

San José State University
Department of English and Comparative Literature
ENGLISH 211: Modern Poetry Seminar
“Shifting Poetics: From High Modernism to Eco-Poetics to Black Lives Matter”

Spring 2021

Instructor:	Prof. Alan Soldofsky
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Email:	alan.soldofsky@sjsu.edu
Virtual Office Hours:	M, W 3:00 – 4:30 PM, and Th p.m. by appointment
Class Days/Time:	Synchronous Zoom Meetings M 7:00 – 8:30 PM; Asynchronous on Canvas (24/7)
Classroom:	Zoom
Credit Units:	4 Credits

Course Description

This seminar is designed to engage students in an immersive study of salient themes and innovations in selected poets from the 20th and 21st centuries. The curriculum will include practice in close reading/explication of selected poems. The course will be taught in a partially synchronous distance learning mode, using SJSU’s Canvas and Zoom platforms, with weekly Monday Zoom class meetings, 7:00 – 8:15 p.m. The course may be taken two times for credit (toward an MA or MFA degree).

Thematic Focus

Shifting Cultural Politics and Poetics from High Modernism to Eco-Poetics to Black Lives Matter (1909 – 2021)

The emphasis during the semester will be on the evolving poetics and associated cultural politics as viewed through various aesthetic movements in poetry from the high modernist period to the present. During the semester the curriculum will include reading one or more poems (online) by the following poets: W.B. Yeats, Ezra Pound, T.S. Eliot, William Carlos Williams, Wallace Stevens, Hart Crane, Marianne Moore, Robinson Jeffers, Langston Hughes, Claude McKay, H. D, Muriel Rukeyser, W. H. Auden, Elizabeth Bishop, Sylvia Plath, Anne Sexton, Adrienne Rich, John Berryman, Robert Lowell, James Wright, Galway Kinnell, Gary Snyder, Robert Creeley, Allen Ginsberg, Frank O’Hara, John Ashbery, W.S. Merwin, Robert Hass, Robert Hayden, June Jordan, Audrey Lorde, Etheridge Knight, Lucille Clifton, Derek Walcott, , Sherman Alexie, Toi

Derricotte, Li-Young Lee, Marilyn Chin, Claudia Rankine, Terrance Hayes, Lorna Dee Cervantes, Tyehimba Jess, and Lilian-Yvone Bertram. We will also read online selected excerpts from essays and works of criticism.

Course Goals

The curriculum will include the practice in close reading/explication of poems. Everyone in the seminar will present:

- Learn to read and appreciate different modes and styles of modern and contemporary poetry by a diversity of poets who we explore in the seminar's weekly immersive readings. And to post questions and comments for weekly online (asynchronous) Canvas discussions.
- To present at least one close reading or explication of a poet's work during our weekly Zoom seminar meetings. *May do a second explication for extra credit (with instructor's permission).*
- A short 3 – 5-page explication paper on that poem (posted to Canvas). *May do a second paper for extra credit (with instructor's permission).*
- A 25 – 30-page (MLA-style) research paper, with Works Cited list, comparing the work of two or more poets (see suggested topics the instructor will post on Canvas.)
- Or alternatively write a creative assignment, based on upon emulating or imitating some element(s) of a poet's (or school of poets') style selected for the project, including a 6 to 10-page analytical essay on how you've emulated their work (with an MLA-style bibliography).
- Fourth Unit Enhancement: A 15 - 20-minute presentation (prerecorded) based on material from their paper. Follow conference paper presentation protocol for AWP, MLA, or American Literature Association conferences.

Textbooks (Recommended)

- *Oxford Anthology of Contemporary American Poetry* (second edition), Vol. 1 and 2. Edited by Carey Nelson.
- Lilian-Yvone Bertram, [Travesty Generator](#), paper.
- Hart Crane, *Complete Poems of Hart Crane*, ed. Marc Simon, paper.
- Robinson Jeffers, *The Wild God of the World*, paper.
- Robinson Jeffers, *Selected Poems*. (Vintage paperback).
- [Olio](#). Tyehimba Jess.
- Alan Soldofsky, *In the Buddha Factory*, paper.
- William Carlos Williams, *Selected Poems*, paper.

(Required)

Each class member is urged (strongly) to buy one book by a poet you've enjoyed reading for this class who you want to go back to.

Videos (Recommended)

[Voices & Visions](#) (video series)

Required Websites: (Used Frequently)

Course Homepage on Canvas 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
The Poetry Foundation URL	Publisher of <i>Poetry</i> magazine, an independent literary organization committed to a vigorous presence for poetry in American culture. A large website containing thousands of poems, biographical essays, teaching ideas, blogs, and archived issues of Poetry. http://www.poetryfoundation.org/
Modern American Poetry New Website	Updated website for the Oxford Modern Poetry Anthology with supplemental poems, letters, scholarship excerpts, and archival photos and recordings of the poets http://www.modernamericanpoetry.org/dashboard
Modern American Poetry Legacy Website	http://maps-legacy.org/ Site designed for the first edition of the Oxford Modern Poetry Anthology, ed. by Carey Nelson. This site collects supplemental poems, excerpts from critical essays, interviews, images, and manuscript facsimiles from libraries and special collections of the poets contained in the first edition of the MAPS anthology.

English Department Students Learning Goals

This course supports several of the English Department’s Student Learning Goals. The Department of English and Comparative Literature seeks to foster the intellectual development of its majors by encouraging study of literature and writing—whether creative, technical, or other professional writing. The Department strives to make its majors familiar with a wide range of works of British, American, and World literature, including folk and popular forms; and with the nature of the canon and of canon-formation, including issues of culture, history, race, ethnicity, gender, and sexual orientation.

MFA Program Learning Objectives:

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

Student Learning Objectives:	Skills/Knowledge Acquired:	Activities:
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SLO 1: Students will demonstrate a high-level of ability to write and complete a publishable, full-length work of literature in a primary genre concentration (poetry).	1. Students will learn to apply the craft of poetry writing in free verse and traditional meters and forms.	1. Write and revised at least eight original poems. 2. Apply close-reading and knowledge of poetic craft to completing revisions of original poems.
SLO 2: Students will demonstrate high-level of proficiency to write works of literature in a secondary genre concentration (poetry).	See above.	See above.
SLO 3: Students will demonstrate an appropriate level of knowledge of literary history, literary theory, and craft and theory of creative writing.	1. Recognize trends in contemporary creative writing (poetry). 2. Identify developments within poetry, and the development of individual authors and schools/styles of writing. 3. To effectively analyze and apply the elements of poetic craft (diction, syntax, image, form, etc.) to make revisions of one's own poems and offer constructive criticism to peers in workshopping their poems.	1. Give an in-class close-reading/ craft presentation discussing a poem from <i>The Art of Syntax</i> . 2. Give a 10-minute poetry analysis/close reading presentation, analyzing the craft a poem by one of the poets whose collection(s) you are reading from the recommended reading list. 3. Write a 2,500 – 3,000-word analysis paper in which you analyze one of the poet's poetry collections from the Recommended Reading list.
SLO 4: Students will demonstrate critical and analytical skills in the evaluation and interpretation of literary texts.	1. Close read peers' poems and essays 2. Evaluate strengths (successes) and weaknesses (problems) in peers' poems as well as published poems by notable authors.	1. Workshop peers' poems weekly. 2

Reading Required

- Weekly poems listed in the “Playlist” in syllabus Course Calendar and in the Playlist Discussions on Canvas. *Up to 12 poems per week (depending upon length and number of poets assigned).*
- Selected essay, article, and interview excerpts posted in Canvas.
- Student weekly discussion posts.
- Student explication papers and notes (and peer comments).
- Poem explication presentations (and peer comments).

- Drafts of students' longer essays (and peer comments).
- Students' full-length (conference style) presentations with notes/graphics (and peer comments).

Writing Required

- Ten Weekly Canvas posts.
- One short 3 – 5-page explication paper/close reading based on your in-class presentation of a poem read from the course Playlist. *May do a second explication paper for extra credit (with instructor's permission).*
- In-Class presentation of your explication paper on a specific poem(s)/poet.
- One 20 – 25-page (MLA-style) term paper comparing the work of two or more poets or two or more poets in a “school” of poetry or in a historical movement (see suggested topics the instructor will post on Canvas.) Must include an MLA Works Cited list.
- **OR** Alternative Creative Assignment:
A group of at least 4 poems based upon emulating or imitating some element(s) of a poet's (or school of poets') style and/or forms, selected from the required reading list or supplemental reading list. Include a 6 to 10-page analytical essay analyzing how you've emulated the other poet(s)' work (accompanied by an MLA-style Works Cited list).
- Fourth Unit Enhancement: A prerecorded 15 - 20-minute presentation based on material from your term-paper or alternative assignment. Follow conference paper presentation protocol used for AWP, MLA, or American Literature Association conferences.

One-on-One Office Consultation Required

Before starting work on your full-length term paper, students are required to have a 20-minute consultation with the instructor to discuss the paper's topic, poets/poems to be considered, and possible claims to make in the paper. I will set up a Zoom or phone discussion with you as you go forward. Before the consultation meeting, fill out the term-paper notes form I will distribute the first week of the term.

Dates/times for consultations: Feb. 15 – March 15, virtual office hours. You should have your term-paper topic approved by March 15.

1-Unit Credit Enhancement:

20-Minute Presentation Based on Full-Length Research Paper

Each class member will give a twenty-minute “conference-style” presentation based on their full-length research paper. The presentation should be done in a manner similar to conference protocols for AWP, MLA, or American Literature Association conferences. Include slides, notes, and other graphics/handouts with your presentation. Record your presentation, including slides and other visual materials, then post it to receive comments from class members on Canvas.

Class members will view the presentation asynchronously, then make comments and ask questions, posted as comments on Canvas. Each student will give an explication of a poem during the semester. Notes, slides, and other handouts and materials for these presentations are required to be posted on Canvas as part of your presentation. You can use Zoom screen sharing or post notes, slides, etc. as attached files. (Fulfills SLO's 3,4.)

Presentations will be scheduled for dates following Spring Break, unless someone will be *ready* to present on a Modernist poet in the first half of the semester.

- If possible, we will group these presentations into virtual “panels” addressing related topics, poetic schools, or themes.
- If you have elected to write a creative alternative assignment, read your original poems and the poems by the poet(s) on whom you’ve modeled your work. Add commentary as you read, describing how the elements from the model poems you’ve emulated.
- Each presentation should include some close reading from the poems you discuss in your paper.

(You may with instructor’s permission give your paper synchronously if that works better for you. And the instructor can schedule it during the semester or final week.)

Workload

As ENGL 211 is a 4-unit course, students can expect to spend a minimum of 12 hours per week doing the assigned and supplemental reading, writing, participating in in online Canvas activities (synchronous and asynchronous) expected in this seminar, and completing required course activities. Careful time management will be essential to maintain the schedule of reading and writing necessary for success in this course and to comment on work posted by other students. You are urged to read ahead in the course calendar, and read to select the poets you want to investigate to write your term-paper.

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.

Due Dates

- **Fridays after each class (weekly):** Canvas discussion posts on poems read during the week with question, answers, comments, etc.
- **Feb. 8 - May 17:** In-class synchronous explication of poem (informal presentation in-class).
- **By May 17:** Short explication paper: Due on date you give class presentation.
- **By May 10:** Draft of Term-paper or Alternative Creative Assignment for discussion on Canvas.
- **May 24:** Final Draft: Term-paper or Alternative Creative Assignment.
- **April 9 – May 24:** Seminar Presentation: Starting April 9. Post as prerecorded videos on Canvas.
- **May 17:** Extra Credit work.

Grades

- **10%:** Weekly Canvas Discussion participation: Q & A and or comments required for 10 poets (100 points total).
- **15%** In-class explication of a poem (150 points):
- **20 %** Short explication paper (200 points):
- **30 %** Term-paper with MLA-style Works Cited list (300 points):
- **15%** Prerecorded seminar presentation posted on Canvas (150 points):
- **10%** Canvas Discussion posts and comments (100 points):

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.

University policy requires Graduate Students to maintain a minimum 3.0 GPA to remain in good standing in their degree program.

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

University Policies

Academic integrity

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:

1. Buying, stealing, or borrowing a paper or creative work;

2. Hiring someone to write a paper or creative work;
3. Building on someone's ideas without providing a citation;
4. 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.

The instructor reserves the right to revise the 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. Students should know that the University's [Academic Integrity Policy is available at http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf](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](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.

More University Policies

The link below contains university-wide policy information relevant to all courses, such as additional information on academic integrity, accommodations, etc.

<http://www.sjsu.edu/gup/syllabusinfo/>

Course Calendar with Readings

- We will have a weekly 90-minute synchronous seminar meeting until the end of the semester. Please complete the assigned readings and post comments on Canvas prior to the seminar meetings.
- The class member(s) presenting close reading/explications of a poem during a the weekly meeting should post their notes, slides, etc., to Canvas (where designated) by the Friday prior to the seminar meeting.
- Post asynchronous comments and replies or questions about poems assigned on the Playlist within the week of the class meeting. *(These discussions won't be closed, but as the weeks move on, these comments, questions, etc. will be of lesser interest.)*
- Class members posting prerecorded presentations should post on Canvas in the designated Discussion upload.

Before the semester starts:

- Please read the following:
- [Writing criticism about poetry](#) (Purdue Owl).
- [How to Read a Poem](#) (poets.org).
- [What is Modernism](#) (Wikipedia); [Brief Guide to Modernism](#) (poets.org)
- [William Butler Yeats](#) (an introduction from Academy of American Poets)
- Yeats Reads "[The Lake Isle of Innisfree](#)"; [William Butler Yeats Society](#) (text, video, and criticism)
- [Yeats Online Exhibition](#) (National Library of Ireland)
- [Mina Loy as Modernist](#) (Modernism Lab); "[Feminist Manifesto](#)"
- [An Introduction to Mina Loy](#) (Jacket Magazine).

Also, for a deeper background on Modernism read:

- [Modernism and First World War Poetry](#).

A "Beavis and Butthead" approach to re-thinking Modernist poets:

- What is "cool" about Modernism and the Modernist poetry we're reading?
- What sucks about Modernism and the Modernist poetry we're reading?

Be sure to have completed the reading before each weekly synchronous seminar meeting. This semester is about immersing yourself in reading poems. The poem titles in **BOLD** are most likely to be cited in a synchronous seminar meeting.

<p>Week 1 Feb. 1</p>	<p>Orientation; introductions.</p> <p>MODERNIST BEGINNINGS</p> <p>W.B. Yeats</p> <p>PLAYLIST:</p> <p>Key Yeats poems:</p> <ul style="list-style-type: none"> • "Lake Isle of Innisfree," Adam's Curse"; "Easter 1916"; "Sailing to Byzantium"; "The Second Coming"; "Leda and the Swan"; "Wild Swans at Coole"; "Among School Children"; "The Circus Animals Desertion." 	<p>2</p>
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	<p>ONLINE RESOURCES:</p> <ul style="list-style-type: none"> • Yeats Reads “The Lake Isle of Innisfree”; • William Butler Yeats Society (text, video, and criticism) • Yeats Online Exhibition (National Library of Ireland). • W.B. Yeats on Modernism Lab. <p>Mina Loy: Artist, Poet, Inventor, and Entrepreneur</p> <p>PLAYLIST:</p> <p>Key Mina Loy poems (in <i>MAP</i>):</p> <ul style="list-style-type: none"> • “Sketch of a Man on a Platform”; “Songs to Joannes.” pp. 193 – 206 <i>Oxford Anthology of Modern Poetry</i> (MAP). • (Online) “Apology for Genius”; “Love Song (I)”; “Love Song (III)”; “Brancusi’s Golden Bird”; “The Dead.” <p>SUPPLEMENTARY READING: (Digital Humanities)</p> <ul style="list-style-type: none"> • Supplementary Mina Loy Readings on MAPS website. • An Interview with Mina Loy (and Paul Blackburn) 1960. Penn Sound. • Loy in Paris 1923 – 1936. • Loy in New York
<p>Week 2 Feb. 8:</p>	<p>TWO SIDES OF HIGH MODERNISM: The Mythic Method, Imagism, and Vorticism Eliot/Pound’s vs. Williams’: Cultural Politics and Poetics</p> <p>Ezra Pound</p> <p>PLAYLIST</p> <ul style="list-style-type: none"> • (in <i>MAP</i>) “A Pact,” 262; “In a Station of the Metro,” 263; “The Rest,” 263. <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • Voices & Vision, “Ezra Pound.” • Ezra Pound Supplementary Readings on MAP website. • Ezra Pound Society website. • Blast magazine (Brown University Modernist Journals Project). • Yale Modern Poetry Course “Ezra Pound.” <p>SUPPLEMENTAL READING</p> <ul style="list-style-type: none"> • A Brief Guide to Imagism. • Supplementary poem: “Hugh Selwyn Mauberley Pt. 1” • Supplementary poems in <i>MAP</i> “Canto XLV,” 277 – 279; “Canto LXXXI,” 279 – 286. • “A Retrospect,” includes “A Few Don’ts,” essays (poetryfoundation.org). • Ernest Fenollosa, “The Chinese Written Character as a Medium for Poetry.” edited by Ezra Pound.

	<p>T.S. Eliot PLAYLIST:</p> <ul style="list-style-type: none"> (in <i>MAP</i>) “The Love Song of J. Alfred Prufrock,” 348 – 353; “Preludes,” 353 – 354; “The Waste Land Pt. I,” 357 – 36; “Burnt Norton,” 380 – 385. <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> Eliot reads “Prufrock.” Voices & Visions: “T.S. Eliot.” International T.S. Eliot Society website. Yale Modern Poetry Course, “T.S. Eliot.” Langdon Hammer. <p>SUPPLEMENTAL READING</p> <ul style="list-style-type: none"> T.S. Eliot Supplementary Readings on MAP website. T.S. Eliot’s Emotion and the Individual Talent Exploring the WastelandWilliams on “The Waste Land” Cultural Context of “The Waste Land” “The Waste Land” on Modernsim Lab.
<p>Week 3 Feb. 15:</p>	<p>TWO SIDES OF HIGH MODERNISM: The Rise of Imagism; and the American Social Imagination</p> <p>William Carlos Williams PLAYLIST:</p> <ul style="list-style-type: none"> (in <i>MAP Vol. I</i>) “The Young Housewife,” 210; “Spring and All,” 213; “To Elsie,” 213 – 215; The Red Wheel Barrow,” 215 – 216; “The Yachts,” 240 – 241;) This Is Just to Say,” 239 ; “The Descent,” 241 – 242; “Asphodel, That Greeny Flower,” 242 – 250. <p>ONLINE MATERIALS:</p> <ul style="list-style-type: none"> William Carlos Williams Society (Facebook Page) Williams reads “Spring and All” <p>SUPPLEMENTAL READING</p> <p>William Carlos Williams on MAP website.</p> <ul style="list-style-type: none"> William Carlos Williams supplemental reading on MAPS website. Full text of <i>Spring and All</i>, the book-length poem. Williams on the common American, poverty, and the local subject. <p>VIDEO AND FILM</p> <ul style="list-style-type: none"> Voices & Visions “William Carlos Williams”. “This Is Just to Say,” Poetry In America (PBS Video). Jim Jarmusch on his Paterson movie (pouetryfoundation.org). Paterson (movie on Amazon Prime).
<p>Week 4 Feb. 22:</p>	<p>MODERNISMS: Imagisme and Symbolisme</p>

	<p>Yone Noguchi</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • “Hokku”; “The Poet”; “At Night”; “Where Is the Poet.” <p>SUPPLEMENTAL READING AND EXHIBITS</p> <ul style="list-style-type: none"> • Yone Noguchi Exhibit (Huntington Library) <p>Wallace Stevens</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • (in <i>MAP</i>) “Thirteen Ways of Looking at a Blackbird,” 166 – 167; “Tea at the Palaz of Hoon,” 168; “Anecdote of the Jar,” 170; “Disillusionment of Ten O’clock,” 169 - 170; “A High-Toned Old Christian Woman,” 131; “The Snow Man,” 170 – 171; “Emperor of Ice Cream,” 171; “Sunday Morning,” 171 – 177; “Of Mere Being,” 185. <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • Wallace Stevens supplementary reading on MAPS website. • Wallace Stevens Society website. • Voices & Visions: Wallace Stevens. • “The Insurance Man,” Peter Schjeldahl, from the New Yorker.
<p>Week 5 March 1:</p>	<p>MODERNISMS: California Bio-Regionalism: Beginnings of Environmental Poetry</p> <p>Robinson Jeffers</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • (in <i>MAP</i>) “Shine, Perishing Republic,” 28; “Continent’s End,” 29; “Apology for Bad Dreams;” 44 – 47; “Tor House,” 51; “The Purse-Seine,” 157-158; “Carmel Point,” 175; “Mal Paso Bridge,” (online only); “For Una,” 167 – 169; “; “Love the Wild Swan,” 152; “Cassandra,” 170, “Original Sin,” 172; “De Rerum Virtute,” 176 – 178; “Roan Stallion,” 14 – 34; (in <i>WGW</i>). “The Deer Lay Down Their Bones,” 179 – 180; “Vulture,” 183. <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • James Karman: Robinson and Una Jeffers: A Life in Letters. (Book Club of California, 2015). • “Bohemian Love: Una and Robinson Jeffers” (Poetic Appetite blog) • Rhapsody and Requiem: Robinson Jeffers documentary. (Video). <p>SUPPLEMENTAL READING AND EXHIBITS</p> <ul style="list-style-type: none"> • Readers’ Resources: The Poetry of Robinson Jeffers (NEA Big Read) • Jeffers Country Map (Robinson Jeffers Association) • Robinson Jeffers Association website. • Tor House Foundation website.

	<p><u>Kenneth Rexroth</u> PLAYLIST (In <i>MAP Vol. 1</i>)</p> <ul style="list-style-type: none"> • “<u>Another Early Morning Exercise</u>”; “<u>Climbing Milestone Mountain</u>”; “<u>Autumn in California</u>”; “<u>Time Spirals</u>”; “<u>The Signature of All Things</u>”; “<u>Doubled Mirrors</u>”; “<u>Thou Shalt Not Kill</u>”; “<u>On What Planet</u>.” • Rexroth’s <u>Du Fu translations</u>. <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • <u>Kenneth Rexroth Archive</u>, Bureau of Public Secrets. • <u>Kenneth Rexroth, a brief biography</u> (video). • “<u>The Zen of Anarchy: Japanese Exceptionalism and the Anarchist Roots of the San Francisco Poetry Renaissance</u>,” James Brown (37 page pdf). <p>SUPPLEMENTARY READING</p> <ul style="list-style-type: none"> • <u>Reading Rexroth Rewriting Tu Fu in the “Permanent War</u>,” by Stephen Bradbury; • <u>Rexroth from the Chinese</u>, Eliot Weinberger; • <u>Original/Translation: The Aesthetic Context of Kenneth Rexroth’s Translations of Du Fu and Li Qingzhao</u>, Lucas Klein.
<p>Week 6 March 8:</p>	<p>MODERNISMS: Black Consciousness—<u>The Harlem Renaissance</u></p> <p><u>Claude McKay</u> PLAYLIST: Poems in (<i>MAP</i>): “<u>If We Must Die</u>,” 391 “<u>The Lynching</u>,” 391; “<u>The Tropics in New York</u>,” 391 -392; “<u>Outcast</u>,” 393; “<u>Mulatto</u>,” 393 – 394.</p> <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • <u>Claude McKay video documentary</u>. • “<u>If We Must Die</u>,” Video with Kevin Young. • <u>Claude McKay reads his poems</u>, including “We Must Die.” <p>SUPPLEMENTAL READINGS</p> <p><u>Claude McKay Supplemental Reading on MAPS website</u>.</p> <p><u>Langston Hughes</u> PLAYLIST (in <i>MAP</i>):</p> <ul style="list-style-type: none"> • “<u>The Negro Speaks of Rivers</u>,” 601 – 602; “<u>The Weary Blues</u>, 602 – 603; “<u>Come to the Waldorf-Astoria</u>, 609 – 611; “<u>Let America Be America Again</u>,” 614 – 617; “<u>Harlem</u>,” 624; “<u>My People</u>” (online). <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • Voices and Visions, <u>Langston Hughes</u>. • <u>Langston Hughes Society</u>. • Yale Modern Poetry Course: <u>Langston Hughes</u>. • “<u>Harlem</u>,” Poetry in America. (video).

	<p>SUPPLEMENTAL READING AND EXHIBITS Langston Hughes Supplemental Reading on MAPS website.</p> <p>Countee Cullen PLAYLIST (in <i>MAP</i>)</p> <ul style="list-style-type: none"> • “Incident,” 636 – 637; “Yet Do I Marvel,” 637; “Tableau,” 638; “Heritage,” 638 – 641; “From a Dark Tower,” 641 – 642. <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • Countee Cullen, from National Museum of African American History and Culture. • Rita Dove on Countee Cullen, Bill Moyers on PBS. <p>SUPPLEMENTAL READING AND EXHIBITS</p> <ul style="list-style-type: none"> • Countee Cullen Supplemental Reading on MAPS website. • “Countee Cullen and the Racial Mountain,” Major Jackson, Boston Review, March 27, 2013. <p>Sterling A. Brown PLAYLIST (in <i>MAP</i>)</p> <ul style="list-style-type: none"> • “Southern Road,” 569 – 570; “Memphis Blues,” 572 - 574; “Slim in Hell,” 575 – 579; “Rent Day Blues,” 579 – 580; “Sharecroppers,” 581 – 582; (online) “After Winter.” <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • Urban Odyssey: Sterling Brown video. • The Poetry of Sterling Brown, with poet Michael S. Harper (video). <p>SUPPLEMENTAL READING</p> <ul style="list-style-type: none"> • Sterling Brown Supplemental Reading on MAPS website. • Modernity and Tradition in Sterling Brown’s Poetry: Intertextual Suggestions, Ugo Rubeo. (essay) <p>HARLEM RENAISSANCE: SUPPLEMENTAL READING</p> <ul style="list-style-type: none"> • Introduction to the Harlem Renaissance (Poetry Foundation) • New African American Identity: The Harlem Renaissance (Smithsonian)
<p>Week 7 March 15:</p>	<p>MODERNISMS: The Androgynous Feminine</p> <p>H. D. (Hilda Doolittle)</p> <p>PLAYLIST (In <i>MAP</i>)</p> <ul style="list-style-type: none"> • “The Pool,” 292; “Oread,” 293; “Mid-Day, 293”; “Sea Rose, 294”; “Eurydice” 296, “Helen,” 300 – 301; from “The Walls Do Not Fall,” 301 – 304.

	<p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • H.D. International Society. • Yale Modern Poetry Course “Imagism.” <p>SUPPLEMENTAL READINGS AND EXHIBITS</p> <ul style="list-style-type: none"> • H.D. (Hilda Doolittle) on MAPS website. • H.D., Imagist (research website). • H.D. on Modernism Lab. • H.D. on American National Biography <p>Marianne Moore</p> <p>PLAYLIST (in <i>MAP</i> and from web links)</p> <ul style="list-style-type: none"> • “Peter,” 317 – 318; “Poetry,” 317; “The Fish,” 319 – 321; “A Graveyard,” 321; “Silence,” 322; “When I Buy Pictures” (Online); “Marriage” 323 – 332; “An Octopus,” 332 – 337; “The Pangolin,” 338 – 341. “The Paper Nautilus,” 343 – 344. Online: “To a Steam Roller,”; “The Steeplejack.” <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • Yale Modern Poetry Course: Marianne Moore I; Marianne Moore II. Langdon Hammer • Voices & Visions, “Marianne Moore.” • “The Fish” by Marianne Moore, Poetry In America (PBS Video). <p>SUPPLEMENTAL READINGS AND EXHIBITS</p> <ul style="list-style-type: none"> • Marianne Moore, Supplementary Readings on MAPS • Marianne Moore Society.
<p>Week 8 March 22:</p>	<p>MODERNISMS: Bardic and Visionary Modernisms</p> <p>Hart Crane</p> <p>PLAYLIST</p> <ul style="list-style-type: none"> • In <i>Hart Crane Complete Poems</i>: “Legend,” 3; “Black Tambourine,” 4; “Paraphrase,” 17; “Possessions,” 18; “At Melville’s Tomb,” 33; “Voyages,” 34 – 40. “The Broken Tower” 160 - 161. • In <i>MAP</i>, “Episode of the Hands,” 476; “Proem to Brooklyn Bridge,” 479 – 481; “Ave Maria,” 481 - 484; “(Powhatan’s Daughter) The River,” 484 – 489; “Cape Hatteras,” 491 – 496” “Atlantis,” 500 – 502. <p>ON LINE MATERIALS</p> <ul style="list-style-type: none"> • Voices and Visions: Hart Crane • Yale Modern Poetry Course: Hart Crane I, Langdon Hammer; Hart Crane II, Langdon Hammer. • Hart Crane Society website. • Reading of the complete text of <i>The Bridge</i>. • Reading of “Voyages.”

	<p>SUPPLEMENTAL READING</p> <ul style="list-style-type: none"> • Hart Crane on the MAPS Legacy website. • Hart Crane, Logic of Metaphor (Letter to Harriet Monroe). • Precis of the <i>The Bridge</i> (in MAP) 481 – 502. • Allen and Louis Ginsberg Discuss Hart Crane. • The Broken Tower: The Life of Heart Crane (Google Books preview) • Langdon Hammer, “View from the Bridge,” (NY Review of Books). • The Mystic Word: The Life and Work of Hart Crane,” Adam Kirsch, The New Yorker, August 9, 2006. • The Bridge, Fine Print Edition from Arion Press. <p>Muriel Rukeyser PLAYLIST (in MAP)</p> <ul style="list-style-type: none"> • “The Road,” 759 – 760; “West Virginia,” 760 – 763; “Gauley Bridge,” 763 – 766; “The Face of the Dam: Vivian Jones,” 765 – 766; “Praise of the Committee,” 766 – 768; “Mearl Blankenship,” 768 – 769; “Absalom,” 770 – 772; “The Disease,” 772 – 773; “George Robinson: Blues,” 773 – 774; “Poem (I lived in the first century of world wars),” 798. <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • Alice Walker on Muriel Rukeyser. (Video). • Muriel Rukeyser’s Enduring Relevance (Harriet) • Animation of “Poem (I lived in the first century of world wars)” <p>SUPPLEMENTAL READING</p> <ul style="list-style-type: none"> • Muriel Rukeyser on MAPS Legacy website. • Defacing the monument: Rukeyser's innovations in docupoetics (from Jacket 2) • Full text of The Book of the Dead,” (online). • Background: Hawk’s Nest Tunnel Disaster, from LA Review of Books
<p>March 29 – April 2:</p>	<p>Spring Break</p>
<p>Week 9 April 5:</p>	<p>MODERISM: Midcentury Poetic Friendships—Elizabeth Bishop and Robert Lowell</p> <p>Elizabeth Bishop PLAYLIST: In <i>Contemporary American Poetry (CAP)</i>.</p> <ul style="list-style-type: none"> • Elizabeth Bishop poems in <i>CAP Vol.2</i>: “The Fish,” 17 – 19 “The Man-Moth,” 19 – 20;; “The Armadillo,” 25 – 27. Also “Invitation to Marianne Moore;” “A Miracle for Breakfast” (online). “At the Fish Houses,” 20 – 22; “Filling Station,” 22 – 24; “Questions of Travel,” 24 – 25; “In the Waiting Room,” 27 – 29; “Pink Dog,” 29 – 30; “Crusoe in England,” 31 – 35; “One Art,” 35; “Sonnet” (online with commentary); “Breakfast Song” (online only).

	<p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • Voices and Visions: Elizabeth Bishop. • Yale Modern Poetry Course, Elizabeth Bishop I; Elizabeth Bishop II, Landon Hammer. • Elizabeth Bishop Society. • “One Art,” Poetry in America (PBS video). <p>SUPPLEMENTARY READING</p> <ul style="list-style-type: none"> • Elizabeth Bishop on MAP website. • Elizabeth Bishop Centennial Blog. • Elizabeth Bishop short story: “In the Village.” <p>Robert Lowell</p> <p>PLAYLIST (in <i>MAP</i>)</p> <ul style="list-style-type: none"> • “The Quaker Graveyard in Nantucket”; “Words for Hart Crane”; “To Speak of Woe That is in Marriage,” 755; “Man and Wife,” 755; <i>MAP</i> “Memories of West Street and Lepke,” 756 – 757; “Skunk Hour,” “For the Union Dead,” 759 – 761; “Central Park,” 763 – 765; “Epilogue.” (online only). <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • Voices and Visions: Robert Lowell. • USA Poetry (Video), Robert Lowell. • Reading from Robert Lowell / Elizabeth Bishop Letters” (92nd Street Y). <p>FOR SUPPLEMENTAL READING</p> <ul style="list-style-type: none"> • Robert Lowell on MAP website. • “The Raw and the Cooked: Robert Lowell and the Beats” (online only). • Dear Elizabeth: Robert Lowell / Elizabeth Bishop Letters (from The New Yorker).
<p>Week 10 April 12:</p>	<p>MID CENTURY: CONFESSIONAL POETRY VS. DEEP IMAGE POETRY</p> <p>Sylvia Plath</p> <p>PLAYLIST (on <i>CAP Vol. 2</i>)</p> <ul style="list-style-type: none"> • “Stings,” 408 – 409; “Wintering,” 411 – 412; “Daddy,” 413 – 415; “Lady Lazarus,” 416 – 419. Online: “Metaphors”; “Morning Song.” <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • Voices and Visions, Sylvia Plath. • Sylvia (movie) – Netflix • Sylvia Plath Society. <p>SUPPLEMENTAL READING</p> <ul style="list-style-type: none"> • Sylvia Plath on MAP website.

- [“Sylvia Plath’s Last Letters,”](#) Daniel Chiasson (The New Yorker)
- [Review of Red Comet: The Short Life and Blazing Art of Sylvia Plath](#) (New York Times)

Anne Sexton

PLAYLIST: (In *CAP* vol. 2)

- [“Her Kind,”](#) 327 – 328; [“The Truth the Dead Know”](#) 328; [“45 Mercy Street”](#); [“Wanting to Die.”](#)

ONLINE MATERIALS

- [Anne Sexton](#) USA Poetry (Video):
- [Interview with Anne Sexton](#) (Video), with William Heyen and A. Poulin, Jr.
- Anne Sexton and her band “Her Kind.”

SUPPLEMENTAL READING

- [Anne Sexton on MAP website](#)
- [“Anne Sexton: ‘The Truth the Dead Know,’”](#) Austin Allen (poetryfoundation.org)

James Wright

PLAYLIST

- (In *CAP* Vol.2) [“Saint Judas,”](#) 290; [“Autumn Begins in Martin Ferry, Ohio,”](#) 291; [“Lying in a Hammock, William Duffy’s Farm, Pine Island, Minnesota,”](#) 291 – 292; [“A Blessing,”](#) 292; [“A Centenary Ode: Inscribed to Little Crow, Leader of the Sioux Rebellion, 1862,”](#) 292 – 293.
- (Online only) [“At the Executed Murder’s Grave”](#); [“Minneapolis Poem”](#); [“To the Muse”](#); [“Hook.”](#)

ONLINE MATERIALS

[Harvard Reading 1979.](#)

SUPPLEMENTAL READING

[James Wright on MAP website.](#)

Galway Kinnell

PLAYLIST

- (In *CAP* Vol. 2) [“The Porcupine,”](#) 309 – 312; [“The Bear,”](#) 312 – 315.
- (Online only) [“After Making Love We Hear Footsteps,”](#); [“Oatmeal”](#); [“Little Sleeps-Head Sprouting in the Moonlight](#) (From *The Book of Nightmares*).

ONLINE MATERIALS

- [Academy of American Poets Chancellors’ Reading](#)
- [Galway Kinnell reads “The Bear”](#) (1973).
- Galway Kinnell, [“On What Poetry Is.”](#)

	<p>SUPPLEMENTAL READING</p> <ul style="list-style-type: none"> • Galway Kinnell on MAP (legacy) website. • Galway Kinnell interview in Cortland Review. 	
<p>Week 11 April 19:</p>	<p>MID CENTURY: BEAT GENERATION: Poetic dissidents and eco-poets.</p> <p>Allen Ginsberg PLAYLIST (In <i>CAP Vol.2</i>)</p> <ul style="list-style-type: none"> • “Howl,” 266 – 857; “Footnote to Howl” (online only); “A Supermarket In California,” 266 – 267; “Father Death Blues,” 271 – 272; • ONLINE: “In Back of the Real”; “Song”; “America”; “Hum Bom!”; “Father Death Blues.” <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • Allen Ginsberg Project website. • Ginsberg reads Howl Pt. I and II.” • Ginsberg reads “America;”” • Ginsberg reads “Father Death Blues.” • “The Life and Times of Allen Ginsberg.” (Video). • Allen Ginsberg and Lawrence Ferlinghetti, Poetry USA, 1966. (Video). • Beat Studies Association. • “Hymmn and Hum Bom!,” Poetry in America (PBS Video). <p>SUPPLEMENTAL READING</p> <ul style="list-style-type: none"> • Allen Ginsberg on MAP website. • “Bob Dylan, the Beat Generation, and Allen Ginsberg’s America” (The New Yorker). <p>Gary Snyder PLAYLIST (In <i>CAP Vol. 2</i>)</p> <ul style="list-style-type: none"> • “Riprap,” 382 – 383; “I Went to the Maverick Bar,” 384 – 385; “Straight Creek—Great Burn,” 385 – 386; “Axe Handles,” 386 – 387. • (Online only) “Three Worlds, Three Realms, Six Roads” (Things to Do Poems); “Hay for the Horses”; “Milton by Firelight”; “Mid-August at Sourdough Mountain Lookout”; “August on Sourdough, A Visit from Dick Brewer”; “Above Pate Valley”; “Why Logging Truck Drivers Rise Earlier Than Zen Students.” <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • Practice of the Wild , movie with Jim Harrison (\$1.99 rental from Amazon). <i>It’s good!</i> • (Audio) Reading recorded at the Library of Congress, 1973. • Gary Snyder reading at U.C. Berkeley, 2009 – 50th anniversary of <i>Rip Rap</i> (video). <p>SUPPLEMENTAL READING</p> <ul style="list-style-type: none"> • Gary Snyder on MAP website. 	

	<ul style="list-style-type: none"> • “Zen Master: Gary Snyder and the Art of Life,” The New Yorker, Oct. 20, 2008. • Dharma Sums, North Bay Bohemian, Dec. 5, 1996. • Gary Snyder Paris Review Interview, with Eliot Weinberger, 2009. <p>Joanne Kyger PLAYLIST (Online only)</p> <ul style="list-style-type: none"> • “The Pigs for Circe in May”; “September”; “The Maze,”; “The Crystal in Tamalpais”; “Destruction”; “Tuesday, 28, 1969, Bolinas”; “A Brisk Wind is Blowing Thoughts Clear Through to Philip on the Phone.” <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • Reading at Indian Valley Colleges (1976). <p>SUPPLEMENTAL READING</p> <ul style="list-style-type: none"> • Notes from India, 1962—Joanne Kyger (Paris Review, Sept. 7, 2017). • The Beats in India—A Symposium (Asia Society, New York, June 14, 2008). • “Joanne Kyger and the Tradition of Zen Beatitude (Links to an external site.)” Kirby Olson
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<p>Week 12 April 26:</p>	<p>MID CENTURY: NEW YORK SCHOOL—Early Postmodern Poets</p> <p>Frank O’Hara PLAYLIST (In <i>CAP Vol. 2</i>)</p> <ul style="list-style-type: none"> • “Poem,” 232 – 233; “A Step Away From Them,” 233 -234; Day Lady Died,” 234 – 235; “Autobiographia Literaria,” (online only). “Why I am Not a Painter,” 236; “A True Account of Talking to the Sun on Fire Island,” 236 – 238;” “On Seeing Larry Rivers’ Washington Crossing the Delaware at the Museum of Modern Art,” 239; “Thinking of James Dean,” 239 - 240. <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • Frank O’Hara: Poetry USA (Video) • The Ongoing Influence of Frank O’Hara, the Art World’s Favorite Poet. • Frank O’Hara.org • Frank O’Hara, Lunchtime Poet (Museum of Modern Art). <p>SUPPLEMENTAL READING</p> <ul style="list-style-type: none"> • Frank O’Hara on MAPS webste. • Personism—Frank O’Hara (Essay) • Why I am not a poet (after Frank O’Hara), Elena Maslova-Levi. <p>John Ashbery PLAYLIST (In <i>CAP Vol. 2</i>)</p> <ul style="list-style-type: none"> • “They Dream Only of America,” 294 – 295; “Farm Implements and Rutabagas in a Landscape,” 295 – 296; “Mixed Feelings,” 296 – 297;
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	<p>“Daffy Duck in Hollywood,” 300 – 304; “Paradoxes and Oxymorons,” 304 – 305; “The Problem of Anxiety,” 305; “Words to That Effect,” 307 – 308.</p> <ul style="list-style-type: none"> (Online only) “Thoughts of a Young Girl”; “The Instruction Manual”; “Soonest Mended”; “Climate Correction.” <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> John Ashbery’s Nest (website). Flow Chart Foundation: Ashbery Resource Foundation Kenneth Koch and John Ashbery, Poetry USA (video)—Ashbery at 16:17 <p>SUPPLEMENTAL READING</p> <ul style="list-style-type: none"> John Ashbery on MAPS website. John Ashbery: “Paradoxes and Oxymorons.” (Essay). The Gentleness of John Ashbery. Instruction Manual: How to Read John Ashbery, Meghan O’Rourke (Slate March 9, 2005). The Pleasures of John Ashbery’s “Difficult” Poetry, Nathan Goldman. The Poetic Life of John Ashbery, Victoria Brownworth (LAMBDA Liteary)
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<p>Week 13 May 3:</p>	<p>MID CENTURY: Poets of Social and Environmental Consciousness</p> <p>Gwendolyn Brooks</p> <p>PLAYLIST (IN <i>CAP Vol. 2</i>)</p> <ul style="list-style-type: none"> “a song in the front yard,” 128 – 129; “of De Witt Williams on his way to Lincoln Cemetery,” 129 – 130; “We Real Cool,” 135; “Ballad of Rudolf Reed,” 135 – 137; “The Blackstone Rangers,” 137 – 139; “Malcolm X,” 139 – 140; “The Boy Died in my Alley,” 141 – 142; “To Those of My Sisters Who Kept Their Naturals,” 142 - 143; “To the Diaspora,” 143. <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> Brooks People a film trailer, dir. Shahari Moore. A Celebration of Gwendolyn Books, video. <p>SUPPLEMENTAL READING</p> <ul style="list-style-type: none"> Gwendolyn Brooks on MAPS website. A Street in Bronzeville: A Glimpse From Gwendolyn Brooks’ Window. <p>Audre Lorde</p> <p>PLAYLIST (In <i>CAP Vol. 2</i>)</p> <ul style="list-style-type: none"> “Coal,” 443 – 444; “Sisters in Arms,” 444 – 445; “Outlines,” 445 – 450; “Call,” 450 – 452. (Online) “Power.”
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ONLINE MATERIALS

- [Audre Lorde: PBS Educational Video](#)
- [Audre Lorde Project](#), website.
- [Audre Lorde, “The Erotic As Power,”](#) (lecture).

SUPPLEMENTAL READINGS

- [Audre Lorde on MAPS](#) website
- [“The Uses of Anger: Women Responding to Racism,”](#) Keynote, National Women’s Studies Conference, 1981.
- [Poetry Is Not a Luxury](#), Audre Lorde.

Adrienne Rich

PLAYLIST (In *CAP Vol. 2*)

- [“Aunt Jennifer’s Tigers,”](#) 343 – 344; [“Diving Into the Wreck,”](#) 353 – 355; [“Power,”](#) 365; from [“An Atlas of the Difficult World,”](#) 365 – 366; [“Behind the Motel,”](#) 366 – 367; [“Hotel,”](#) 367.
- Online poems: [“Tonight No Poetry Will Serve”](#); [“Hunger,”](#) [“What Kind of Times Are These.”](#)

ON LINE MATERIAL

- [Adrienne Rich “What Kind of Times Are These,”](#) video.
- [“North American Time”](#); [read aloud](#) by Adrienne Rich (video).
- [“Dedication”](#); [read aloud](#) by Adrienne Rich (video).
- [“Prospective Immigrants Please Note,”](#) by read by Adrienne Rich (video).
- [Adrienne Rich, Santa Cruz Artist of the Year Celebration.](#)
- [The Many Lives of Adrienne Rich.](#) Atlantic, Dec. 2020

SUPPLEMENTAL READING

- [Adrienne Rich on MAPS](#) website.
- [What an Adrienne Rich Poem Says About Writing, Creativity and Gender,](#) Tara Wanda Merrigan.
- [Interview with Matthew Rothschild.](#)
- [“Adrienne Rich’s Poetic Transformation,”](#) Claudia Rankine, (in *The New York*, May 6, 2016.

W. S. Merwin

PLAYLIST (In *CAP Vol. 2*)

- [“It is March,”](#) 317; [“Caesar,”](#) 318; [“For the Anniversary of My Death,”](#) 319; [“For a Coming Extinction,”](#) 319 – 320; [“Looking for Mushrooms at Sunrise,”](#) 321; [“The Gardens of Zuni,”](#) 322; [“Beginning,”](#) 322 – 323; [“Sun and Rain,”](#) 323 – 324; [“Berryman,”](#) 324 – 325; [“Far Along in the Story,”](#) 326; [“Worn Words,”](#) 326.
- Online: [“The Last One”](#); [“Losing a Language”](#); [“The Last One”](#); [“Separation”](#); [“Place.”](#)

	<p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • “To Plant a Tree, W.S. Merwin” video. • The Merwin Conservancy website. <p>SUPPLEMENTAL READING</p> <ul style="list-style-type: none"> • W.S. Merwin on MAPS website. • W.S. Merwin Paris Review interview, with Ed Hirsch, Spring 1987 • “The Palm Trees and Poetry of W.S. Merwin,” New Yorker, April 29, 2015. <p>BONUS TRACKS</p> <p>Derek Walcott</p> <p>PLAYLIST (In <i>CAP Vol. 2</i>)</p> <ul style="list-style-type: none"> • “A Far Cry from Africa,” 368 – 369; “Laventille,” 369 – 372; “The Fortunate Traveler,” 372 – 378; from “Omeros, Book 1” 379 - 381. Online “The Schooner Flight, Pt. 1.” <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • Derek Walcott Nobel Prize Interview, April 2005. • Derek Walcott reads from “Omeros, Book 1.” • Derek Walcott Interview on Omeros. video. • Derek Walcott Interview on His Life and Work, 2011, video. <p>SUPPLEMENTAL READING</p> <ul style="list-style-type: none"> • Derek Walcott on MAPS website. • Derek Walcott, Poet of Two Worlds, NY Times, March 23, 1982. • Each phrase go be soaked in salt’ – vernacular worlds in Derek Walcott’s poetry, Bridgit Neumann (in Textual Practice, May 2020). • Creole Modernism, Anhi Mukerjee, (article). • Walcott's sea and Caribbean geomythography, Lara Cahill-Booth, (Journal of Postcolonial Writing). SJSU Library. 	
<p>Week 14 May 10</p>	<p>POSTMODERN POETS: Revisioning the Poetry of Identity</p> <p>Yusef Komunyakaa</p> <p>PLAYLIST (In <i>CAP Vol. 2</i>)</p> <ul style="list-style-type: none"> • “To Do Street,” 618 – 619; “Prisoner,” 619; “Communiqué,” 621 – 622; “The Dog Act,” 622; “Work,” 624 – 625. • Online “Facing It”; “Blues Chant Hoodoo Revival”; “The Day I Saw Barack Obama Reading Derek Walcott's Collected Poems”; “Crossing A City Highway”; “Requiem”; “Ghazal, After Ferguson,”; “from "Trading Riffs to Slay Monsters" with Laren McClung. 	<p>e</p>

ONLINE MATERIALS

- [“You and I Are Disappearing,”](#) Poetry In America (video).

SUPPLEMENTAL READING

- [Yusef Komunyakka on MAPS](#) website.
- [On Spike Lee’s *Da 5 Bloods*—and My Own Return to Vietnam](#) (GQ).

Lucille Clifton

PLAYLIST (In *CAP Vol. 2*)

- [“I Am Accused of Tending to the Past,”](#) 470; [“at the cemetery, walnut grove planation, south carolina, 1989,”](#) 471; [“message of crazy horse,”](#) 472 - 47; [“poem to my uterus,”](#) 473; [“to my last period,”](#) 474; [“brothers,”](#) 474 – 477.
- (Online) [“it was a dream”](#); [“the times”](#); [“homage to my hips”](#); [“homage to my hips” video](#).

ONLINE MATERIALS

- [A Poet a Day: Lucille Clifton](#). Poets & Writers (text and video).
- [Lucille Clifton: A Poet’s Life and Legacy](#) (video, 2020).
- [The Language of Life: Lucille Clifton \(with David Mura\)](#). Bill Moyers, PBS.
- [The Power of the Word: Lucille Clifton](#), Bill Moyers, PBS (starts at 5:30, 15:22, & 39:01).
- [Lucille Clifton: Everything is Connected](#). NPR, Feb. 28, 2010. (Obit.)
- [Lucille Clifton: Poet Who Explored Intricacies of Black Lives](#), Feb. 17, 2010 (Obit.)

SUPPLEMENTAL READINGS

- [Lucille Clifton](#) on MAPS website.
- [Lucille Clifton: Their Mother’s Voice](#).
- [The Spirit Writing of Lucille Clifton](#), Paris Review Blog, 2020.
- [Lucille Clifton, Bio](#).

Marilyn Chin

PLAYLIST (In *CAP Vol. 2*)

- [“How I Got That Name,”](#) 727 – 729; [“Altar,”](#) 279.
- Online: [“Urban Love Poem”](#); [“Tiananmen: The Aftermath”](#); [“Rhapsody in Plain Yellow”](#); [“Brown Girl Manifesto \(Too\)”](#); [“Millennium, Six Songs”](#); [“The Floral Apron”](#); [“Black President.”](#)

ONLINE MATERIALS

- [Marilyn Chin website](#).
- [Urban Love Poem](#): Poetry in America.
- [Marilyn Chin reading “How I Got That Name.”](#) (Video).
- [Marilyn Chin: “Baddass Chinese Poet.”](#) (Interview video).

	<ul style="list-style-type: none"> • Marilyn Chin: Poetry L.A. Interview. (Video). <p>SUPPLEMENTAL READINGS</p> <ul style="list-style-type: none"> • Marilyn Chin on MAPS website. • “Shooting the Canon,” PEN Oakland—Josephine Miles Literary Award Interview, Poetry Flash, Dec. 2020. • Q & A: Marilyn Chin (Poetry Magazine). <p>• 980oil</p> <p>B O N U S T R A C K S</p> <p>Lorna Dee Cervantes</p> <p>PLAYLIST (In <i>CAP Vol. 2</i>)</p> <ul style="list-style-type: none"> • “Refugee Ship,” 702; “Poema Para Los Californios Muertos,” 702 – 703; “Starfish,” 704. • Online: “In the Shadow of the Freeway” (from <i>Emplumada</i>); “Freeway 280”; “Visions of Mexico While at a Writing Symposium, Port Townsend, Washington”; “First Thought”; “Poem for the Young White Man who asked me how I, an intelligent well-read person could believe in the War Between Races” “Drawings: For John Who Said to Write about True Love. <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • An Evening of Poetry—Lorna Dee Cervantes (video). • Lorna Dee Cervantes reading at UC Berkeley’s Holloway Reading Series, Feb.1 2012 (starts at 41:00). <p>SUPPLEMENTAL READING</p> <p>Lorna Dee Cervantes on MAPS website.</p> <ul style="list-style-type: none"> • “Poetry Saved My Life: An Interview with Lorna Dee Cervantes,” Sonia V. González • Stunned Into Being: Essays on the Poetry of Lorna Dee Cervantes. (Google Books).
<p>Week 15 May 17</p>	<p>RADICAL IMAGINATIONS: Contemporary Black Poetry.</p> <p>Patricia Smith</p> <p>PLAYLIST (In <i>CAP Vol. 2</i>)</p> <ul style="list-style-type: none"> • “Blonde White Women,” 713 – 714; “Skinhead,” 715 – 716; “Man on TV Say,” 717; “Motown Crown,” 720 – 726. <p>SUPPLEMENTAL READINGS</p> <ul style="list-style-type: none"> • Patricia Smith on MAPS website. • Interview with Patricia Smith, by Angel Gonzales, March 4, 2019.

ONLINE MATERIALS

- [Patricia Smith website](#).
- [Poetry Reading at NYU](#)

[Toi Derricotte](#)

PLAYLIST (Online poems)

- [“The Minks”](#); [“Christmas Eve: My Mother Dressing”](#); [“Black Boys Play the Classics”](#); [“from “Burial Sites”](#); [“The Blessed Angels”](#); [“The Proof”](#); [“Speculations About the ‘I’”](#); [“Why I don’t write about George Floyd.”](#)

ONLINE MATERIALS

- [Toi Derricotte website](#).
- [Poetry Magazine Editors Discuss “Speculations About the ‘I.’”](#) Jan. 28, 2019.
- [Toi Derricotte reading, UC Berkeley Lunch Poems](#), Nov. 12, 2015.
- [Poets Writing Prose](#), Academy of American Poets Forum, 2014.

SUPPLEMENTAL READING

- [The Bond of Living Things: Poems of Ancestry](#), Toi Derricotte.
- [“A Woman Writer, Aging,”](#) Tri-Quarterly, Jan. 14, 2013.
- [Interview: It’s Our Time: Cave Canem’s Founder on the Power of Poetry](#), The Millions, May 28, 2019.

[Terrance Hayes](#)

PLAYLIST (Online)

- [“What I Am”](#); [“Blue Terrance”](#); [“Lighthouse’s Guide to the Galaxy”](#); [“Blue Seuss”](#); [“We Should Make a Documentary About Spades.”](#)
- [American Sonnet for My Past and Future Assassin \[“I lock you in an American sonnet that is part prison”\]](#);
- [“American Sonnet for My Past and Future Assassin \[Any day now you will have the ability to feed the name\]”](#);
- [American Sonnet for My Past and Future Assassin](#),” sequence published in American Poetry Review.
- [“George Floyd,”](#) The New Yorker, June 15, 2020.
- [“Pseudacris Crucifer,”](#) The New Yorker, Aug. 10, 2020.

ONLINE MATERIALS

- [Terrance Hayes reads and discusses his “American Sonnets for My Past and Future Assassin,”](#) Politics and Prose, July 28, 2018.
- [Terrance Hayes, Blaney Lecture](#), Academy of American Poets, 2019.
- [An Evening with Terrance Hayes](#), Hall Center, University of Kansas, Nov. 18, 2016.

	<p>SUPPLEMENTAL READING</p> <ul style="list-style-type: none"> • “The Politics and Play of Terrance Hayes,” Dan Chaisson, The New Yorker, June 25, 2018. • Talking with Terrance Hayes, Jan Garden Castro, April 20, 2020. <p>B O N U S . T R A C K Tyehimba Jess</p> <p>PLAYLIST (Online)</p> <ul style="list-style-type: none"> • “Mercy”: “Blind Boone’s Apparitions”; “Hagar in the Wilderness”; “100 Times”; “Freedomsong: Dream Song.” • 7 Poems from Olio. <p>ONLINE MATERIALS</p> <ul style="list-style-type: none"> • Tyehimba Jess website. • Syncopated Sonnets. Tyehimba Jess Ted Talk, 2011. • Olio Live (theatrical performance). • 2018 AWP Bookfair Interview. • Tyehimba Jess website. <p>AUDIO BOOK Olio Live on Audible, audio book.</p> <p>SUPPLEMENTAL READING</p> <ul style="list-style-type: none"> • Interview with Tyehimba Jess, March 6, 2017. • “The Gut Meaning of Grace”: Tyehimba Jess’s Olio, Jacob Sunderlin, Kenyon Review Newsletter. • Tyehimba Jess and the Voice of the Interior, Quenton Baker, SAL/ON, Feb. 22, 2018. • Tyehimba Jess’s contrapuntal poems,” Chicago Magazine, Fall 2020. 	
<p>FINAL WEEK May 24</p>	<p>SEMESTER’S END CELEBRATION: Final Synchronous Gathering (planning any poetry groups for summer).</p> <p>Favorite poems reading (by class members or presentations on video).</p> <p>Make-up poetry explication presentations.</p>	