

Dear Student,

You are registered for course # 2805-213, "Make Your Poetry Swing: The Rhythm Method, Razzmatazz & Memory" with Keith Flynn on July 13 – 18, 2008.

There will be a class showcase on Thursday evening from 8:00 – 10:00 PM.

Faculty has asked that we provide you with a detailed description of his course so you will know what to expect.

Section 1---THE RHYTHM METHOD: Admitting no impediment. What separates poetry from other writing disciplines is its music. This section will focus on line structure and the aspects of language that help create inventive rhythm and flow. With an emphasis on editing, the discussion will include examples of the power of the action verb, why imagination is more important than knowledge, and exercises designed to make the poems more dynamic and muscular on the page. Since the human body is largely comprised of water, this chapter will show how we as rhythmic beings assimilate language through rhythm, and how to use the understanding of rhythm and music to jumpstart the creative process. Part of the chapter will deal with the pragmatic process of getting your work published and what an editor is looking for when choosing a poem.

Section 2---RAZZMATAZZ AND SOUL: Poetry and the sources of inspiration. This section will include exercises on image association, how to improve the eye as well as the ear, and discussions about the history of Surrealism and its influences on contemporary culture. The chapter will trace the beginnings of surrealist artists and activities at the beginning of the 20th century in Europe to the advent of magical realism, and the impact Spanish surrealism and duende have had on western poets and culture. The chapter will also talk about decisive biographical moments in the creative life and how these events may define a poet's voice and ideology.

Section 3---THE LONG BLUE LINE: The synthesis of song and the poem. This section will illustrate the chronology of music and poetry as kissing cousins, from the time of the troubadors and The Canterbury Tales when the poems of the time were preserved and passed along by being sung, to the history of the rock poet in America, and the influences of blues and jazz on contemporary poetry. Part of the chapter will show how the basic principles of songwriting and structure, melody and tempo, can help create flow and dynamism for the poetic process. The Beat poets and their spoken-word experiments will be discussed as well as the lyrics of Robert Johnson, Willie Dixon, Bob Dylan, Leonard Cohen, and the advent of slam poetry and hip hop culture as influences.

Keith Flynn is the author of five books, including four collections of poetry: *The Talking Drum* (1991), *The Book of Monsters* (1994), *The Lost Sea* (2000), and *The Golden Ratio* (Iris Press, 2007), and a collection of essays, entitled *The Rhythm Method, Razzmatazz and Memory: How To Make Your Poetry Swing* (Writer's Digest Books, 2007). From 1987-1998, he was lyricist and lead singer for the nationally acclaimed rock band, *The Crystal Zoo*, which produced three albums: *Swimming Through Lake Eerie* (1992), *Pouch* (1996), and the spoken-word and music compilation, *Nervous Splendor* (Animal Records, 2003). His poetry has appeared in many journals and anthologies around the world, including *The Colorado Review*, *Poetry Wales*, *The Cuirt Journal* (Ireland), *Takahe* (New Zealand), *The Southern Poetry Review*, *Margie*, *Rattle*, *Shenandoah*, *Word and Witness: 100 Years of NC Poetry* and many others. He has been awarded the Sandburg Prize for poetry, the ASCAP Emerging Songwriter Prize, the Paumanok Poetry Award and was twice named the Gilbert-Chappell Distinguished Poet for NC. Flynn is founder and managing editor of *The Asheville Poetry Review*.

We look forward to seeing you this summer!

Sincerely,

The Omega Staff