ADVANCED POETRY WRITING
WR 541
4 credits
Prerequisite: Acceptance into the MFA Program in Creative Writing or instructor approval

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and creative writing through increased emphasis on revision, peer review, and reading/analysis of published poetry. The length and complexity of writing assignments will be increased; a student presentation regarding the elements of craft in a published work will be added, as well as required attendance and analysis of a literary event on campus or in the community.

The four credit version will:
• add a student presentation on craft, using digital and print sources;
• add a writing assignment analyzing a literary event on campus and in the community;
• increase length and complexity of written analysis appropriate to an advanced poetry workshop, with peer review and revision component.

The core syllabus below is the generic version the last time the course was taught, but includes updated outcomes and assignments.

Course Description
Advanced poetry workshop with an emphasis on developing longer pieces. May be repeated to form a 24-credit sequence.

This graduate level poetry workshop has a dual focus: to provide a venue for writing our most ambitious work, and for thinking about the place and purpose of the poet in the 21st century. To the latter end, we will be reading a spectrum of pieces (letters, essays, speeches, memoirs) by poets and philosophers ranging from Horace to Hejinian and addressing the basic question: what is the poet for?

In addition to thinking deeply about what the poet does, makes, and insists upon, the student must turn in for final evaluation a portfolio of 6 poems with revisions, at least three of which must be workshopped. Each student will also make a brief presentation on a poet, and write a paper of 10-12 pages which articulates this poet’s sense of “what the poet is for,” linking it by sympathy or contrast to his or her own stance.

Student Learning Outcomes
• learn to examine our poetic practice, and to articulate and set a course for further ambition in the subject matter, technique, and scope of our poems;
• understand and define for ourselves the essential stance of the poet;
• deepen our vision of poetic technique and craft, such as the manipulation of voice, tone, point of view, metaphor, musical devices, stanza and other formal structures, and rhythm;
• respond critically and constructively to the work of peers in oral and written critiques;
• apply aesthetic principles to revising creative work;
• apply a range of editing strategies to successive drafts of writing;
• integrate new technologies and issues in creative writing;
• plan and conduct research appropriate to advanced study in creative writing using digital and print sources.

Requirements and Evaluation of Student Performance
Portfolio: 50%
Essay: 15%
Exercises and Presentation: 15%
critiques and public reading/analysis: 20%

Texts
(Posted to the class Blackboard website)
Touchstones: Horace, *Ars Poetica*. Horace translations
Emerson, “The Poet”
Walt Whitman, “Democratic Vistas;” selections of Whitman poems
Emily Dickinson, letters. Dickinson poems
Paul Valery, “The Poet’s Rights over Language,” “Contemporary Poetry”
Martin Heidegger, “What Are Poets For”; Rilke poems. Heijinian, “Happily”; Heijinian poems
Theodore Adorno, “Cultural Criticism and Society”
Celan Poems.
Zbigniew Herbert, selections from “Still Life with Bridle.”
Donald Hall, “Poetry and Ambition;” Hall poems.
Orr, excerpts from *Poetry As Survival*; selections from *The Caged Owl*
William O’Daly, “Speaking Freely: Poetry, Torture, and Truth”
Pablo Neruda poems
Wislawa Szymborska, Nobel Lecture; Szymborska poems.
Notley, “Disobedience”; poems from *Disobedience*.
Fulton, “A Poetry of Inconvenient Knowledge”; Fulton poems (*Felt)*.

Statement Regarding Students with Disabilities
Accommodations are collaborative efforts between students, faculty, and Services for Students with Disabilities (SSD). Students with accommodations approved through SSD are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through SSD should contact SSD immediately at 737-4098.

Link to Statement of Expectation for Student Conduct
http://oregonstate.edu/admin/stucon/achon/htm