This course focuses on the foundations and dynamics of poetry as a writer’s process. It will cover a brief history of poetry and examine metric and syllabic measures of writing. Poems from the past and present will serve as points of departure for discussions of craft. Selections include examples of Anglo-Saxon verse, the lymeric, haiku, the sonnet, the sestina, the villanelle, and the more unusual forms such as the sapphic.

I. WRITING

Assignments include formal exercises in both metrics and syllabics and later short weekly responses to colleagues’ poems. You may also be required to submit one brief book report.

The final assignment will be the submission of eight typed, double spaced pages of poems. Due Friday, Dec. 16. No submissions will be taken after the close of that Friday class. No final exam.

II. READING

Required:

Miguel Murphy        A Book Called Rats

Vievee Francis      Horse in the Dark      Northwestern

Brendan Constantine The Weary World Rejoices  Marsh Hawk Press

Other Titles You May Find of Interest:

Language and Myth, Ernst Cassirer (Dover)


Forewords and Afterwords – “The Christian Mystic”

Triggering Town, Richard Hugo

Complete Poetry, Elizabeth Bishop
Deborah Bogen – Landscape with Silos, Let Me Open You a Swan  
Catherine Bowman – Rock Farm, Notarikon  
Nick Carbó – Grupo McDonalds  
Peter Covino – The Right Place to Jump  
Stephen Cramer – Shiva’s Drum, Tongue and Groove  
Mark Doty – Sweet Machine  
Denise Duhamel – Kinky  
Kathy Fagan – The Charm  
Steve Fellner – Blind Date with Cavafy  
Emily Fragos – Hostage  
Jean Gallagher – This Minute, Start  
Kimiko Hahn – Toxic Flora (Norton)  
Scott Hightower – Natural Trouble, Part of the Bargain, Self-evident  
Patricia Spears Jones – Femme du monde, Pain Killer  
Idra Novey – The Next Country, Exit, Civilian

Other Interesting Artists: Yusef Komonyakaa, Ed Hirsch, Marie Ponsot, Neil Shepard

III. LISTENING

Besides in class listening – which is one of the primary skills this class develops – from time to time, to garner with your ears, you may be asked to spend an evening or two being festive and social. Life is hard!

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, drop this class NOW. You might also want to note: I am an orderly teacher. I loathe tardiness. EVERY Class beyond the two excused you will AUTOMATICALLY FORFEIT ONE LETTER GRADE per class missed.

No class Friday, MARCH 22. Spring Break.

Last two days of class: Friday May 3 and Friday May 10 are REQUIRED. Schedule the close of your semester accordingly. If you elect to miss a class, you AUTOMATICALLY will forfeit one full letter grade per class not attended.

No telephoning, surfing, or texting during class. This class is about the shape of one’s attention. It is not about “retrieving information” or about Technology beyond the human Sentence.

Due to the close of semester frenzy, I am not available for meetings the last two weeks of class. If you have end of the semester issues or need any letters of recommendation, please ask for them in a timely advance; not during the last two weeks of class.

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. Missing one class and then turning around and coming unprepared to the next is a big No No. Consult your colleagues. Stay current.

Always be prepared, at least alert, to talk intelligently when asked for your observation.

The ability to see clearly and express elegantly is the writer’s goal. To See and to Express.
School's Student Integrity Policies:  http://www.gallatin.nyu.edu/academics/policies/policy/integrity.html