

Required Texts: A standard poetry anthology
 Sonnets (*handout*)
 Sestinas (*handout*)
 Rhymed Quatrains (*handout*)
 Vision, Sound, Sense (*handout*)
 Dramatic poems (*handout*)

Requirements:

The Final Manuscript will be a collection of poems of a length to be determined and due a week or so after the last class meeting (Tuesday, 27 April). Guidelines will be forthcoming. The manuscript must be accompanied by a self-addressed stamped envelope and a digital audio or visual recording of your reading or otherwise performing it. (70%).

Presentations. Each of you will present a small group of poems (no fewer than 2) that are written in a given form and that have found their way into your own work. Your presentation can assume any form you like—a lecture, an informal reading, or something inbetween—but it should be designed to demonstrate where and how your work derives or departs from the influences that have affected you (15%).

Peer Reviews. These are written evaluations of the readings of individual members of the workshop. Your grade will be affected by whether you have completed a peer review for each Presenter's work. *You are responsible for making copies of your peer reviews.* (15%).

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Assignments. Occasional exercises that will count toward the compilation of your manuscript, with the expectation that any suggested revisions (beyond proofreading, of course) will have been undertaken.

Magazine Submission: A few weeks before the end of the course you will submit a group of four-to-six poems to a literary magazine of your choosing.

Additional expectations and procedures

- Conferences. One conference is built into our schedule (13 April), but you might plan to schedule a second one with me during the last two weeks of the course.
- Copying: You are responsible for creating copies of any weekly assignments and peer reviews. Assignments are distributed to the whole workshop; only the presenter and I receive copies of your peer reviews. **Note: If for any reason you are unable to distribute electronically your reading packet for the scheduled class, you are responsible for copying and circulating it. No exceptions.**
- Lateness. Be on time.
- Attendance is expected at all sessions. Significant absences will undoubtedly affect your grade in the course. Come prepared to participate.
- Academic Honesty. The strictures governing plagiarism and academic dishonesty also apply to creative writing and will be observed.
- Special Note on copying: The RUC's listserv address for our course is as follows:
grad-poetry-workshop@camden.rutgers.edu

The address of our course website is <http://crab.rutgers.edu/~barbares/>.

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All e-texts, therefore, *must* be sent and downloadable at least twenty-four hours before we meet, i.e. by the afternoon of the Wednesday before our class.

- E-Texts for general distribution to the whole workshop:
 1. Assignments
 2. Presentations (*sent by you to the list*)
 3. Bulletins, announcements, notices of changes, and handouts
- E-Texts *not* for general distribution:
 1. Peer reviews (*one for me, one for the presenter, and sent by you*)

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Session 1: 19 January

- Introductions
- A study of one form: sonnets
- *Poetry assignment for 26 January: a sonnet*

Session 2: 26 January

- Read-around: sonnet
- *Reading: the sonnet group (continued)*
- *Poetry assignment for 2 February: a sestina*

Session 3: 2 February

- Due for read-around: Sestinas (*handout*)
- *Reading: Plath*
- *Poetry assignment for 9 February: A freely versified revision of your sonnet*

Session 4: 9 February

- Presenter: _____
- Peer review 1 (of 9/18 reading)
- *Reading: Poems in Rhymed Quatrains (handout)*
- Due for read-around: Rhymed quatrains
- *Poetry assignment for 16 February: a poem in rhymed quatrains*

Session 5: 16 February

- Presenter: _____
- Peer review 2 (of reading)
- *Reading: Vision, Sound, Sense (handout)*
- *Poetry assignment for 23 February: A villanelle*

Session 6: 23 February

- Presenter: _____
- Due for read-around : villanelle

- Peer review 3 (of 16 February reading)
- *Poetry assignment for 2 March: A narrative poem in a specific form*
- *Reading: Vision, Sound, Sense (handout)*

Session 7: 2 March

- Presenter: _____
- Due for read-around : narratives
- Peer review 4 (of 23 February reading)
- *Reading: Dramatic poems (handout)*
- *Poetry assignment for 9 March: A dramatic poem in a specific form*

Session 8: 9 March

- Presenter: _____
- Due for read-around : dramatic monologues.
- Reading: *to be announced*
- Peer review 5 (of 2 March reading)
- *Poetry assignment for 23 March: Free to Formal 'Translation'*

*** Spring Break ***

Session 9: 23 March

- Due for read-around : 'Translations'
- Presenter: _____
- Peer review 6 (of 9 March reading)

Session 10: 30 March:

- **Formal Problems**
- Presenter: _____
- Peer review 7 (of 23 March reading)
- *Reading: Choice*
- Conference signup

Session 11: 6 April **No Class**Session 12: Week of 13 April: **Conferences**

Session 13: Tuesday 20 April

- Visitor: *t.b.a.*
- Final Manuscript preparation review

Session 14: 27 April

- Tutorials/ Visitor

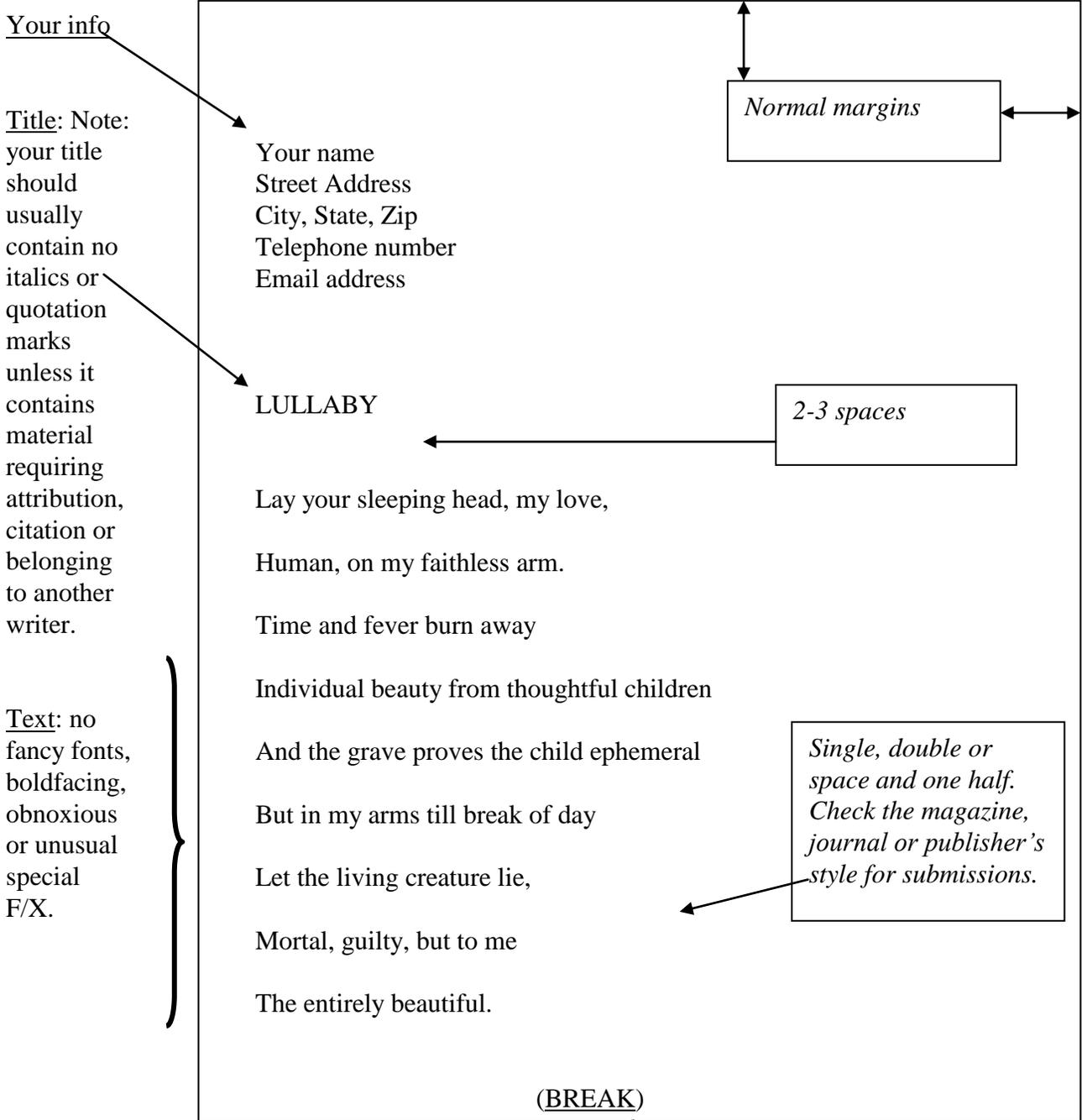
Some Books on Meter:

1. Chatman, Seymour Benjamin. *A Theory of Meter*. The Hague: Mouton, 1965.
2. Cooper, G. Burns. *Mysterious Music: Rhythm and Free Verse*. Stanford, CA: Stanford University Press, 1998.
3. Finch, Annie. *The Ghost of Meter : Culture and Prosody in American Free Verse* Ann Arbor, MI: University of Michigan Press, 1993.
4. Fussell, Paul. *Poetic Meter and Poetic Form*. New York : Random House, 1979.
5. Holder, Alan. *Rethinking Meter : A New Approach to the Verse Line*. Cranbury, NJ: Associated University Presses, 1995.
6. *Meter in English : A Critical Engagement*, ed. David Baker. Fayetteville, AR: University of Arkansas Press, 1996.
7. Steele, Timothy. *Missing Measures : Modern Poetry and the Revolt Against Meter*. Fayetteville, AR: University of Arkansas Press, 1990.
8. *The Structure of Verse: Modern Essays on Prosody*, ed. and introd. Harvey Gross. NY: Ecco Press, 1979.
9. Wesling, Donald. *The Scissors of Meter: Grammetrics and Reading*. Ann Arbor : University of Michigan Press, 1996.

How-To Manuals

10. Agostino, Paul. *Created Writing: Poetry from New Angles* (NY: Prentice-Hall, 1996).

Formatting a page of poetry:



The Break/No Break footer:

- If your page and your stanza end at the same time, type “(BREAK)” as you see above.
- If your page ends before your stanza does, you should type and center the words “(NO BREAK)” below the last line on the page.
- If your poem ends before the page does, ignore this footer.

Page 2 – 999 . . .Running head:

Your name
/ Title of
Poem /
page #

→ Auden / “Lullaby” / 2

Soul and body have no bounds:
To lovers as they lie upon
Her tolerant enchanted slope
In their ordinary swoon,
Grave the vision Venus sends
Of supernatural sympathy,
Universal love and hope;
While an abstract insight wakes
Among the glaciers and the rocks
The hermit's sensual ecstasy.

Certainty, fidelity
On the stroke of midnight pass
Like vibrations of a bell
And fashionable madmen raise

Footer: Note
that the page
ends before
the stanza.

→ (NO BREAK)