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.

Course Objectives:
1. Writers will have a very clear grasp of the two frequencies of language.
2. Writers will trust working from their own direct observations, and will be able to share the work that transpires from that with their colleagues in a professional manner.
3. Writers will demonstrate that they are able to work in received forms.
4. Writers will sustain 14 weeks of writing prolifically.
5. Writers will be confident and expert in re-writing.

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

The Weary World Rejoices, Steve Fellner. (Marsh Hawk Press)

Fortino Sámano, Cynthia Hogue, (Omnidawn).

* 

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

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

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

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

III. LISTENING

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. No sexting during class.

Please resist centering each line of a poem. That might be effective for drawing a symmetrical tree, but it is a mechanical way of pressing shape onto a poem.

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

Nov. 29, Fri. -- No Class due to Thanksgiving Break.

Dec 6, Fri. -- **Final Manuscript is due to be turned in during class.**
**ROCK HARD DUE DATE.**

Dec. 13, Friday -- 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?
Countee Cullen -- Collected Poems (Edited by Major Jackson)
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
Cynthia Hogue -- Fortino Sámano, Or Consequence
Patricia Spears Jones -- Femme du monde, Painkiller
Amy Lemmon -- Saint Nobody
Michael Montlack -- Cool Limbo
Miguel Murphy -- A Book Called Rats
Sean Nevin -- Oblivio Gate
Idra Novey -- The Next Country
Gregory Pardlo -- Totem
Patty Seyburn -- Mechanical Cluster, Diasporadic, Hilarity
Neil Shepard -- This Far From the Source
Ely Shipley -- Boy with Flowers
William Wenthe -- Birds of Hoboken

Any plays by the ancient Greeks, Shakespeare, Chekov, Ibsen, or Teneesee 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 Chuilleanáin,
Seamus Heaney, Federico García Lorca, Luis Cernuda

**Books About Poetry:**
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