete poem** and read in the *Norton* Herrick’s “The Pillar of Flame” on page 213, and Herbert’s “Easter Wings,” page 219 and Barr poem (handout), “Under the Lamp.”

**Week 12: 11/6 & 11/8** Complete discussion of poems and reading. Student poems. **Student report on Ballad.**

Assignment for next week: Work on your poems. Write either a **ballad,** a **rap poem,** or a **sestina,** based on the discussion in *HPF.* **Please bring in copies of your poem for class discussion on Tuesday.** (Those students giving reports may have to work on them now to avoid working over Thanksgiving.)

**Week 13: 11/13 & 11/15** Discussion of student poems. (Don’t forget to bring in copies of your poem.)

**Assignment for next week:** Work on your poems and work on a **sonnet or a villanelle** based on the readings in the *HPF.* Read the following poems in the *Norton:* Shakespeare’s sonnets 116 & 117 on page 161, “When I Consider…” by Milton, page 253. Also pay careful attention to the villanelles in the *HPF.* Begin to prepare final portfolio, due 12/4, no exceptions. (Those students giving reports may have to work on them now to avoid working over Thanksgiving.)
**Week 14:**  11/20  Turn in sonnet or villanelle. Discussion of sonnets and villanelles. Discussion of student poems.

No assignment over Thanksgiving.

Prepare final portfolio.

**Week 16:** Last class on December 4th, *Final Portfolio Due, no exceptions.*
*Class party*
<table>
<thead>
<tr>
<th>Name</th>
<th>phone #</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blues</td>
<td></td>
</tr>
<tr>
<td>Rap</td>
<td></td>
</tr>
<tr>
<td>Tanka</td>
<td></td>
</tr>
<tr>
<td>Renga</td>
<td></td>
</tr>
<tr>
<td>Senryu</td>
<td></td>
</tr>
<tr>
<td>Ghazal</td>
<td></td>
</tr>
<tr>
<td>Ballad</td>
<td></td>
</tr>
</tbody>
</table>