

**San José State University**  
**Department of English and Comparative Literature**  
**ENGLISH 131: Writing Poetry, sec. 1**  
**Fall 2015**

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 10:30 – 11:45 AM
Classroom:	Clark Hall 111 (Incubator Classroom)
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 during the weekly in-class workshops.
- Class will be divided into four student writing-groups whose members will post drafts of poems to Canvas for other members to discuss (on the Student Groups setting in Canvas).
- Student Writing-Groups (one group per week) will have their members' poems discussed in the weekly in-class workshop.
- The workshop's principal text will be class members' original poems posted on our workshop's Canvas and Blogger sites.
- Verse forms and poetic craft will be taught through assigned readings from the required textbooks and from links to poems and commentary on the Internet. comprised of published poems, an online prosody workbook with commentaries and craft exercises, and links to poems and commentaries (sometimes including audio and video files of poets reading).

- The class will be divided into 4 student writing-groups (6 or 7 students per group) to discuss first/early drafts of poems.
- Weekly in-class and online discussions of verse craft and prosody. See course calendar attached to the syllabus.
- Students will produce a finished portfolio of at least 8 poems, which will be submitted to the instructor (in draft) at regular intervals during the semester (see Due Dates).
- Poems read to be read in class will be listed in a PLAYLIST, and will be projected onto the main screen and Smartboards of the Incubator Classroom

## Digital Poetry Workshop

### USING CANVAS:

The ENGL 131: Poetry Writing classroom site on Canvas will serve as the class homepage for organizing and distributing course materials. Links to published poems and student poems in draft will be posted on the course Canvas site. Student poems in draft will be posted on the student Writing Group Discussion tool on Canvas. (You will only be able to view draft poems on Canvas by the group to which you are assigned.) The ENGL 131: Poetry Writing home page is found at: You should keep drafts and revisions of poems in your ePortfolio on Canvas. (To read more about how to set up an ePortfolio [click here](#).)

### WORKSHOPPING POEMS ON BLOGGER:

You will post poems to workshop (new and revised) on the ENGL 131 Blogger site. We will workshop students' poems in a regular "batting order" determined by discussing work by one student writing group per week (see course calendar). We will use the high resolution LCD projector and interactive "Smart Board" technology in the Incubator Classroom to view poems and other materials posted on Canvas and on Blogger in class.

The instructor will select which poems posted by Writing Group members will be discussed in class for in-class workshop. You are required to post comments on 2 student's poems that have been added to the Blogger workshop site each week. Students are also required to reply to 2 comments that other members of the class or the instructor have posted on the Blogger workshop site. To be workshopped in a Wednesday class, a poem must be posted on Blogger by midnight the Friday before. If you do not post a poem by midnight Friday, your poem will not be workshopped the next week, and you will not receive credit for that week's Workshop activity.

## Student Writing Groups

The class will be divided into four Student Writing Groups. Each Student Writing Group will have its own Group Homepage and group site on the ENGL 131: Writing Poetry classroom site on Canvas. For instructions on how to view your Student Writing Group on Canvas [click here](#). Each Student Writing Group will use the Discussions tool for posting and commenting on new or revised poems posted by the group's members.

### New Drafts of Poems: Discussion Requirements:

Your Student Writing Group on Canvas is where you are to post for comments drafts of new poems and new revisions of poem you previously had critiqued. You are to comment at least once per week on the poems posted by other Group members. And you are to reply to at least one comment per week about poems posted by your Group members. This enlarges the number of student poems which are read by peers.

### 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. The IC (CL 111) has MacBooks and new PC's available to use in the classroom, loaded with software used in the IC.

### Course Focus: "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 2 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.

### Course Writing Requirements

- Complete a final portfolio containing at least 8 poems in their finished versions by the end of the semester.

- Post a minimum of 4 of your poems on the workshop’s Blogger site for class members to discuss and the instructor’s critique.
- Revise at least 4 of your poems in response to their being discussed in the in-class workshop, by your writing group, or critiqued by the instructor.
- 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 4 poems workshopped during class meetings (see your group’s rotation schedule). Workshop discussions will be led by the instructor (and visiting guest poets).
- Complete at least one poem in a fixed metrical pattern, and/or one poem in a fixed rhymed or non-rhymed form.
- Complete notes on the weekly reading assignments on poetic craft. Closely read and comment on at least two poems from the readings per week.
- Complete weekly assigned workbook assignments and prosody exercises.

### **IN-CLASS PRESENTATION OF A POEM(S) FROM THE *STAND UP POETRY* ANTHOLOGY**

Present in-class a close reading and appreciation of a poem(s) from the *Stand Up Poetry* anthology. The presentation/close reading will be given by a team of two students at a time. Students will include in their presentation the text of the poem as a word file or PDF that can be projected in the classroom; any PowerPoint slides to focus on particular passages; audio or video of the poet reading or performing the poem(s). Analyze the poem(s) you plan to present in terms of the five powers of poetry: Image, Diction, Voice, Structure, and Implication. Include brief bibliographic information about the poet on whom you are presenting.

#### **Learning Outcomes (SLO’s)**

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

Student Learning Outcomes:	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.	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 each

	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.	week on published poems assigned for class, 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.	<ol style="list-style-type: none"> <li>1. Recognize the craft elements, formal techniques, and styles commonly associated with significant works by prominent modern and contemporary poets.</li> <li>2. Become familiar with the works of prominent modern and contemporary poets.</li> <li>3. Become knowledgeable about particular schools, modes, and styles of modern and contemporary poets.</li> </ol>	<ol style="list-style-type: none"> <li>1. Present with a partner an analysis and appreciation of craft elements and styles associated with a particular work (or selection of works) by a prominent modern or contemporary poet.</li> <li>2. In your discussions and prosody exercises, closely analyze (or imitate) the craft, style, and/or other formal techniques found in a poem by a prominent modern or contemporary poet.</li> </ol>
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.	<ol style="list-style-type: none"> <li>1. Write poems to be posted online for critical discussion and analysis by class members.</li> <li>2. Present poems in the weekly workshops for class members' critical discussion analysis, and revision suggestions.</li> <li>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.</li> </ol>

## Textbooks

Required:

Kim Addonizio, *Ordinary Genius: A Guide for the Poet Within*.

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James Logenbach, [\*The Art of the Poetic Line\*](#)  
 Alan Soldofsky. [\*In the Buddha Factory\*](#)  
 Charles Harper Webb. [\*Stand Up Poetry: An Expanded Anthology\*](#)

Recommended:

Kim Addonizio, *Lucifer at the Starlite: Poems*.  
 Tony Hoagland. *Twenty Poems That Could Save America*.  
 David Perez. *Love in the Time of Robot Apocalypse*.  
 Claudia Rankine. *Don't Let Me Be Lonely*.  
 Dean Young. *Bender: New and Selected Poems*.

Online:

Koehn, Davd and Soldofsky, Alan. *Donald Justice's Prosody: A Workbook* (a book manuscript I am co-writing and classroom testing this semester).

**Recommended:**

Perez, David. *Love in the Time of Robot Apocalypse*

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. <a href="http://www.poets.org">www.poets.org</a>
Poem-a-day (Academy of American Poets) URL	Every week day, the Academy posts an unpublished, new poem by a diversity of prominent contemporary American poets. On weekends, the site posts classic works by American and British poets from past eras. <a href="http://www.poets.org/poetsorg/poem-day">http://www.poets.org/poetsorg/poem-day</a>
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. <a href="http://www.poetryfoundation.org">www.poetryfoundation.org</a>

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 <a href="http://quietlightning.org/readers/">http://quietlightning.org/readers/</a>
Poetry Flash URL	A literary review and events calendar for the Bay Area, West, and beyond. <a href="http://www.Poetryflash.org">www.Poetryflash.org</a> .
Poetry Center San Jose URL	Information on the literary arts in San Jose. <a href="http://www.pcsj.org">http://www.pcsj.org</a> .
Poetry Daily URL	An online web anthology and bookstore. A new poem every day, along with poetry news, archives, and more. <a href="http://www.poems.com">www.poems.com</a>

## Classroom Protocol

Learning the art of poetry is both exhilarating and a tough-love business. For that reason, so that every member of the class progresses in their level of poetic skill, we will follow simple courtesies with each other in class.

- Every Writing Group member is expected to read group members' poems posted on their Canvas Group site. Students are required to post at least 1 comment on 2 poems posted by members of your Writing Group. Students are also required to reply to 1 comment posted on your student Writing Group's Discussion.
- For Workshop Discussions, students are required to post a response to at least 2 students (not in your own Student Writing Group) for each new (or revised) poem posted in the Workshop Discussion.
- The instructor will monitor the Writing Group Discussions, and sometimes will send messages to the group or to individual members once the discussion is underway.
- When your writing is discussed, remember you are not the text you have posted; the text has a separate identity of its own. The criticism and/or praise your writing receives is not criticism or praise of you but of your work.
- When commenting on a peer's poem during in-class workshops, be respectful, even if you have reasons to object to the poem. Avoid making personal critiques directed at the author and not to the poem.
- During in-class workshops, do not interrupt the person critiquing the poem. You should listen, even if you disagree. The critique may make sense to you later. Do not reflexively defend your poem.

## Course Requirements

1. At the end of term, submit a portfolio of at least 8 poems that you finished (and may have revised one or more times) during the term.
2. Make comments on your classmates' poems in the in-class workshop and on the Blogger class worksheet site. Post a minimum of 1 weekly comment on poems submitted on the Blogger site (comments should be 3 to 5 sentences). Comments should be constructive, explaining what you like and what gives you problems when you read the poem.
4. Complete all of each week's reading assignments and read the poems on the Playlist. The schedule of reading assignments is included in the calendar in the second part of the greensheet. If you do not keep up with the reading assigned, your work will reflect your lack of preparation.

### **Due Dates for Submitting Portfolio Poems To the Instructor**

**Sept. 30** -- Set 1 containing four completed drafts of new poems. Set 1 Discussion/Blog/Exercises completed.

**Nov. 4** -- Set 2 containing three completed drafts of new poems plus revisions of Set 1. Set 2 Discussion/Blog/Exercises completed.

**Dec. 9** -- Final portfolio (including completed new poems for Set 3 and revisions of Set 1 and 2.) Reading reviews. Set 3 Discussion/Blog/Exercises completed.

### **Submitting Poems for the Workshop**

At least one week before the workshop, post your poem(s) to the class Blogger site: . 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.

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 rotate having its members' work discussed in the workshop, beginning with Group A. There will be no more than 7 or 8 poets in each group.

Post poems you wish to workshop on the Blogger site for Poetry Writing: ENGL 131.

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 Writing Groups**

Class members will be divided into four smaller Writing Groups. Each group has a group leader, appointed by the instructor. (You can navigate to your Writing Group homepage on Canvas, via the People tab on the left column navigation bar.)

#### **Poetry Drafts and Revisions**

You will post drafts and revisions of poems to your Writing Group members to read and comment on Canvas via the Discussions tab located on the left column navigation bar on your Writing Groups page.

#### **Posting Comments to Group Members' Work**

Writing Group members are responsible for posting a minimum of 1 comments—3 to 5 sentences—on other group members' poems posted in the Writing Group Discussions on Canvas. Read every draft of each poem posed, and comment at least once on each poem.

#### **Weekly Presentation / Discussion of Assigned Readings**

Each week, the small groups will rotate leading class discussions and giving presentations about the week's assigned readings, including selections of poems from the PLAYLISTS.

### **In-Class Workshop Group Rotation**

Each week, all members of a individual Writing Group (in 1, 2, 3... order) will have their poems discussed in the week's in-class workshop. Workshop discussions will be scheduled on Wednesdays during the term. The first Workshop will take place in-class on Wednesday, Sept. 9, featuring poems by members of Writing Group 1. Each class member will have the opportunity to have their poems discussed in the in-class Workshop at least 3 or 4 times during the term.

### **Poetry Portfolio and Assignments**

One poem in your final portfolio should be at longer than 30 lines.

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: SEPT. 30**

Three poems for Set 1

Including:

- **ASSIGNMENT #1:** A syllabic poem (uniform or consistently varied syllable count per line). Write paying close attention to nuances in the diction. And use more than one level of diction if you can.
- **ASSIGNMENT #2:** Write a poem that uses colloquial diction or common idioms in a humorous or unexpected (playful) way. Avoid using clichés in a clichéd way. Steal a strategy used in a poem you’ve read during this segment of class 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. Write the poem in an unrhymed iambic pentameter, and in uniform size stanzas. Or in accentual verse. Use both parsing and annotating line endings.

## **SET 2 SUBMISSION DEADLINE: NOV. 9**

Three Poems for Set 2: Revisions of Set 1

Including:

- **ASSIGNMENT #3** Write a humorous or surprising poem about an animal or inanimate object. Use word play, puns, even jokes. Your poem might even have a punch line.

## **SET 3 SUBMISSION DEADLINE: DEC. 9 (online deadline) (FINISHED PORTFOLIO & FINAL COMPLETED READING DISCUSSIONS AND EXERCISES)**

Two Poems for Set 3: Revisions of Set 1 and Set 2

Including:

- **ASSIGNMENT #4:** Write a [sonnet](#)—in free verse or in a traditional meter. Rhymed or unrhymed.

### **Discussion of Assigned Readings and Prosody Exercises**

You are required to make the weekly Discussion comments and prosody exercises you complete in your ePortfolio workbook on Canvas. The ePortfolio should be set to “public” so your classmates can view it as well as the instructor.

### **EXTRA CREDIT: Write Thumbnail Reviews of Poetry Readings You Attend**

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 Canvas site. You will receive announcements periodically on Canvas about upcoming poetry events. For information on other events, consult the calendar pages of [PoetryFlash.org](#). You upload your notes and comments, including a brief analysis of at least 2 poems you heard at the reading, to the “Poetry

Reading Assignments,” which you can find on the Assignments tab on Canvas (using the left column navigation bar).

## Grading Policy

- |  |   |      |
|--|---|------|
| • Completed Poetry portfolio (8 poems)                     |   | 60 % |
| • Workshop Discussions on Blogger and in-class             |   | 10%  |
| • Small Group Discussion on Canvas                         | 1 | 10%  |
| • Group presentations/discussion leading in-class          |   | 10%  |
| • Discussion of Assigned Readings<br>and Prosody Exercises |   | 10%  |

**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](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 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.

## **Student Technology Resources**

Computer labs for student use are available in the [Academic Success Center](http://www.at.sjsu.edu/asc/) at <http://www.at.sjsu.edu/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library.

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

## **SJSU Writing Center**

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists there have gone through a rigorous hiring process, and are well trained to assist students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the Writing Center website: <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.

## **SJSU Peer Connections**

The Learning Assistance Resource Center (LARC) and the Peer Mentor Program have merged to become Peer Connections. Peer Connections is the new campus-wide resource for mentoring and tutoring. Our staff is here to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. Students are encouraged to take advantage of our services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10<sup>th</sup> and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit [Peer Connections website](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.

### **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](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/](http://www.sjsu.edu/sac/advising/latedrops/policy/) . Students should be aware of the current deadlines and penalties for adding and dropping classes.

### **STUDENT LEARNING OUTCOMES FOR ENGLISH 131: POETRY WRITING**

#### **SLO's: Weeks 1 – 6**

- To construct a syllabic poem, paying close attention to each syllable, and learning to count syllables as you write.

- To write poems that uses “hooks,” familiar idioms or colloquial language—without using clichés.
- To write poems paying close attention to 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 write a poem that experiments with exaggeration (hyperbole), uses surreal imagery, and/or contains collage of fragments.

### **SLO’s: 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.

### **SLO’s: Weeks 12 – 16**

- To create a whole poem collaged together from fragments and which uses a “smart-alecky” tone.
- 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 write a successful sonnet (in Free Verse or in traditional Petrarchan and Shakespearian form..
- To revise a poem effectively—either in open or closed form—controlling the grammar and syntax to achieve the most impact from each line.

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## ENGL 131: Fall 2015 Workshop Calendar and Reading Assignments—with Links

NOTE: The calendar lists work assigned by week. The assigned readings will be presented by 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, *The Art of Attention*: Excerpt e.g., "subject to change, announced at least one class meeting in advance."

Presentations of assigned readings will be made by Writing Groups in “4, 1, 2, 3” order.

<p><b>Week 1:</b> Aug. 24</p>	<p><u>CLASS ORIENTATION.</u> Student Introductions—divide into groups. Introduction to the “five powers of poetry.” Defining “<a href="#">Stand-Up Poetry</a>.” The importance of humor and surprise.</p> <p>Using classroom digital tools: Canvas and Google Site.</p> <p>PREVIEW: Read “<a href="#">The Five Powers of Poetry</a>”; “<a href="#">The Genius of American Diction</a>,” Tony Hoagland.</p> <p>PLALIST:</p> <ul style="list-style-type: none"> <li>• “<a href="#">To Poetry</a>,” Edward Hirsch.</li> <li>• “<a href="#">The Garglers</a>,” Mark Cox.</li> <li>• “<a href="#">Watching Dogwood Blossoms Fall in a Parking Lot of Route 46</a>,” August Kleinzahler;</li> <li>• “<a href="#">Louie, Louie</a>,” Robert Pinsky;</li> <li>• “<a href="#">Betrothal in b minor</a>,” Barbara Hamby;</li> <li>• “<a href="#">Critics and Connoisseurs</a>,” Marianne Moore;</li> <li>• “<a href="#">Bantams In Pine Woods</a>,” Wallace Stevens;</li> <li>• “<a href="#">Basic Poem in a Basic Tongue</a>,” Lucie Brock-Broido;</li> <li>• “<a href="#">I Do Not</a>,” Michael Palmer.</li> </ul> <p>DISCUSSION: Differences between poems on the page and poems performed.</p> <p>ASSIGNED READING: <i>Stand Up Poetry</i>, “Stand Up Poetry: An Update.” <i>Ordinary Genius</i>, “Chap. 3: <a href="#">First Thought, Worst Thought</a>”; “<a href="#">The Five Powers of Poetry</a>”; “<a href="#">The Genius of American Diction</a>,” Tony Hoagland</p>
<p>Aug. 26</p>	<p>PROSODY EXERCISE (IN-CLASS): Practice scansion and close reading.</p> <p>DISCUSSION: What makes good poetry? Paying attention to diction. Analyze</p>

	<p>diction in Playlist poems (Aug. 24). And apply the five powers to analyzing them.</p> <p>PLAYLIST (Poems to be discussed in class from Aug. 24). Also in addition:</p> <ul style="list-style-type: none"> <li>• <a href="#">“Hurt Hawks,”</a> Robinson Jeffers;</li> <li>• <a href="#">“Kindness,”</a> Sylvia Plath.</li> <li>• <a href="#">“Current”</a>; <a href="#">“Of It’s Occasion,”</a> Alan Soldofsky</li> </ul> <p>ASSIGNED READING: <i>Prosody Workbook</i>, <a href="#">“Short Introduction to Metrical Types”</a>; Online <i>Prosody Workbook</i> Module 1: Meter and Syllabics. <a href="#">“Idiom, Our Funny Valentine,”</a> Tony Hoagland</p>
<p><b>Week 2</b> Aug. 31</p>	<p>EXERCISES (IN-CLASS): Analyzing syllabic poems.</p> <p>DISCUSSION: Metrical types and their effect on voice. Writing syllabic poems.</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• <a href="#">“Miss Cho Composes in the Cafeteria”</a>; <a href="#">“Success Comes to Cow Creek”</a>;</li> <li>• <a href="#">“The Loon,”</a> James Tate;</li> <li>• <a href="#">“Mushrooms,”</a> Sylvia Plath</li> <li>• <a href="#">“Believe It,”</a> John Logan;</li> <li>• <a href="#">“Sometime During Eternity,”</a> Lawrence Ferlingetti;</li> <li>• <a href="#">“Fun,”</a> Wyn Cooper;</li> <li>• <a href="#">“The Virgin King,”</a> John Ashbery;</li> <li>• <a href="#">“I Know I’d Sing,”</a> Heather McHugh.</li> </ul> <p>READING ASSIGNED: <a href="#">The Art of the Line</a>, pp. 3 – 28. In James Longenbach, from Shakespeare’s <a href="#">King Lear: Act IV Scene 6b</a>.</p>
<p>Sept. 2</p>	<p>PROSODY EXERCISE DUE: Analyze the syllabic pattern and line-lengths from the following poems from the online <i>Prosody Workbook</i>, Module 1: “The Fish,” Marianne Moore, <a href="#">“Prologue—And Then She Owns You,</a> Patricia Smith.” Submit via Canvas.</p> <p>DISCUSSION OF READINGS: (Presenters/Discussion Leaders Group 4.)</p> <ul style="list-style-type: none"> <li>• <i>Prosody Workbook</i> Module I: Meter and Syllabics.</li> <li>• The sentence and the function of the line (from Logenbach).</li> </ul> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• <a href="#">“To A Poor Old Woman,”</a> William Carlos Williams; <a href="#">Stephen Burt on “To A Poor Old Woman.”</a></li> </ul>

	<ul style="list-style-type: none"> <li>• <a href="#">“Song of Myself,” sec. 31.</a> Walt Whitman.</li> <li>• <a href="#">“Nostalgia and Complaint of the Grandparents.”</a> Donald Justice.</li> </ul> <p>SMALL GROUPS: Discussion of Playlist poems.</p> <p>GROUP 1: Post a new poem on the class Blogger site.</p>
<p><b>Week 3</b> Sept. 7</p> <p>Sept. 9</p>	<p>SEPT. 7: LABOR HOLIDAY—NO CLASS</p> <hr/> <p>WORKSHOP: New Poems from Group 1—from Blogger.</p> <p>POETRY ASSIGNMENT #1: Write a syllabic poem (with a uniform or consistently varied syllable count per line). Write paying close attention to nuances in the diction. Use more than one level of diction if you can.</p> <p>READING ASSIGNED: In Addonizio, Chap. 4, <a href="#">“Getting Started.”</a> In the <i>Prosody Workbook</i> Module 2: Accentual Verse.</p>
<p><b>Week 4</b> Sept. 14</p> <p>Sept. 16</p>	<p>PROSODY EXERCISE DUE: Mark where the strong stresses fall in the lines excerpted in the <i>Prosody Exercises Workbook</i>: Module 2.</p> <p>DISCUSSION OF READINGS: <i>Prosody Workbook</i> Module 2: Accentuals. Ways to generate new poems, from Addonizio reading. (Presenters/Discussion Leaders Group 1.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• <a href="#">“Dulce Et Decorum Est,”</a> Wilfred Owen.</li> <li>• <a href="#">“Memories of West Street and Lepke,”</a> Robert Lowell.</li> <li>• <a href="#">“Easter, 1916,”</a> W. B. Yeats.</li> <li>• <a href="#">“Stop All the Clocks,”</a> W. H. Auden.</li> <li>• <a href="#">“On Turning Ten,”</a> Billy Collins.</li> <li>• <a href="#">“Look to the Future,”</a> Ruth Stone.</li> </ul> <p>GROUP 2: Post drafts of your syllabic poem to the class Blogger site.</p> <hr/> <p>WORKSHOP: New poems from group 2.</p> <p>READING ASSIGNED: In the <i>Prosody Workbook</i> Module 3: Dipodic Verse; A. E. Stallings, <a href="#">“Dipodic Verse,”</a> Harriet Blog (Poetry Foundation.org). Logenbach, pp. 28 – 43.</p>
<p><b>Week 5</b> Sept. 21</p>	<p>PROSODY EXERCISE DUE: Mark the loud stressed and medium stressed syllables in excerpts from the poems in the <i>Prosody Workbook</i> Module 3</p>

Sept. 23	<p>Dipodic Verse; “<a href="#">Peas Porridge Hot</a>”; Theodore Roethke “<a href="#">Dirty Dinky</a>”; Charlie Daniels, “<a href="#">The Devil Went Down to Georgia</a>.”</p> <p>DISCUSSION: <i>Prosody Workbook</i> Module 3: A. E. Stallings, “Dipodic Verse. Short lines, long lines, and enjambment, Longenbach. (Presenters/Discussion Leaders Group 2.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• “<a href="#">Sunflower Sutra</a>,” Allen Ginsberg,</li> <li>• “<a href="#">Of Being Numerous</a> pt. 9,” George Oppen.</li> <li>• “<a href="#">Nostos</a>,” Louise Gluck.</li> <li>• “<a href="#">Flight</a>,” James Tate.</li> <li>• “<a href="#">Live Rust</a>,” Michael Robbins.</li> </ul> <p>ASSIGNMENT #2: Write a poem that uses colloquial diction or common idioms in a humorous or unexpected (playful) way. Steal a strategy used in a poem you’ve read during this segment of class 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. Write the poem in an unrhymed iambic pentameter, and in uniform size stanzas. Or in accentual verse. Use both parsing and annotating line endings.</p> <p>GROUP 3 post your syllabic poem (or another new poem) to the class Blogger site.</p> <p>PRESENTATION: Poem(s) from <i>Stand Up Poetry</i>.</p> <hr/> <p>WORKSHOP: New poems from Group 3.</p> <p>READING ASSIGNMENT: In <i>Prosody Workbook</i>: Module 4: Accentuals. In Longenbach, pp. 45 – 81. In Addonizio, Chap. 5, “Opening Doors.”</p>
<p><b>Week 6</b> Sept. 28</p>	<p>PROSODY EXERCISE DUE: Mark the stressed and unstressed syllables and divide the sample lines into feet in excerpts from the following poems in the <i>Prosody Workbook</i> Module 4:</p> <p>DISCUSSION OF READINGS: <i>Prosody Workbook</i>: Module 4: Accentuals. Logenback, pp. 45 – 81, Types of line endings: parsing and annotating. (Presenters/Discussion Leaders Group 3.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• “<a href="#">Often I Am Permitted to Return to a Meadow</a>,” Robert Duncan</li> <li>• “<a href="#">Falling Asleep Over the Aeneid</a>,” Robert Lowell.</li> </ul>

<p>Sept. 30</p>	<ul style="list-style-type: none"> <li>• <a href="#">“This Be the Verse,”</a> Philip Larkin.</li> <li>• <a href="#">“Hugh Selwyn Mauberley,”</a> Ezra Pound.</li> <li>• from <a href="#">“Spring and All”</a>; <a href="#">“Pastoral,”</a> William Carlos Williams</li> <li>• <a href="#">“The Fish”</a>; <a href="#">“When I Buy Pictures,”</a> Marianne Moore.</li> <li>• <a href="#">“Nostos,”</a> Louise Gluck.</li> <li>• from <a href="#">“Confessional II,”</a> Frank Bidart.</li> <li>• <a href="#">“Experience is the Angled Road,”</a> Emily Dickinson.</li> </ul> <p>PRESENTATION: Poem(s) from <i>Stand Up Poetry</i>.</p> <p>GROUP 4: Group 4 to post idiomatic poems on the class Blogger site.</p> <hr/> <p>WORKSHOP: New poems from Group 4.</p> <p>READING ASSIGNMENT: In the <i>Prosody Workbook</i>, Module 5: Song Meters. In Addonizio, Chap. 7, “Line, Breath, and Vision.”</p> <p>GROUP 1: Post a new poem on the class Blogger site. All Groups: Post a draft to your small writing group on Canvas. (Comment on other group members’ drafts.)</p> <p><b>SET ONE DUE</b> (and Discussion Notes weeks 1 - 6).</p>
<p>Week 7 Oct. 5</p>	<p>PROSODY EXERCISE DUE: Mark the stressed and unstressed syllables and divide the lines into feet in excerpts from the following poems/lyric verses in the <i>Prosody Workbook</i> Module 5. Cole Porter, “Just One of Those Things”; Michael McClure / Janis Joplin, “Mercedes Benz.”</p> <p>DISCUSSION OF READING: <i>Prosody Workbook</i>: Module 5. Line, line-endings, and breath; from Addonizio’s Chap. 7. (Presenters/Discussion Leaders Group 4.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• <a href="#">“Just One of Those Things.”</a> Cole Porter.</li> <li>• <a href="#">“Ballad of a Thin Man.”</a> Bob Dylan,</li> <li>• from <a href="#">Metropolis, pt. 16.</a> Rob Fitterman,</li> <li>• <a href="#">“My Heart Leaps Up”</a>; <a href="#">“A Slumber Did My Spirit Seal,”</a> William Wordsworth.</li> <li>• <a href="#">“God’s Grandeur.”</a> Gerard Manly Hopkins.</li> <li>• <a href="#">“Stripping and Putting On.”</a> May Swenson.</li> <li>• <a href="#">“Spoke Joe to Jack.”</a> e. e. Cummings.</li> <li>• <a href="#">“The Literary Life,”</a> Billy Collins.</li> </ul>

<p>Oct. 7</p>	<ul style="list-style-type: none"> <li>• “<a href="#">Edge</a>,” Sylvia Plath.</li> <li>• “<a href="#">The Promise</a>.” Sharon Olds.</li> <li>• “<a href="#">Nothing to Declare</a>,” C. D. Wright.</li> </ul> <p>PRESENTATION: Poem(s) from <i>Stand Up Poetry</i>.</p> <p>GROUP 1: Group 1 to post new poems on the class Blogger site.</p> <hr/> <p>WORKSHOP: New poems from Group 1.</p> <p>ASSIGNMENT #3: Write a humorous or surprising poem about an animal or inanimate object. Use word play, puns, even jokes. Your poem might even have a punch line.</p> <p>READING ASSIGNMENT: In the <i>Prosody Workbook</i>, Module 6: Types of Free Verse. Longenbach, pp. 83 – 100. In Addonizio, Chap. 19, “Ha! Working with Humor.”</p>
<p><b>Week 8</b> Oct. 12</p>	<p>PROSODY EXERCISE: Mark the stressed and unstressed syllables in excerpts from the following poems/lyric verses in the <i>Prosody Workbook</i> Module 6. Allen Ginsberg, “Kaddish”; Robert Creeley, “The Whip.” Describe what seems the dominant rhythm. Describe what seems the dominant syntax.</p> <p>DISCUSSION OF READING: <i>Prosody Workbook</i> Module 6. Longenbach, pp. 83 – 100. (Presenters/Discussion Leaders Group 1.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• “<a href="#">Kaddish</a>” pt. 4. Allen Ginsberg.</li> <li>• “<a href="#">The Whip</a>.” Robert Creeley.</li> <li>• “<a href="#">Sirens</a>.” <a href="#">Reading from Sirens on Soundcloud</a>. James Joyce, from Ulysses.</li> <li>• “<a href="#">Lying in a Hammock at William Duffy’s Farm, Pine Island, Minnesota</a>,” James Wright.</li> <li>• “<a href="#">Retro</a>.” John Ashbery.</li> <li>• “<a href="#">Kora in Hell</a>” pt. 1. William Carlos Williams.</li> <li>• “Wishes for Sons.” Lucille Clifton,</li> <li>• “<a href="#">Chicken</a>.” Kim Addonizio.</li> <li>• “<a href="#">Melville</a>,” Alan Soldofsky.</li> <li>• “<a href="#">No Time</a>”; “<a href="#">The Lanyard</a>,” Billy Collins.</li> <li>• “<a href="#">The Lanyard</a>.” Billy Collins on PBS.</li> <li>• “<a href="#">Talking to a Bearded Dragon</a>”; “<a href="#">The Puppet</a>,” David Perez.</li> </ul> <p>PRESENTATION: Poem(s) from <i>Stand Up Poetry</i>.</p>

<p>Oct. 14</p>	<p>GROUP 2: Group 2 to post humorous poems about an animal or inanimate object (Assignment #3) on the class Blogger site.</p> <p>EXTRA CREDIT: Chose three sentences from “Kora in Hell” and arrange them in lines.</p> <hr/> <p>WORKSHOP: New poems Group 2.</p> <p>READING ASSIGNMENT: In the <i>Prosody Workbook</i>, Module 7: Long Line Free Verse. Logenbach, 100 – 120. (Presenters/Discussion Leaders Group 3.)</p>
<p><b>Week 9</b> Oct. 19</p> <p>Oct. 21</p>	<p>PROSODY EXERCISE: Mark the stressed and unstressed syllables in excerpts from the following poems in the <i>Prosody Workbook</i> Module 7. What does the word “Oracular” when applied to poetry mean?</p> <p>DISCUSSION OF READING : <i>Prosody Workbook</i> Module 7: Long lined free verse: Dithyrambic or oracular. (Presenters/Discussion Leaders Group 2.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• <a href="#">“Out of the Cradle Endlessly Rocking,”</a> Walt Whitman.</li> <li>• <a href="#">“Your Shadow.”</a> Mark Strand.</li> <li>• Allen Ginsberg, <a href="#">“Howl” pt. 1.</a></li> <li>• <a href="#">“from Jubilate Agno,”</a> Christopher Smart.</li> <li>• <a href="#">“Winter Scene,”</a> A. R. Ammons.</li> <li>• <a href="#">“Tar,”</a> C. K. Williams.</li> <li>• <a href="#">“Upon a House Shaken by Land Agitation”</a>; <a href="#">“The Fascination with What’s Difficult,”</a> William Butler Yeats.</li> <li>• <a href="#">“Various Positions,”</a> C. D. Wright.</li> <li>• <a href="#">“If It All Went Up in Smoke,”</a> George Oppen.</li> </ul> <p>PRESENTATION: Poem(s) from <i>Stand Up Poetry</i>.</p> <p>GROUP 3: Group 3 to post new poems on the class Blogger site.</p> <hr/> <p>WORKSHOP: New poems from Group 3.</p> <p>READING ASSIGNMENT: In the <i>Prosody Workbook</i>, Module 8: Loosened Iambic and Prose Broken Into Lines. In Addonizio, Chap. 23, “White Heat, Necessary Coldness.”</p>



<p>Nov. 4</p>	<ul style="list-style-type: none"> <li>• <a href="#">“To Elsie.”</a> William Carlos Williams.</li> <li>• <a href="#">“Home to Roost,”</a> Kay Ryan.</li> <li>• <a href="#">“Miracle Blanket,”</a> Erika Meitner.</li> <li>• <a href="#">“Jack’s Blues,”</a> Robert Creeley.</li> <li>• <a href="#">“How the Pope is Chosen”</a>; <a href="#">“First Lesson,”</a> James Tate.</li> <li>• <a href="#">“Evening Hieroglyph,”</a> Li-Young Lee.</li> <li>• <a href="#">“In The Waiting Room”</a>; <a href="#">“Filling Station,”</a> Elizabeth Bishop.</li> <li>• <a href="#">“Tyger, Tyger,”</a> William Blake.</li> <li>• <a href="#">“Two Clerics Hacked to Death in Holy City,”</a> “Susan Browne.</li> </ul> <p>PRESENTATION: Poem(s) from <i>Stand Up Poetry</i>.</p> <p>GROUP 1: Group 1 to post new poems on the class Blogger site.</p> <hr/> <p>WORKSHOP: New or revised poems from Group 1.</p> <p>READING ASSIGNMENT: In Addonizio, Chap. 22, “Metaphor 1: The Simmer”; Chap. 23, “Metaphor 2: Parts &amp; the Whole.”</p>
<p><b>Week 12</b> Nov. 9</p>	<p>DISCUSSION OF READING: Deploying forms of metaphor. Metaphor, humor, and surprise—from Addonizio readings. (Presenters/Discussion Leaders Group 4.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• <a href="#">“Tell the Truth But Tell it Slant,”</a> Emily Dickinson.</li> <li>• <a href="#">“Her Kind,”</a> Anne Sexton.</li> <li>• <a href="#">“Here in Berkeley”</a>; <a href="#">“Jet,”</a> Tony Hoagland.</li> <li>• <a href="#">“I Feel Horrible,”</a> Richard Brautigan.</li> <li>• <a href="#">“Dear Reader”</a>; <a href="#">“To Some of My Recent Poems,”</a> James Tate.</li> <li>• <a href="#">“Variations, Two Trees,”</a> Ellen Bryant Voigt.</li> <li>• <a href="#">“Butcher Shop,”</a> Charles Simic.</li> <li>• <a href="#">“Palm Haven,”</a> Alan Soldofsky.</li> <li>• <a href="#">“The Puppet,”</a> David Perez.</li> </ul> <p>PRESENTATION: Poem(s) from <i>Stand Up Poetry</i>.</p> <p>GROUP 2: Group 2 to post new and/or revised poems on the class Blogger site.</p> <p>WORKSHOP: New or revised poems from Group 2. Will continue online.</p> <p>READING ASSIGNED: In Addonizio, Chap. 28 “Music and Meter”; Chap. 29, “Write a Sonnet.”</p>





FINAL MEETING Tuesday Dec. 15 9:45 AM – Noon:	<b>SET THREE DUE</b> (with Discussion Notes Weeks 13 - 16).  FINAL CLASS PERFORMANCE/CELEBRATION: (attendance required)  GUEST POET: (Live in-class or via Skype.) Guest TBA.  OPEN WORKSHOP: Poems postponed or missed.
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