In this intensive poetry workshop, students will learn to read poems (your own and others') as writers and as intimate listeners. We will practice various "acts of mind" to expand our own repertoires as poets, practicing new ways of thinking, feeling, saying, unsaying, questioning, comparing, contradicting, describing, swerving, leaping, linking, and moving in and out of time.

Throughout the four weeks, we'll examine how time and point of view function in poems; how questions can animate poems and help you discover further materials; how phatic gestures and letter-poems might extend your notion of the intimacies and distances a poem can make; how heightening the tension between chaos and order might enliven a draft; how syntax can be a light illuminating the path ahead even without knowing where your next step falls; how metaphor can transform; how form and structure serve a poem; what makes a good beginning, middle, and end. Some basic experiments in translation and ekphrasis might also engage us during our weeks together.

Perhaps it would be fair to say that this workshop is also a class in the art of attention. We will seek to make ourselves responsive to both art and life, letting close reading and other acts of attention guide us to our own poems and to deeper appreciation of others' poems. "Attention is the natural prayer of the soul," said philosopher Nicholas Malebranche in the seventeenth century. "Where your gaze falls, that's where your art is found," says contemporary poet Louise Gluck.

The class will be demanding in the ways it asks you to wake yourselves out of the habitual, to see things in fresh ways, to find ways to translate these encounters, and to improvise as artists, using whatever is at hand as we try to experience--as readers and as makers--the lyric poem's goal of stopping time.

Students will be asked to hand in at least two new poems each week; you will also be asked to revise your drafts and to write informal responses to assigned readings and outings. We'll practice improvisational writing and consider Elizabeth Bishop's notion that poetry is "thinking with feeling."

Reading:

*In the Shape of a Human Body I Am Visiting the Earth: Poems from Far and Wide* (edited by Ilya Kaminsky, Dominic Luxford, and Jesse Nathan)

"Debut Poets," from *Poets & Writers* (available online)

Handouts to be provided
**Grading:**
Ongoing creative and analytic work: 50%
Class participation: 50%

**Provisional class schedule** (to be adjusted as needed):

26 June: Introductions; in-class writing; discuss arts of description and attention
28 June: Full-class speed workshop; discuss art of association; associative logic
3 July: 1/2-class workshop; discuss metaphor/simile
5 July: 1/2-class workshop; discuss questions/questioning; knowing and not-knowing
10 July: 1/2-class workshop; discuss time/temporal shifts; point of view
12 July: 1/2-class workshop; discuss syntax
17 July: Radical Revision
19 July: Anonymous workshop; putting it all together; how to read aloud

**Attendance:** Because we have such a short time together, it is imperative that you arrive promptly, complete all homework and outside reading, and turn in all assignments on time.