“Poetry is when an emotion has found its thought and the thought has found words.” – Robert Frost

Welcome to Writing Poetry: From Feeling to Form!

Grading
You have three options:
1) No Grade Requested (NGR) (this is the default option) No work will be required; no credit shall be received; no proof of attendance can be provided.
2) Credit/No Credit (CR/NC): Your attendance will determine your grade.
3) Letter Grade (A, B, C, D, No Pass): Your attendance, participation, and submitted work will account for 100% of your grade. Over the course of the quarter you should plan to turn in 3-4 poems for workshop, complete all in-class exercises, and write short workshop letters to your peers.

*Please Note: If you require proof that you completed a Continuing Studies course for any reason (for example, employer reimbursement), you must choose either the Letter Grade or Credit/No Credit option. Courses taken for NGR will not appear on official transcripts or grade reports.

Course Work
Reading: Over the span of 10 weeks, students will read a variety poems and essays on craft and participate in lively discussions on the assigned text. Students should expect to read approximately 6-8 poems and one craft essay a week.

Writing
Students will have the opportunity to turn 3-4 poems for workshop, depending on the course schedule. New work will be generated by in-class exercises and assigned prompts. Writing will be done both inside and outside of the classroom, with class time also used for discussion and workshop. Students should come prepared each week with pen and paper (a notebook or journal is best) and the required texts. By the end of the course, students should have completed a portfolio of 6-8 poems.

Workshop
A writing workshop is meant to support one another’s efforts with positive and critical feedback. Students will gain knowledge about their own work by listening to feedback and through their own careful consideration of the work of others. On scheduled workshop weeks, students will post their new work to Canvas where the rest of the class can access
and print them for workshop. Each student will receive written comments back from their
peers and instructor.

Weekly Schedule

Week 1

Introductions to each other!
Introduction to Craft Elements
Experimenting with Language: Writing Exercises

Week 2 IMAGES

Frost (pg. 18) “Thirteen Ways of Looking at a Blackbird” by Wallace Stevens (pg. 34)

Week 3 THE MUSIC OF THE LINE

“The Negro Speaks of Rivers,” “I, Too,” “Harlem” by Langston Hughes (pg. 127) “Father and
Son,” “The Portrait,” “Touch Me” by Stanley Kunitz (pg. 133)

Week 4 DREAMS AND EXPERIMENTS

“Effort at Speech Between Two People,” “Then I Saw What the Calling Was,” “The Poem as Mask”
by Muriel Rukeyser (pg. 163) “The Poem Unwritten,” “Caedmon,” “Swan in Falling Snow” by
Denise Levertov (pg. 219)

Week 5 VOICE AND STYLE

“Air,” “For the Anniversary of My Death,” “Yesterday,” “Chord,” by W.S. Merwin (pg. 273) “A
Blessing,” “Autumn Begins in Martins Ferry, Ohio,” “Lying in a Hammock at William Duffy’s
Farm in Pine Island, Minnesota” by James Wright (pg. 277)

Week 6 SIMILE AND METAPHOR

“homage to my hips,” “[at last we killed the roaches],” “the death of fred Clifton,” “to my last period.”
Pg. 335 “Poem About My Rights,” by June Jordan (pg. 337)

Week 7 SELF-DOUBT And WRITER’S BLOCK

“From My Window,” “Blades” by C.K. Williams (pg. 342) “The Language of the Brag,” “The
Lifting” “I Go Back to May, 1938” by Sharon Olds (pg. 405)
Week 8  THE ENERGY OF REVISION

“She Had Some Horses,” “My House is the Red Earth” by Joy Harjo (pg. 472) “Imagining Their Own Hymns,” “Song,” by Brigit Pegeen Kelly (pg. 480)

Week 9  GETTING PUBLISHED

“The Traveling Onion,” “Arabic,” “Wedding Cake,” by Naomi Shahib-Nye (pg. 498) 
“Tenderness,” “Sweetness,” “Loneliness” by Stephen Dunn (handouts)

Week 10
Final Class/ Celebratory Reading/ Party!