Course Title: An Introduction to Poetry: The Image and The Line
Course Code: POET 06 W
Instructor: Caroline Goodwin

Grade Options and Requirements:

- 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.

- Credit/No Credit (CR/NC)
  - Score will be determined by student participation.

- Letter Grade (A, B, C, D, No Pass)
  - Written work, as assigned by the instructor, will determine a student’s grade.

*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.

Tentative Weekly Outline:

Class 1: Introductions, getting started, why poetry?

Discussion: Course structure, your experience with and/or interest in poetry, a favorite poem or poet.

Writing exercise and small group work. Getting to know one another and our interests in the art of writing poetry.

Readings: Davidson & Fraser pp. 1 - 27
Selected favorite poems online.
Class 2: Establishing Practice/Form & Formlessness

Discussion: Thinking small to grow the poem, practicing specificity. How can we use the journal and the free-write to uncover the heart of a poem and find its form?

Readings: Davidson & Fraser pp. 28 - 43  
Oliver pp. 1-18 and pp. 92 - 108  
Hopkins’ “Inversnaid” and “Carrion Comfort”  
Dylan Thomas “Fern Hill” and “The Force that Through the Green Fuse Drives the Flower”

Class 3: Finding and Developing the Individual Voice & Style

Discussion: Considering our content and material, how can we find our authentic voices? Who is speaking in our poems, to whom, for what ostensible purpose?

Readings: Davidson & Fraser pp. 44 - 58  
Oliver pp. 19 - 34 (chapter on sound)  
Anne Waldman’s “Manatee/Humanity”

Class 4: The Length of the Line

Discussion: Where to break the line? What effects can we produce with enjambment? With longer lines or prose poetry?

Readings: Davidson & Fraser pp. 59 - 69  
Oliver pp. 35 - 57, chapter on The Line  
Robert Hass “Meditation at Lagunitas”

Class 5: The Given Forms

Discussion: What can we learn from the “given forms” such as the sonnet or the villanelle?

Readings: Mary Oliver pp. 58 - 75  
Gjertrud Schnackenberg “Supernatural Love”
Class 6: The Persona Poem

Discussion: How might we imagine writing a voice very different from our own?

Readings: Davidson & Fraser pp. 70 - 84
Oliver pp. 76 - 91
Ai, poems TBA

Class 7: Workshop of Student Poems

Discussion: Student writing
Readings: Student poems

Class 8: Workshop of Student Poems

Discussion: Student writing
Readings: Student poems

Class 9: Workshop of Student Poems

Discussion: Student writing
Readings: Student poems

Class 10: Workshop of Student Poems

Discussion: Student writing
Readings: Student poems