"the pleasure which we derive from the representation of the present
is due not only to the beauty with which it can be invested,
but also to its essential quality of being present."
- Baudelaire

This course explores concrete ways to convert inhabited material into quality art
and ways of avoiding traps of literal reality. (Poetry I or the instructor's permission
is a requirement for this course.)

The best way to make something easy is to make it a habit. Impulse has no staying
power; step by step survives. Mastery—or even endurance—depends on the habitual
exercise of the elemental. Skills are neither process nor product, but the power to
carry own one and achieve the other.

Being an Advanced class does not mean we jack up our ambition or aspire to heroics.
It simply means we want to me more acutely aware of the elemental.

Each week in addition to presenting work, students will give careful critiques
of their colleagues work. There will be brief discussions of poetic careers, the
“vision thing,” literary magazines, current critical discourses, and community events.

I. THE WRITING

Each week a poem will be submitted. Copies provided for everyone at the
close of the class. At the conclusion of the course, each poet will submit a
typed manuscript of finished, polished poems (around eight or so) for the
instructor's critical review. Manuscript will be typed, with a collective title,
numbered pages, and a table of contents. Absolutely No Late final
submissions. (The final submission deadline is rock firm—Monday,
one week before the final class.

Unsolicited writing samples should never be emailed to the instructor.

Before the conclusion of the class, each poet will write, read aloud to the
class, and submit to the professor three casual paragraphs about the three
books they read outside of class.

II. THE READING

Or Consequence, Cynthia Hogue

Femme du monde, Patricia Spears Jones (Painkiller, The Weather that Kills)
Self-evident, Scott Hightower

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Not required, but you might find these of support for the class:

Selected Poetry and Prose Stephane Mallarm, (Mary Ann Caws, tr.)

Language and Myth, Ernst Cassirer  (Susanne K. Langer, tr.)

Beat Not the Poor Desk, Marie Ponsot, Rosemary Deen
(About Teaching Writing)

III. LISTENING

Friday, Sept. 14 5:00 @ NYU, Vievee Francis

Monday, November 5, at Fordham, Lincoln Center--Kimiko Hahn, Scott Hightower

IV. CLASS RULES

Due to the nature of this specific class, ATTENDANCE IS MANDATORY. Clear all absences in advance with S. If you foresee missing more than two classes, do not take this class. Attendance is NOT negotiable. After two absences your grade will automatically begin to significantly deteriorate.

If you know you are going to be absent, get any work in early--not late.
I am an orderly teacher.

If you miss a class, you are responsible for obtaining clarity on what was covered in class and the next assignment. Missing one class and coming unprepared to the next is taboo. Knowing what is going on or has gone on in class is not the responsibility of the instructor. It is the student's job to stay current.

No phone calls in class. Not texting in class. No messaging in class.

Please resist centering each line of a poem. Effective for drawing a symmetrical tree, but is a mechanical way of pressing shape onto a poem.

Always be prepared to talk intelligently when asked for your observation.

V. CLASS CALENDAR

Oct. 15, Monday -- No Class

Dec. 3, Monday -- Final Manuscript is due. ROCK HARD DUE DATE.
Dec. 10, Monday -- Final Class. **Attendance is mandatory.** FINAL CLASS is MANDATORY. ANYONE missing this class (for whatever reason) will forfeit one FULL LETTER GRADE (NO EXCEPTIONS TO THE RULE).

No Final Exam.

**Books of Poetry:**

Erin Belieu -- *Black Box*
Deborah Bogen -- *Landscape with Silos, Let Me Open You a Swan*
Catherine Bowman -- *1-800 Hot Ribs, Rock Farm, Notarikon*
Nick Carbó -- *Andalusian Dawn, Chinese, Japanese, What Are These?*
Mark Doty -- *Sweet Machine*
Steve Fellner -- *Blind Date with Cavafy; The Weary World Rejoices*
Vievee Francis -- *Horse in the Dark, (Blue-Tail Fly)*
Jean Gallagher -- *Start*
Scott Hightower -- *Tin Can Tourist, Natural Trouble, Part of the Bargain*
Richard Hoffman -- *Emblem*
Amy Lemmon -- *Saint Nobody*
Jeredith Merrin -- *Shift (Bat Ode)*
Michael Montlack -- *Cool Limbo*
Honor Moore -- *Memoir: Poems*
Miguel Murphy -- *A Book Called Rats*
Sean Nevin -- *Oblivio Gate*
Idra Novey -- *The Next Country*
Patty Seyburn -- *Mechanical Cluster, Diasporadic, Hilarity*
Neil Shepard -- *This Far From the Source*
Ely Shipley -- *Boy with Flowers*
William Wenthe -- *Birds of Hoboken*
Robert Wrigley -- *Beautiful Country*

Any plays by the ancient Greeks, Shakespeare, Chekov, Ibsen, or Tennesee Williams

*Sappho, Theocritus (Robert Wells, tr.), Virgil The Eclogues (Guy Lee, tr.)*
John Keats, Wm. Blake, Emily Dickinson, H.D., Elizabeth Bishop, Robert Frost
Richard Howard, Marie Ponsot, J.D. McClatchy, Eiléan ní Chuillíeanáin,
Seamus Heaney, Federico García Lorca, Luis Cernuda

**Books About Poetry:**


and *Hic et Ille* in "The Well of Narcissus,")

*Forewords and Afterwords*  ("The Greeks and Us"

and "The Protestant Mystics"), W.H. Auden
The Poem's Heartbeat, Alfred Corn
The Demon and The Angel, Edward Hirsch
Triggering Town, Richard Hugo