

## English 372

### Advanced Creative Writing: Poetry

#### Spring 2010

Mark Anderson

Craig-Lee 351

Office Hours: Mon. 3-4, Thurs. 4-5, & by appointment

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Texts: Van Cleave, *Contemporary American Poetry: Behind the Scenes* (CAP)  
Gibbons, *The Poet's Work* (TPW)

#### Calendar:

- Jan. 25            Getting Started
- Feb. 1            CAP: Sharon Olds, Virgil Suarez  
TPW: Seamus Heaney, "Feelings into Words"
- Feb. 8            CAP: Billy Collins, Ray Gonzalez  
TPW: Dylan Thomas, "Poetic Manifesto"
- Feb. 15           CAP: Robert Bly, Jane Hirshfield  
TPW: Wallace Stevens, "The Irrational Element in Poetry"
- Feb. 22           CAP: David Lehman, Elizabeth Spires  
TPW: Wendell Berry, "The Specialization of Poetry"
- March 1           CAP: Timothy Liu, Afaa Michael Weaver  
TPW: William Carlos Williams, "Projective Verse" and "The Practice"; Denise  
Levertov, "Some Notes on Organic Form"
- March 8           CAP: Peter Meinke, Ron Wallace  
TPW: Louise Bogan, "The Pleasures of Formal Poetry"
- \*\*\* Spring Break \*\*\*
- March 22          CAP: Denise Duhamel, Adrian Louis  
TPW: Eugenio Montale, from "Intentions"; George Seferis, from "A Poet's Journal"
- March 29          CAP: Wanda Coleman, Campbell McGrath  
TPW: Karl Shapiro, "What Is Not Poetry?"
- April 5            CAP: Kay Ryan, Miller Williams  
TPW: Hugh MacDiarmid, "Poetry and Science"
- April 12           CAP: David Baker, Lee Ann Roripaugh  
TPW: Marianne Moore, "Idiosyncrasy and Technique"
- April 19           CAP: Kim Addonizio, Lisel Mueller  
TPW: Federico Garcia Lorca, "The Duende: Theory and Divertissement"

April 26           CAP: Stephen Dunn, Stuart Dybek  
                          TPW: Paul Valery, "A Poet's Notebook"

May 3                The End

## Requirements

**Writing.** Three poems will be due every week: two original drafts or substantive revisions (or one of each), and one poem written in response to an assignment. By the end of the semester, at least five poems should have been revised enough times to make them as good as you think they can be. These will be your final assignment, in addition to the weekly writing. That is, by the end of the course I should have seen 36 drafts and/or revisions including or in addition to the five finished poems (depending on whether you revise them yet again before handing them in).

**Class Discussions.** Most of our class time will be devoted to discussing work handed in by members of the class. This is of great importance: one of the hardest things about writing is the fact that writers can seldom communicate directly with their audiences. The creative writing workshop gives you an opportunity to talk to an audience--the members of the class--in order to get first-hand accounts of exactly how readers are responding to your work. Because of the importance of the workshop, your service as a reader for your classmates (both quantitatively and, more importantly, qualitatively) is **REQUIRED** and will have a substantial effect on your grade for the course.

**Attendance.** Because participation in the workshop is required, it follows that regular attendance is also required. I will allow you three absences; after that, each additional absence will cause a 1/2 point reduction in your final grade. Anyone who arrives very late for class, or who leaves very early, will be considered absent.

**Reading.** Each week readings will be assigned from two texts, an anthology of contemporary poetry and a collection of poets' essays on poetry. We will use a small portion of class time to discuss two poets' work from the anthology in any ways you may wish, but especially in relation to the ideas from that week's essay(s). I will ask each of you to be responsible for leading two of these discussions over the course of the semester.

## Grades

Your final grade will be based on my assessment of the overall quality of your drafts and revisions and on your participation in the workshop. Your writing will be assessed as a portfolio: that is, I will assign a grade for your whole body of work for the semester, not for individual poems.