



Poetry Masterclass: The Play of Memory

Start date 25 April 2016

End date 28 April 2016

Venue Madingley Hall
Madingley
Cambridge

Tutor Roger Garfitt

Course code 1516NRX135

Director of Programmes Emma Jennings

For further information on this course, please contact Public Programme Co-ordinator, Clare Kerr
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To book See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biography

A freelance writer ever since he won the Gregory Award in 1974, Roger Garfitt has been Poetry Critic of *London Magazine*, Editor of *Poetry Review*, Writing Fellow at UEA and Royal Literary Fund Fellow at Swansea University. 'Rites of Passage', his long poem in honour of Tony Conran, has just appeared in *Building Jerusalem: Elegies for the Church of England*, published by Bloomsbury. He is currently working with the John Williams Octet and the jazz composer Nikki Iles, performing *In All My Holy Mountain*, a Celebration of Mary Webb in Poetry & Jazz, which will shortly be released on CD. His *Selected Poems* is published by Carcanet and his memoir, *The Horseman's Word*, is a Vintage paperback.

Course programme

Monday 25 April

Please plan to arrive between 14.00 and 15:30. You can meet other course members at Tea, which will be served in the Terrace bar at 16:00. Tea and coffee making facilities are available in the study bedrooms.

16:00	Tea
16:30 – 18:00	<i>The Play of Memory</i> : opening seminar on Richard Wilbur. For all seminars, see the detailed reading list below. Please bring two of your own poems for photocopying for the Evening Readaround.
19:00	Dinner
20:30 – 22:00	Evening Readaround: a chance for the students to showcase their own work and get to know each other. We will set up a book table and you are welcome to bring copies of your own books and pamphlets to sell.
22:00	Terrace bar open for informal discussion

Tuesday 26 April

08:00	Breakfast
09:00 – 10:30	Individual Tutorials and Work on the First Writing Assignment: you are welcome to bring a folder of existing work to discuss with the tutor.
10:30	Coffee
11:00 – 12:30	Individual Tutorials and Work on the First Writing Assignment.
13:00	Lunch
14:00 – 16:00	Free
16:00 – 16:30	Tea
16:30 – 18:00	<i>The Fine Detail of the World</i> : second seminar on Richard Wilbur. Please bring your work on the First Writing Assignment ready for photocopying.
18:00 – 18:30	Free
18:30 – 20:00	Dinner
20:00 – 21:30	Group Workshop on the First Writing Assignment.
21:30	Terrace bar open for informal discussion

Wednesday 27 April

08:00	Breakfast
09:00 – 10:30	Individual Tutorials and Work on the Second Writing Assignment.
10:30	Coffee
11:00 – 12:30	Individual Tutorials and Work on the Second Writing Assignment.
13:00	Lunch
14:00 – 16:00	Free
16:00 – 16:30	Tea
16:30 – 18:00	<i>To the Edge of the Known</i> : third seminar on Richard Wilbur.
18:00 – 18:30	Free
18:30 – 20:00	Dinner
20:00 – 21:30	<i>Anterooms</i> : final seminar on Richard Wilbur.
21:30	Terrace bar open for informal discussion

Thursday 28 April

08:00	Breakfast. Please have your work on the Second Writing Assignment ready for photocopying.
09:00 – 10:30	Group Workshop on the Second Writing Assignment.
10:30	Coffee
11:00 – 12:30	Group Workshop on the Second Writing Assignment. This is also a chance to discuss any problem poems you may have brought with you and explore any difficulties thrown up in the course of the assignments.
13:00	Lunch

The course will disperse after lunch

Course syllabus

Aims:

To give an introduction to the work of Richard Wilbur, a poet who can fairly be called a modern master.

To pay particular attention to the techniques he uses to highlight the fine detail of the world within the structures of formal verse.

Content:

A study of Richard Wilbur's evocation of the play of memory across the long span of his life's work.

A study of the way he is able to highlight fine detail and then move beyond it, back into the evolutionary past or out to the edge of the cosmos.

Presentation of the course:

Close reading and discussion of the set texts in the seminars, with a consideration of the advantages to be gained from the techniques of formal verse.

Two writing assignments, to be undertaken in close consultation with the tutor in individual tutorials, and offered for friendly and supportive discussion in the group workshops.

Outcomes:

As a result of the course, within the constraints of the time available, students should be able to:

Have a sense of the development of Richard Wilbur's poetry across his considerable body of work.

Have a particular appreciation of the way he is able to use formal verse techniques to highlight the fine detail of the world.

Have an experience of trying to catch the play of memory in their own writing and of using formal verse techniques to dramatise the results of close observation.

Reading and resources list

Both books are easily ordered online from Waywiser's own website, which is a good way of supporting the Press. I will gladly order them on behalf of anyone who is not used to ordering online – just email me at r.garfitt@btinternet.com

Author	Title	Publisher and date
Richard Wilbur	Collected Poems 1943-2004	Waywiser, 2005
Richard Wilbur	Anterooms	Waywiser, 2011

Detailed Reading List:

For the opening seminar, The Play of Memory, read This Pleasing Anxious Being, p. 76 in the Collected Poems, In Limbo p.162, Love Calls Us to the Things of This World p. 331, Piazza di Spagna, Early Morning p.334, A Song p.454, The Terrace p. 406, Cottage Street, 1953 p.167, Leaving p. 111, For W.H. Auden p. 122, For Dudley p.235, The Writer p.152.

For the second seminar, The Fine Detail of the World, read Stop p. 284 in the Collected, Wyeth's Milk Cans p.121, A Storm in April p. 151, A Sketch p.165, April 5, 1974 p. 177, The Lilacs p. 219, Seed-Leaves p. 229, Thyme Flowering Among Rocks p. 243, October Maples, Portland p. 298, A Grasshopper p. 302, Advice to a Prophet p. 282.

For the third seminar, To the Edge of the Known, read Icarium Mare p. 116 in the Collected, Trolling for Blues p. 125, Shad-Time p. 131, Hamlen Brook p.137, In the Field p. 231, A Hole in the Floor p. 289, Altitudes p. 329, A Plain Song for Comadre p. 342, A Baroque Wall Fountain in the Villa Sciarra p.368, For the New Railway Station in Rome p. 374.

For the final seminar, *Anterooms*, read the whole book, a short collection of short lyrics which you should find it a pleasure to read.

Website addresses

<http://www.randomhouse.co.uk>

<http://www.poetrybooks.co.uk>

Note Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

Information correct as of: 19 April 2016