San José State University
Department of English and Comparative Literature
ENGLISH 131: Writing Poetry, sec. 1
Fall 2013

Instructor:	Prof. Alan Soldofsky
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Office Hours:	M, T, W 1:30 – 3:00 PM, Th PM by appointment
Class Days/Time:	M W 3:00 – 4:15 PM
Classroom:	Clark Hall 127
Prerequisites:	ENGL 71: Introduction to Creative Writing (or equivalent); or instructor's consent.

Course Description
Workshop in verse forms and poetic craft. Study of traditional and contemporary models. (May be repeated for credit.)

Methods and Procedures
- Students in this course will write and revise original poems, which class members will critique in our workshop.
- The workshop's principal text will be class members' own poems posted on our workshop's Blogger and Google sites: These poems will be supplemented by assigned readings, comprised of published poems and commentaries about poetic craft as well as close readings of published poems.
- The class will be divided into small writing groups (5 students per group) to discuss early drafts of poems and lead discussions of the assigned reading.
- In the first hour of each class, we will discuss the week's reading assignments (see course calendar for presentation schedule) and sometimes work in small groups to discuss rough drafts or do in-class writing exercises. The instructor will also give short lectures on the craft and techniques of modern poetry before the workshop begins.
- Included in the assigned reading will be published poems, some of which will be used as models for students to emulate in their own writing.
- Students will produce a finished portfolio of at least 10 poems, which will be submitted to the instructor (in draft) at regular intervals during the semester (see Due Dates).

- We will also regularly listen to and/or watch brief excerpts from poetry readings in class as well as receive links to texts of poems and recordings of performances on the weekly "playlist" included in the Course Calendar.

Digital Poetry Workshop
The ENGL 131: Poetry Writing Google Site will serve as a homepage for organizing and distributing course materials. Student poems and published poems (plus poetry media files) will be posted by the instructor on the workshop's Canvas home page: https://sjsu.instructure.com/courses/1019169; with a parallel Google Site: https://sites.google.com/site/sjsupoetryworkshopfall2013/. Students will regularly post their poems on the workshop's Blogger site. We will use the high resolution LCD projector and interactive "Smart Board" technology in the classroom to view poems and other materials in class. Each week, the instructor will select one small group's poems to be discussed on a weekly worksheet, where readers will leave comments. We will workshop these poems in class one small group each week, following a regular rotation. Class members must post their poems at least one week in advance have them selected for the worksheet. Students can also (optionally) post audio or video files of themselves reading or performing the poems. (The instructor *will not* provide hard copy of the poems in class—though class members can print out and bring in their own if they wish.)

Digital Device Policy
Students are encouraged to bring laptops and tablets to use in class, but are restricted from reading Facebook and non-class related email during class meetings.

Course Theme: Stand Up Poetry
 "Stand Up Poems" are works especially suited for oral presentation. The term was coined to describe the kind of vernacular poetry that became popular at Southern California readings in the 1980s. Characteristics important to Stand Up Poetry are: humor, performability, accessibility, natural language, a strong individual voice, direct revelation of emotion, and enthusiastic inclusion of commonplace subject matter and popular culture. These are poems meant to be enjoyed either on the page or on stage—and that "stand up" even after they've become familiar to readers and audiences.

Even before poet Allen Ginsberg launched a literary and cultural revolution with the reading of his poem "Howl" in San Francisco's Six Gallery in October 1955, poets were composing their poems to be read out loud in public. Since the 1950s, the poetry reading increasingly has become a popular alternative form of "publication." The San Francisco Bay area especially became well-known as a location where poetry readings and performances flourished in coffee houses, bookstores, theaters, and even bars as an important cultural form—and as entertainment. A poem read aloud can potentially move audiences both intellectually and emotionally. But for the poem to work both aloud and on the page, it must be carefully crafted.

Class members are required to write at least three poems during the semester intended for oral or digital video or audio performance as well as to be read on the page. With the prevalence and ease of using digital technology and social media, you might make a YouTube video of yourself

reading or performing your poem to share with class members in order to better workshop the poem. Audio and video files can be posted on the workshops Google Site.

Course Goals and Student Learning Objectives

Course Goals
The ultimate goal of the course is to help you become a more skilled poet as you learn more about the craft of poetry and practice techniques of revision. You will also improve your poetry by emulating the craft and style of poems by modern and contemporary masters that you study. And by reading your poems aloud to others in the workshop, and through revision in response to comments you receive from your classmates and the workshop instructor.

During the semester students will:
- Complete a final portfolio containing at least 10 poems at the end of the term.
- Post at least six poems during the term on the workshop's Blogger site for electronic small group discussion and critique outside of class meetings.
- Comment on drafts and revisions of poems by other class members posted on the workshop's Blogger and Google sites. The minimum requirement is to post at least one comment per poem submitted by members *of your own small group*. If you meet this requirement, you also may be eligible to submit additional poems or projects for extra credit.
- Have a minimum of four poems workshopped during class meetings (see your group's rotation schedule). Discussion will be led by the instructor (and visiting guest poets).
- To become practiced at writing poems in free-verse and in contemporary fixed-form styles.
- Complete at least one poem in a fixed metrical pattern, and/or one poem in a fixed rhymed or non-rhymed form.
- Complete a minimum of three poems composed for reading or performing aloud as well as for reading as a text on the page.
- Complete the weekly reading assignments on poetic craft, and become familiar with the work of at least five of the contemporary and modern poets assigned or from the required poetry anthology.
- Maintain a blog or keep a journal, writing at least one entry per week (250 – 500 words) analyzing and commenting on the poems or craft lessons you encountered in the weekly assigned reading. You may also include rough drafts of poems generated by the readings, where you emulate a published poem or practice using an element of poetic craft.
- Attend two poetry readings on or off campus during the semester (see calendar). Write a 500–word thumbnail review of each reading. Include comments on at least two specific poems the poet read, identified by title. Look for a published text of the two poems, explaining through close reading why the poems work or do not to work for you.

Learning Objectives
Upon successful completion of this course, students will be able to:

Student Learning Objectives:	Skills/Knowledge Acquired:	Activities:
SLO 1: Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of creative writing (poetry).	1. Recognize various elements of poetic craft—including elements of prosody (in free verse and formal verse)—and how these elements contribute to a poem's purpose and effects, at the level of diction, image, and rhetoric. 2. Identify various modes, tones, forms, and styles commonly found in modern and contemporary poems, as well as poems from the earlier Anglo-American tradition.	1. Based upon close reading and analysis, comment on student poems posted on the workshops's Blogger and Google sites, offering critical comments, praise, interpretation, and revision suggestions. 2. Write comments in your blog or journal on published poems, analyzing craft elements and/or style or techniques they display, that were discussed in the assigned reading.
SLO 2: Show familiarity with major literary works (of poetry), genres (styles), periods, and critical approaches to British, American, and World Literature.	1. Recognize the craft elements, formal techniques, and styles commonly associated with significant works by prominent modern and contemporary poets. 2. Become familiar with the works of prominent modern and contemporary poets. 3. Become knowledgeable about particular schools, modes, and styles of modern and contemporary poets.	1. Participate in small group presentations on the craft elements and styles associated with a particular work (or selection of works) by a prominent modern or contemporary poet. 2. In your blog or journal, emulate or imitate the craft, style, and/or other formal techniques found in a particular poem by a prominent modern or contemporary poet. 3. Attend two poetry readings on campus, locally, or (or that you view online), and write a brief detailed review describing the work the poet(s) presented.
SLO 3: Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.	1. Develop the effective use of poetic craft, style, and technique to write finished poems in a variety of modes that can be appreciated by readers or appreciated when read aloud (or performed) for audiences.	1. Write poems to be posted online for critical discussion and analysis by class members. 2. Present poems in the weekly workshops for class members' critical discussion analysis, and revision suggestions.

		3. Revise poems after they have been discussed by class members and the instructor online (on the workshop's Blogger and Google sites), and in-class workshops.

Textbooks

Required:
Addonizio, Kim and Dorianne Laux. *The Poet's Companion*.
Hoagland, Tony. *Real Sofistikashun*. *Essays on Poetry and Craft*.
Soldofsky, Alan *In the Buddha Factory*.
Webb, Charles Harper. *Stand Up Poetry: An Expanded Anthology*.

Recommended:
Addonizio, Kim. *Ordinary Genius: A Guide to the Poet Within*.
Reyes, Barbara Jane. *Diwata*.
                    Poeta En San Francisco.
Robbins, Michael. *Alien vs. Predator*.

Course Websites:

Course Homepage on Google Sites URL	Update to date course information, syllabus, class activities, worksheets, reading/writing assigned, instructor and student blogs, presentation notes and slides, etc.
Academy of American Poets URL	Large resource with thousands of poems, essays, biographies, weekly features, and poems for special occasions. www.poets.org
Poetry Foundation URL	Large archive of poems, poets, poetry news, articles, and book reviews. Browse for poems by poet or title. Archives of Poetry Magazine. www.poetryfoundation.org
Quietlightning URL	A literary series that moves around to a different venue every month, appearing in bars, art galleries, a music hall and a bookstore http://quietlightning.org/readers/
Poetry Flash URL	A literary review and events calendar for the Bay Area, West, and beyond. www.Poetryflash.org.
Poetry Center San Jose URL	Information on the literary arts in San Jose. http://www.pcsj.org.

Poetry Daily URL	An online web anthology and bookstore. A new poem every day, along with poetry news, archives, and more. www.poems.com

Classroom Protocol

Course Requirements

1. Complete and submit for a grade a portfolio of 10 poems that you finished during the semester.

2. Revise drafts of poems based upon the comments received from classmates or the instructor. Ideally, each student will have at least of three poems (or four shorter poems) discussed in the workshop during the term.

3. Workshop your classmates' poems. Offer constructive criticism to other class members in the workshop on the course blog, which will be used for submitting poems for the workshop for discussion.

4. Complete all of each week's reading assignments and poems on the Playlist. Document your response to the readings assigned by keeping notes in the form of a blog or journal that is due when you submit your portfolio to the instructor. Your may make notes in the form of either prose or poetry, or perhaps a bit of both. The schedule of reading assignments is included at the end of the greensheet. If you do not keep up with the reading assigned, your class participation grade will be lowered.

5. Attend at least two poetry readings during the semester. Readings you can attend are held on campus, in downtown San Jose, or in other parts of the Bay Area (Consult Poetryflash.org for a comprehensive Bay Area reading schedule.) You are required to turn in a 500-word (two page) descriptive review of each of the readings you attend. Submit your reading review with as a supplement to your journal. Reading reviews are graded Pass/Fail.

6. OPTIONAL: Record an audio or video file of you (and/or your collaborators) reading/performing at least two of your poems.

Due Dates for Submitting Portfolio Poems To the Instructor

*August 28 -- Bring an old poem to class to share with your small group and post on the Blogger site. This is a sample of your poet's voice. Also bring a favorite poem by another poet that you can read out loud. ***First Week Activity**

Oct. 9 -- Set 1 containing four completed drafts of new poems. Set 1 blogs/journals.

Nov. 6 -- Set 2 containing three completed drafts of new poems plus revisions of Set 1. Set 2 blogs/journals.

Dec. 13 -- Final portfolio (including completed new poems for Set 3 and revisions of Set 1 and 2.) Reading reviews. Set 3 blogs/journals.

Submitting Poems for the Workshop

At least one week before the workshop, post your poem(s) to the Canvas assignments page: https://sjsu.instructure.com/courses/1019169/assignments. Our class websites will be visible only to class members (listed as authors) and instructors will have access to read these pages. Be sure you know the dates listed in the Course Calendar that your group will have work discussed in the workshop.

Send the instructor a copy of your poem(s) that you have posted on the Canvas assignments page. if you wish that I respond to your poem(s) privately. Bring backup hard copies of the poem(s) to class—in case someone forgets to print it out or the computers in the classroom don't work. You may also bring your laptop and/or flash drive with files of the poem(s).

Workshop Procedure

Each writing group will take a turn at having its members' work discussed in the workshop, beginning with Group A. There will be no more than 5 poets in each group.

Post your poems on the Canvas Assignment page: to make your poems available for class or small group discussion. Class members are urged to download poems posted on Canvas.

You can turn in a poem(s) for the instructor's comments prior to the date the poem is to be discussed in the workshop.

Listen quietly to the comments offered in the workshop. Explain only factual references or matters of form or prosody that may not be apparent to readers. Do not try to defend the poem. Listen to what is said, and decide which of the comments and suggestions are ones you want to follow up on.

Make comments about the poem itself, not about the author or author's work in general. Do not make negative comments when you know you have a different taste in poetry than the poet being discussed. Do your best to read everyone's poem in the workshop on its own aesthetic terms.

Small Groups
Class members will be divided into four small writing groups. The small groups will rotate weekly, presenting the chapter selections, PLAYLISTS, and other class reading assignments. Small groups will also rotate weekly presenting their own poems to the workshop for in-class discussion. Small group members are responsible for posting comments—even brief one—on the weekly postings of group members' poems. Peer comments will be posted on the "Assignments" section of the Canvas website. They may also be posted on the New Poems section of the class Google Site.

Presentation / Discussion of Assigned Readings
The small groups will rotate weekly giving presentations and leading discussions on the assigned reading (see course calendar). The instructor will assist the group prepare for the discussion. The instructor will also assist the group in-class with leading the discussion. The instructor will present several of the poems on the weekly PLAYLIST found in the course module and in the

digital greensheet. But group members are encouraged to pick poems from the list on which they want to discuss. (The poems in the PLAYLIST are intended for your enjoyment, and to expose you to the work of a diversity of poets. They may also be used as models for your poems.) Group members will receive a collective grade for their efforts (although group members who do not contribute will be noted).

Poetry Portfolio and Assignments

You are required to complete three poems in response to the assignments specified on the Greensheet. These will be submitted with each set of poems (see below). Examples of published poems matching the assignments will be discussed in class. A minimum of five poems should be written in open form. One poem must be written in metered, rhymed, or formally patterned verse. The other four poems may be either open form, traditional (rhymed or unrhymed), or patterned verse (sonnet, villanelle, sestina, etc.), or in a form whose rules you invent—attached as a cover note to your poem. One poem in your final portfolio should be at longer than 30 lines.

The assignment poems must be submitted with the Set for which they are assigned. Otherwise they will be late. The submission deadline for each set of poems in your portfolio is listed below. You must complete all required poetry portfolio assignments in order to be eligible to submit additional poems or projects for extra credit.

The instructor reserves the right to revise these requirements and to notify students of such revision in a timely manner, e.g., "subject to change, announced at least one class meeting in advance."

SET 1 SUBMISSION DEADLINE: OCT. 9

Four Poems for Set 1:

Assignment

Write a poem that presents humorous or exaggerated images of a friend or family member(s). You can fictionalize or exaggerate your portrayal (who will know). Or you can open the poem with a joke. The poem should contain at least one unusual metaphor or simile. The more exaggerated or outrageous the poem is the better. You may base the poem on a family photograph. Or write the poem from the family member's or friend's point of view. Steal the strategy from a poem you've read to use for yours—and leave as few fingerprints as possible. You can use the poem to tell a narrative. But allow the poem's ending be open or ambiguous.

EXAMPLES: Kim Addonizio, "Forms of Love"; Tony Hoagland, "The Confessional Mode"; Lise Gluck, "Purple Bathing Suit"; Billy Collins, "Man In Space"; or "The Garglers," Mark Cox.

SET 2 SUBMISSION DEADLINE: NOV. 6

Three Poems for Set 2:
Assignment

Write a poem in the voice and style of another poet, meant to be found as a "lost poem" among that poet's works. EXAMPLE: Mary Ruefle's, "A Poem by Dean Young."   Or you can write homage to a favorite poet in which you import a few of that poet's lines or images in your poem. EXAMPLE: Donald Justice's "Variations on a Text by Vallejo." Or you can write a parody of another poet's work such as Kenneth Koch's "Variation on a Theme by William Carlos Williams."

SET 3 SUBMISSION DEADLINE: DEC. 13 (FINISHED PORTFOLIO & FINAL COMPLETED JOURNAL/BLOG)

Three Poems for Set 3:

Assignment
Write a poem in a traditional verse form (a sonnet, villanelle, sestina, pantoum, etc.). If you write a sonnet, select either a Italian or Shakespearian sonnet form. Or you may write in an improvised free line but using a traditional verse form.
EXAMPLES: Find examples in *CAP* or follow the links to examples of poems in traditional forms in the sites listed above.

Or write a poem for performance which uses a repeated word, phrase, or refrain. EXAMPLES: Allen Ginsberg's "America."   Allen Ginbserg's "Howl." Walt Whitman, "Song of Myself."

Or write a song (include also a file containing a performance of the finished piece).

In your poem, use one word in at least two different ways; i.e. use the word you select in ways which show its multiple grammatical usages (if it's a noun and a verb, for instance, use if in both ways in the course of the poem). Or use if to make a pun. Usually, writing a sestina or villanelle forces you to do so.

Readings Journal/Blog

You are required to keep weekly notes, commentary, or do exercises in which you respond in poetry or prose to the assigned readings and Playlists each week. The notes can include drafts of poems (which you are not obliged to finish) as well as subjective comments linking what you are learning about the craft and technique(s) of writing poems to the poetry that you are writing. Focus on the poems you're reading that are your favorites.   Attach any sound/video files to your journal, if you wish to submit your work electronically. Or set up a blog site of your own and provide the instructor the link. You can also keep a handwritten journal if that is your preference—you can submit Xerox copies of the handwritten journal at due dates.

Attend and write about two poetry readings. During the semester you required to attend and take notes on (or review) two poetry readings. There are many readings scheduled each month by colleges/universities, bookstores, and nonprofits in Silicon Valley, Santa Cruz, and the greater San Francisco/Berkeley area. A schedule of readings taking place in our area is posted on the ENGL 131 Google Site. For information on other events, consult the calendar pages of PoetryFlash.org. In your journal note specific details about the poems the poet read, including titles and subjects of individual poems, style, tone, imagery, and "school" or mode of poetics the

poet seems most a part of (i.e. traditional, lyric, experimental, hybrid, political, spoken-word, etc.). If you cannot attend a reading in person, you may view a video of a reading posted on sites such as U.C. Berkeley "Lunch Poems" series.

Three ways to keep your reading journal: 1). Keep your journal entries on your computer, and print them out or email them to me as Word files when they are due. 2). Keep your journal as a blog (which you have the option to share with other class members)—provide the link to the instructor. 3). Or you can handwrite your journal in a bound notebook and submit the notebook (or Xerox copies) on due dates. If you select option 3, send any sound/video files to the instructor by email or post on the poetry workshop's Google Site.

Extra Credit: Individual Presentation on a Modern or Contemporary Poem

When your it is your group's turn to present the week's reading assignment, you may request to also give an additional individual presentation for extra credit (or to include in your Journal/Blog). You can select a poem by a poet whose work you've discovered (and enjoyed) in the *Stand Up Poetry: An Expanded Anthology*, in one of our other textbooks, or from the "Playlist" in the course calendar. Then give a brief oral presentation in which you read the poem (or poems) aloud and then analyze the poem's strengths (and perhaps weaknesses) for the class. In your presentation, describe and analyze what you found in the poem, (its tone, imagery, diction, figures of speech, prosody, or other aspects of craft) which you judge to make the poem successful

You must get the instructor's approval for the poem that you propose to present.   Post your presentation materials (slides, notes, etc.) on the ENGL 131 Google Site, along with relevant biographic and/or bibliographic information about the poet whose poem you are presenting.

You must have completed all required poems as well as reading assignments at the time you request to do extra credit. Students who are not current with the required poetry writing and reading assignments are not eligible to do extra credit projects.

Grading Policy

- 60% of the grade is based on your completed poetry portfolio. Posting audio or video files of you reading your poems can enhance your grade. Grades earned for the individual poem sets are provisional and can be changed until the final portfolio is submitted.
- 20% of the grade is based upon your participation in the workshop, quality of criticism, and any additional poems you complete for the course.
- 10% of the grade is based on the quality of the presentations and discussions of the weekly assigned reading, lead by your small group. I will report small group grades to group members on portfolio submission due dates.
- 10 % of the grade is based upon your reading notes in your blog or journal.
- Your progress mastering poetic craft and improved participation in the workshop will be factored into your final course grade.

A NOTE ON GRADES: In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of the ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs (stanzas).
Grades given conform to the English Department and university grading policy. The Department of English is committed to the differential grading scale as defined in the official SJSU *Catalog* ("The Grading System"). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure.

In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs, stanzas, or poetic form. Grades issued will represent a full range of student performance and will adhere to the following SJSU academic standards of assessment. Academic Integrity:

"Your own commitment to learning, as evidenced by your enrollment at
 San Jose State University and the University's Integrity Policy, require you to be
 honest in all your academic course work. Faculty members are required to report
 all infractions to the Office of Judicial Affairs." The policy on academic
 integrity can be found at: http://sa.sjsu.edu/judicial_affairs/index.html

AVOIDING PLAGIARISM: Plagiarism is the unacknowledged use of somebody else's words or ideas and is considered an instance of academic dishonesty that instructors must report. Repeated instances of plagiarism will result in a student's expulsion from the University. You commit plagiarism by buying, stealing, or borrowing a paper or creative work; hiring someone to write a paper or creative work; building on someone's ideas without providing a citation; or copying from another source or using a source too closely when paraphrasing. In other words, submit only your own work. To learn how to cite sources accurately and forthrightly, consult your handbook.

Academic integrity

Students should know that the University's Academic Integrity Policy is availabe at http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf. Your own commitment to learning, as evidenced by your enrollment at San Jose State University and the University's integrity policy, require you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The website for Student Conduct and Ethical Development is available at http://www.sa.sjsu.edu/judicial_affairs/index.html.
Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include in your assignment any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy F06-1 requires approval of instructors.

Campus policy in Compliance with the Americans with Disabilities Act

"If you need course adaptations or accommodations because of a disability, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities register with the DRC to establish a record of their disability."

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at http://info.sjsu.edu/web-dbgen/narr/soc-fall/rec-324.html . Information about late drop is available at http://www.sjsu.edu/sac/advising/latedrops/policy/ . Students should be aware of the current deadlines and penalties for adding and dropping classes.

POETRY CRAFT GOALS FOR ENGLISH 131: POETRY WRITING

Craft Goals: Weeks 1 – 6
- To construct clear images which "show and don't tell."
- To write poems that contain vivid and concrete details, implying more than the words literally express.
- To control the poem's diction, using fresh, interesting nouns and verbs.
- To carefully limit adjectives and other modifiers.
- To write poems that read clearly at the literal level.
- To include humor and/or irony (in some form) in at least one poem.
- To include lucid and memorable metaphors/figures of speech which heighten the language.
- To write a poem that experiments with exaggeration (hyperbole), uses surreal imagery, and/or contains collage of fragments.

Craft Goals: Weeks 7 – 11
- To write a poem with lines whose rhythm is controlled by manipulation of grammar and/or syntax.
- To write in poem in which you consciously control tone.
- To write a poem in which you control line length and meter.
- To write a poem in which a word or phrase is regularly repeated.
- To write a poem that contains variety of interesting "language events."
- To write a poem that in some way invokes a specific landscape or geographical place.
- To write a poem in strong, clear voice, effective when read aloud or performed.

Learning Goals: Weeks 12 – 16
- To create a whole poem collaged together from fragments.

- To write metrically-based natural-sounding lines (without stilted diction or syntax) in a poem that depends upon sonic repetition. Can use hip-hop-inspired rhyming techniques.
- To use assonance, consonance, and alliteration effectively.
- To use external and internal rhyme effectively.
- To distinguish types of patterned verse: the sonnet (Petrarchan and Shakespearian), the villanelle, the sestina, the pantoum, the ballad, and "blues" form.
- To write an effective poem in one form of traditional patterned verse or repetitive form, or from a form you modify or invent.
- To revise a poem effectively—either in open or closed form—controlling the grammar and syntax in a manner which creates interesting "language events."

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ENGL 131: Fall 2013 Workshop Calendar and Reading Assignments—with Links

NOTE: The calendar lists work assigned by week. The assigned readings will be presented by individual small groups and who will (with me) lead discussions in class on Monday dates listed below. Not all poems on the Playlist will be discussed—but you should comment in your blog/journal on all poems assigned, unless told otherwise. Workshops will be scheduled on Wednesdays; though some workshopping may take place on Monday after the discussion/presentations. The instructor reserves the right to revise this schedule and to notify students of such revision in a timely manner, e.g., "subject to change, announced at least one class meeting in advance."

Presentations of assigned readings will be made by Small Writing Groups in "D, A, B, C" order.

Week 1: Aug. 21	CLASS ORIENTATION. Student Introductions—divide into groups. Introduction of poems where "language events"—elements ranging from imagery to metaphor allusion to irony and ambiguity exert influence on how a reader processes the poem's text.
	Using classroom digital tools: Canvas and Google Site.
	What is "Stand Up" Poetry
	PREVIEW: Reading/discussion of select poems from *Alien vs. Predator* by Michael Robbins. What is the combination of craft elements his poems contain? How do his poems produce "language events"? "The Dark Clicks On" (AvP 26), "Anyone I Want" (AvP 39).
Week 2 Aug. 26	Discussion/samples: Difference between poems written for the page and written to be read aloud/performed (written for stage or video).
	ASSIGNED READING: *PC (Poet's Companion)*: "Writing and Knowing," 19 – 29.
	PRESNENTAION: Present poems from Playlist Week 2
	(PRESENTERS/DISCUSSION LEADERS: GROUP D w/instructor's help) PLAYLIST: Poems and performance for discussion. • Tony Hoagland, "Hard Rain." Listen to "Hard Rain." • Bob Dylan, "Desolation Row." Dylan singing "Desolation Row." • James Tate, "Flight." • Yusef Komunyakaa, "Togetherness." • Billy Collins, "Nightclub." Listen to Billy Collins read "Nightclub." • Lois Ann-Yamanaka, "Boss of the Food," from *Saturday Night at the Palala Theater*. "Boss of the Food" on YouTube. • Juan Felipe Herrera, "187 Reasons Mexicans Can't Cross the Border." • Allen Ginsberg, "America" • Anne Waldman, "Fast Speaking Woman" • Susan Mitchell, "The Dead," *Poet's Companion (PC)* 24. • David Lee, "Loading a Boar," *PC* 25. • Ellery Akers, "What I Do," *PC* 25 – 28

Aug. 28	JOURNAL/BLOG EXERCISE: Comment on your three top favorite poems or poetry performances from the Playlist. _____ SMALL GROUPS: Poets meet in small groups to look at their older work. Groups will select one or two poems to be read to full class.
Week 3 Sept. 2	LABOR DAY HOLIDAY—NO CLASS _____
Sept. 4	WORKSHOP: New Poems from Group A. JOURNAL/BLOG EXERCISE: Choose one of the poems from the Week 2 PLAYLIST and comment on why it works.
Week 4 Sept. 9	Visiting poet Mark Heinlein reads from his poems. Discusses elements of reading and performing poetry. PLAYLIST: • Sharon Olds, "My Son the Man," *RS* 3 • "I Go Back to May 1937 • Watch Sharon Olds read "I Go Back to May 1937." • Listen to Sharon Olds read a series of poems. • "For Desire," Kim Addonizio (*Stand Up Poetry* 1) • "What the Dead Fear," Kim Addonizio (*SUP* 2) • Kim Addonizio video on "Poetry@Tech" _____
Sept. 11	WORKSHOP: New poems from group B. JOURNAL/BLOG EXERCISE: Select one of the poems by Sharon Olds and/or Kim Addonizio, and explain why you do or do not like the poem and/or her performance of it.
Week 5 Sept. 16	READINGS: *RS* (*Real Sofisticashun*): "Altitudes, a Homemade Taxonomy," 1 – 20. (PRESENTERS/DISCUSSION LEADERS: Group A) PLAYLIST: • Yusef Komunyakaa, "Tu Do Street" • Listen to Yusef Komunyakaa read a number of his poems. • Galway Kinnell, "Sheffield Ghazal 4: Driving West." • Wallace Stevens, "The Well Dressed Man With a Beard." • Mary Ruefle, "Trust Me, "A Poem By Dean Young," *CP* 152. • Dean Young assorted poems including "Even Funnier Looking Now." • Douglas Goetsch, "Unbelievable Story." • Jeffrey McDaniel, "Uncle Eggplant" (*SUP* 220); "The Quiet World" (*SUP*

Sept. 18	221). _____ WORKSHOP: New poems from Group C. JOURNAL/BLOG EXERCISE: Make notes analyzing one of the poems in the Playlist in terms of Tony Hoagland's taxonomy of Image, Diction, and Rhetoric. Why do you admire—or not admire—the poem you've selected to analyze.
Week 6 Sept. 23 Sept. 25	READINGS: *PC* "The Family: Inspiration and Obstacle," 30 – 38; "Images, 85 – 93). *RS* "Self-Consciousness," 61 – 67. (PRESENTERS/DISCUSSION LEADERS: Group B) PLAYLIST: - Li-Young Lee, "The Gift," *PC* 35 – 36. - Philip Levine, "You Can Have It," *PC* 38 – 39; What Work Is." - Lawrence Ferlinghetti, "In Goya's Greatest Scenes We Seem to See," *RS* 64; "I Am Waiting." - Listen to Lawrence Ferlinghetti read in Santa Fe, 2003 (intro by Quincy Troupe). - Robert Hayden, "Those Winter Sundays," *CP* 223. - Patrick Phillips, "Those Georgia Sundays," *CP* 224. - Jane Kenyon, "A Boy Goes Into the World," *CP* 227. - Karen Swenson, "A Girl Goes Into the World," *CP 228*. - Mark Cox, "Things My Grandfather Must Have Said" (SUP 57). - Listen to Gary Soto read, "Oranges." Watch Gary Soto give a reading. _____ WORKSHOP: New poems from Group D. JOURNAL/BLOG EXERCISE: Analyze two poems you read during the week as to how they employ image, diction, and rhetoric (using Tony Hoagland's taxonomy). Suggest which element is dominant in each of the poems you've selected. The poems can be from the assigned reading, the PLAYLIST, or poems you found on your own. (You might share these poems with the class on your personal blog or post them on class Google Site.)
Week 7 Sept. 30	Sept 26: READINGS: *PC* "Simile and Metaphor," 94 - 103. *RS* "'Tis Backed Like a Weasel,'" 21 – 32. (PRESENTERS/DISCUSSION LEADERS: Group C.) PLAYLIST: - Sharon Olds, "Feared Drowned," *PC* 95 – 96. - Jack Gilbert, "Finding Something," *PC* 97 – 98, "Michiko Dead," *PC* 99. - Robert Lowell, "For the Union Dead." - Czeslaw Milosz, "The Fall."

Oct. 2	• <u>Listen</u> to Czeslaw Milosz reading, translated by Robert Hass and Robert Pinsky. • Billy Collins, "<u>Man in Space</u>." • Watch a video of Billy Collins' "<u>Man in Space</u>." • Billy Collins, "<u>Workshop</u>." (We'll <u>listen</u> in class if we have time.) • Laura Kasischke, "<u>Kitchen Song</u>," "<u>A Long Commute</u>," *RS* p. 27. • John Donne, "<u>The Flea</u>." • Russell Edson, "<u>Counting Sheep</u>" (SUP 87); "<u>Ape</u>" (SUP 89). _____ WORKSHOP: New poems from Group A. JOURNAL/BLOG EXERCISE: Analyze one of the poems you read, listing important images and details. Describe how the author's self-consciousness is evident in the poem, and how you think it alters how the poem might have been written if the poet was less self-conscious, less aware of the act of writing a poem. How can you read/perform such a poem, using its self-consciousness as an artistic advantage? (EXTRA CREDIT: Create a sound or video file of you experimenting with performing one of your poems.)
Week 8 Oct. 7 Oct. 9	READINGS: *PC* "Poetry of Place," 74 – 81. *RS* "<u>Three Tenors</u>," 33 – 60. (PRESENTERS/DISCUSSION LEADERS: Group D) PLAYLIST: • Robert Pinsky, excerpt from "<u>An Explanation of America</u>," "<u>9/11</u>," "<u>At Pleasure Bay</u>," "<u>Samurai Song</u>." • Listen/watch Robert Pinsky read poems. • Robert Hass, "<u>Dragonflies Mating</u>," "<u>Meditation at Lagunitas</u>" *CAP* 199 – 200, "<u>Spring Drawing</u>." • Louise Gluck, "<u>Mock Orange</u>," *CAP* 156; "<u>Love Poem</u>"; "<u>Untrustworthy Speaker</u>"; <u>Internet collection</u> of Louis Gluck poems. • Charlie Smith, "<u>The Palms</u>," *PC* 76; "<u>Heroin</u>." • Gary Young, "<u>Our Life in California</u>, *PC* 78. • B. H. Fairchild, "<u>Body and Soul</u>" *SUP* 96. _____ WORKSHOP: New poems from Group B. JOURNAL/BLOG EXERCISE: Which one of the three tenors did you enjoy most? ? Why? Write the opening lines of a poem of place in the style of Pinsky, Hass, or Gluck. (EXTRA CREDIT: Read/perform your poem and save as a sound file. Play it back for yourself. How does it sound to you?) **SET ONE DUE** (and Readings Journal pt. 1).
Week 9	

Oct. 14	READINGS: *PC* "Stop Making Sense: Dreams and Experiments," 129 - 137. *RS* "Fragment, Juxtaposition, Completeness," 145 – 162. (PRESENTERS/DISCUSSION LEADERS: Group A) PLAYLIST: • Katie Ford, "Last Breath in Snowfall." *RS* 150 (excerpt); "Last Breath with No Proof." • Gary Snyder, "Trail Crew Camp at Bear Valley…" and other poems from *The Back Country*. *RS* 151 (excerpt). • Gillian Conoley, "Tincture of Pine." • Allen Grossman, "The Piano Player Explains Himself, *RS* 161. • Jorie Graham, "For one must want/to shut the other's gaze." • Richman, Jan, "You've Changed Dr. Jekyll," *PC* 132. • James Tate, "Goodtime Jesus," "Restless Leg Syndrome." Listen to a reading of "Restless Leg Syndrome," "I Am a Finn *SUP* 268," "How the Pope is Chosen" *SUP* 270," listen to Jim Tate read "How the Pope is Chosen." • Michael Palmer, "Sun"; "Who Is to Say." _____
Oct. 15	WORKSHOP: New poems from Group C. JOURNAL/BLOG EXERCISE: Which poem that you read (or heard) this week appeals to you the most? Why? What do you think of strange, experimental, or fragmented poems?
Week 10 Oct. 21	READINGS: *PC* "The Shadow," 56 – 61; "Voice and Style," 115 - 128. *RS* "Two Roads Diverged," 69 – 80. (PRESENTERS/DISCUSSION LEADERS: Group B) PLAYLIST: • Corrine Hales, "Sunday Morning." *PC* 60 – 61. • Patricia Smith, "Skinhead," *PC* 124 – 126. Listen to Patricia Smith read "Skinhead." • Jane Kenyon," Having it Out With Melancholy," *PC* 58 – 59. • Lucille Clifton, "homage to my hips," *PC* 117. • William Matthews, "Blues for John Coltrane, Dead at 41"; "The Icehouse, Pointe au Baril, Ontario"; "Moving Again." • Larry Levis, "The Widening Spell of the Leaves," "In 1967," "The Oldest Living Thing in L.A.," "Poem Ending With a Hotel On Fire." • Caesar Vallejo, "Black Stone Lying on a White Stone," tr. Robert Bly • Jack Spicer, "Second letter to Federico Garcia Lorca." • Edward Hirsch, "Song Against Natural Selection" *SUP* 153, "For the Sleepwalkers" *SUP* 154. • Jana Harris, "Don't Cheapen Yourself" *SUP* 141. _____
Oct. 23	WORKSHOP: New or revised poems from Group D.

	JOURNAL/BLOG EXERCISE: Write a series of fragments in which you mix quoted lines from the poetry you've read this week with poetry or prose of your own. Let the tone of what you write become jagged and complex. (EXTRA CREDIT: Make a recording of you reading a fragmented poem in the style of one of the poets you've read/listened to this week. What is your impression of your reading? Explain.)
Week 11 Oct. 28 Oct. 30	READINGS: *PC* "The Music of the Line," 104 - 114. *RS* "Sad Anthropologists," 83 – 106. (PRESENTERS/DISCUSSION LEADERS: Group C) PLAYLIST: • Denise Levertov, "The Mutes," "Where Is the Angel," *PC* 108. • Louise Gluck, "Purple Bathing Suit, "*RS* 86. • Jack Gilbert, "Married, other poems," *RS* 89. • Frank O'Hara, "Les Etiquettes Jaunes," *RS* 94, "Memorial Day, 1950,. "Poem." • Peter Richards, "Which Oval Her Ministry," *RS* 96. • Lewis Warsh, "More Than You Know," *RS* 102 – 103. • Anne Carson, from *The Beauty of the Husband*, "Tango II," "Tango XII," "Father's Old Blue Cardigan." • Galway Kinnell, "Oatmeal," *CP* 174 - 176. • Margaret Gilbert, "Eating Oatmeal," *CP* 177 – 178. • Philip Schultz, "What I Like and Don't Like." • Dean Young, "The Business of Love is Cruelty" *SUP* 298, "Chapped Lips," *SUP* 300. Dean Young poetry reading, @ University of Iowa. _____ WORKSHOP: New or revised poems from Group A. JOURNAL/BLOG EXERCISE: Write a short humorous or strange letter to a dead poet (a la Jack Spicer's letter to Lorca) in which you describe something about your dark side and connect letting out your dark side with the voice and style in your poetry. Whose work do you prefer, William Matthews or Larry Levis? Why?
Week 12 Nov. 4	READINGS: *PC* "Repetition, Rhythm, and Blues" 149 – 158; *RS* "Polka Dots, Stripes, and Plaids," 129 – 144. (PRESENTERS/DISCUSSION LEADERS: Group D)

	PLAYLIST: • William Dickey, "Chants," *PC* 155 – 156. • Galway Kinnell, "When the Towers Fell;" listen to a reading of "When the Towers Fell." • Anne Waldman, "Fast Speaking Woman;" listen to a reading of "Fast Speaking Woman." • Etheridge Knight, "A Poem for Myself," *PC* 156 – 157. • Sandra McPherson, "Bad Mother Blues," *PC* 157 – 158. • Juan Felipe Hererra, "187 Reasons Mexican's Can't Cross the Border." • Video of Juan Felipe Herrera reading "187 Reasons Mexicans Can't Cross the Border." • Barbara Ras, "You Can't Have It All." • Gertrude Stein, from *Tender Buttons* "A Box," *RS 130*; "A Chair;" "A Plate." • John Ashbery, "Into the Dusk-Charged Air," *RS* 132 - 133. • Lyn Hejinian, "Eleven Eyes." • Michael Palmer, "Autobiography 2 (hellogoodby) with commentary," *RS* 138 – 139. _____
Nov. 6	**Set Two Due** (and Readings Journal pt. 2) WORKSHOP: New or revised poems from Group B. JOURNAL/BLOG EXERCISE: Which of the poems that you read this week appealed to you most? Aside from content, which poems appealed to the most because of their style? Try writing the opening of a poem in a chant or "blues" style
Week 13 Nov. 11	VETERANS DAY HOLIDAY—NO CLASS COMMENT IN YOUR JOURNAL/BLOG: READINGS; *RS* "On Disproportion," 107 – 127. PLAYLIST: • Horace, Rectius vives," *RS* 108 – 109. • William Carlos Williams, "Pastoral," "Love Song," link to other poems by William Carlos Williams." Listen to William Carlos Williams reading. • Wallace Stevens, "Bantams in Pine Wood," "Two Figures in a Dense Violent Light," *RS* 116; "Sea Surface Full of Clouds." • Denis Johnson, "Heat," "The White Fires of Venus." Listen to Denis Johnson reading. • C.K. Williams, "Tar," "The Singing & other poems." Listen to an interview with C.K. Williams. _____
Nov. 13	WORKSHOP: New or revised poems from Group C. JOURNAL/BLOG EXERCISE: Which of the poems you read during this week appealed to you most? Which poet's style do you think you'd want to influence your style of voice? Why?

	(EXTRA CREDIT: Practice reading/performing a favorite poem aloud. Make an audio file of yourself and play it back for yourself. What do you like about your reading? What do you want to improve?)
Week **14** Nov. 18	READINGS: *PC* "Meter, Rhyme, and Form," *PC* 138 – 150. (PRESENTERS/DISCUSSION LEADERS: Group A) PLAYLIST: • Academy of American Poets: Sonnet Page. • Billy Collins, "Sonnet." • James Wright: "Saint Judas." • William Wordsworth, "The World is Too Much with Us," *PC* 57. • Marvin Bell, "Variation on a Theme by Wordsworth," *PC* 58. • Molly Peacock, "The Lull," *PC*. • Elizabeth Bishop, "Sonnet (1928);" "Sonnet" (1979); "The Sandpiper." • Lloyd Schwartz commentary on "Sonnet" 1979, *Atlantic Unbound*. • Robert Lowell, "History." • Eavan Boland, "Atlantis—A Lost Sonnet." • Ted Berrigan, "A Certain Slant of Sunlight." • Gerald Locklin, "Do You Remember the Scene in the Godfather…" *SUP* 209, "where we are (for edward field)" _____
Nov. 20	WORKSHOP: New or revised poems from Group D. JOURNAL/BLOG EXERCISE: Get caught up with your personal Blog/Journal. Write about a poem which you find to be "angular" or "disproportional."
Nov. 28	THANKSGIVING BREAK
Week **15** Dec. 2	READINGS: *PC* "Villanelle, Pantoum, Sestina," 161 – 170. *RS* "Fashion Victims," 189 – 191. (PRESENTERS/DISCUSSION LEADERS: Group B.) PLAYLIST: • Dylan Thomas, "Do Not Go Gentle Into That Good Night," Poets.org Villanelle page. • Poets.org Sestina page. • Poets.org Pantoum page. • Carolyn Kizer, "Parents' Pantoum," • Martha Collins, "The Story We Know," *PC* 162. • Tom Lux, "All the Slaves, *PC 164*. • Linda Pasten, Scroll down to read "Something About Trees," *PC 163*. • Elizabeth Bishop, "A Miracle for Breakfast," "Sestina," "One Art," • Theodore Roethke, "The Waking."

Dec. 4	• James Wright: "A Blessing;" *CP* 218; "Lying In a Hammock At William Duffy's Farm In Pine Island, Minnesota;" "Autumn Begins in Martin's Ferry, Ohio."
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	WORKSHOP: New or revised poems from Group A and B to be selected. Students will give readings/performances. Guest Visiting Poet X to give reading/performance and demonstration of craft of performance techniques. Will participate in the workshop discussion critique of class members' work.
	JOURNAL/BLOG EXERCISE: List 3 to 5 of your favorite poems that you've read during semester. either by published poets (in the reading assignments) or by students or the visiting poets. Explain what it is about each poem that makes if one of your favorites.
	7:00 P.M. Public Reading/Performance by all class members and guest visiting poet. Black Box Theater, Hugh Gillis Hall. (Participation by all class members required.)
Week 16 Dec. 9	READINGS: *PC* "The Energy of Revision," 186 –192.
	PRESENTERS/DISCUSSION LEADERS: Group C .
	PLAYLIST: • William Blake, "London." • Essay on Blake's revision of "London." • Jane Hirshfield, "This Was Once a Love Poem," "Waking the Morning Dreamless After a Long Sleep," "The Woodpecker Keeps Returning." • PBS video clip of Jane Hirshfield reading "The Poet." • Gerald Locklin, "The Iceberg Theory" (Youtube)
	WORKSHOP: New or revised poems from Group C and D to be selected. Students will give readings/performances.
FINAL Dec. 13 12:15 PM Start time	**Final Portfolio Due** (with Completed Readings Journal): Final Workshop readings/performances.

Go to start of the calendar