

San José State University
Department of English and Comparative Literature
ENGLISH 131: Writing Poetry, sec. 1
Spring 2019

Instructor:	Prof. Alan Soldofsky
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Email:	alan.soldofsky@sjsu.edu
Office Hours:	M, T, W 2:30 – 4:00 PM, Th PM by appointment
Class Days/Time:	M W 12:00 – 1:15 PM
Classroom:	Sweeney Hall 411
Prerequisites:	ENGL 71: Introduction to Creative Writing (or equivalent); or instructor's consent.
Credits:	4 Units

Course Description

ENGL 131 is an intermediate/advanced-level poetry writing workshop. Students will write poems and then “workshop” them with peers in the classroom and outside the classroom on Canvas (SJSU’s learning management system). This class includes exercises and assignments in creative reading as well as creative writing. Students will also each week read and practice analyzing a diverse selection of published poems—mostly in written in open and some in closed forms. We will explore the craft of the poetic line, and work toward gaining greater mastery of the craft of writing poetry in contemporary modes and styles as well as in traditional forms. (May be repeated for credit.)

Thematic Focus: “The Art of Attention: Language and Image”

The workshop’s emphasis will be on poetry as “The Art of Attention: The Power of Ordinary Language and Image.” We will write poems (and closely read published poems) written using colloquial language, and which include closely observed details of the here and now that turn the world into words. In this workshop, you will read and practice writing poems of “layered perception.” By layered perception, we will be writing poems that sometimes concern poems’ of interior perception, the “world of the images”; and that sometimes concern exterior perception, looking outward—“the image of the world.”

We will also explore the craft of the poetic line, and work toward gaining greater mastery of the craft of writing poetry in contemporary modes and styles as well as in the opportunity to write in contemporary versions of closed forms

Methods and Procedures

- Students will write and revise original poems, which class members will critique during the weekly in-class workshops and in small groups on Canvas.
- The workshop's principal text will be class members' original poems posted on our workshop's Canvas discussion pages.
- Class will be divided into several student writing-groups whose members will post early drafts of poems to Canvas for other members to discuss (on the Student Groups setting in Canvas).
- Student Writing-Group members' poems (one group per week) will be discussed in the weekly in-class workshop.
- Poetic craft in open form and modern closed forms will be taught through assigned readings from the required textbooks and from links to poems and commentary on the Internet.
- Students will practice the close reading and discussion of published poems (assigned from textbooks and from the Internet) to develop their close reading skills, skills that will be used when discussing class members' poems in the workshop.
- Students will give a presentation of a close reading of a published poem
- 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 to be read and discussed in class will be listed in a PLAYLIST, and will be available on our Canvas course site and will be projected onto the Smartboard in our classroom.

Textbooks

Required:

Kim Addonizio, [*Ordinary Genius: A Guide for the Poet Within*](#).

Tony Hoagland, [*Twenty Poems That Could Save America*](#).

David Koehn and Alan Soldofsky, [*Compendium Workbook*](#)

Donald Revell, [*The Art of Attention: The Poet's Eye*](#).

Alan Soldofsky, [*In the Buddha Factory*](#)

Alicia Sotelo, [*Virgin*](#)

Arthur Sze, [*Compass Rose*](#)

Recommended:

Koch, Kenneth, [*Rose, Where Did You Get That Red*](#).

Donald Justice, David Koehn and Alan Soldofsky, editors, [*Compendium: A Collection of Thoughts About Prosody*](#).

Peter Schakel and Jack Ridl, editors, [*250 Poems: A Portable Anthology*](#), 3rd edition.

Course Websites:

Course Homepage on CANVAS	Update to date course information, syllabus, class activities, worksheets, reading/writing assigned, instructor and student blogs, presentation notes and slides, etc. https://sjsu.instructure.com/courses/1310723
Academy of American Poets URL	Large resource with thousands of poems, essays, biographies, weekly features, and poems for special occasions. www.poets.org
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. http://www.poets.org/poetsorg/poem-day
Poetry Foundation URL	Large archive of poems, poets, poetry news, articles, and book reviews. Browse for poems by poet or title. Archives of Poetry Magazine. www.poetryfoundation.org
Quietlightning URL	A literary series that moves around to a different venue every month, appearing in bars, art galleries, a music hall and a bookstore http://quietlightning.org/readers/
Poetry Flash URL	A literary review and events calendar for the Bay Area, West, and beyond. www.Poetryflash.org .
Poetry Center San Jose URL	Information on the literary arts in San Jose. http://www.pcsj.org .
Poetry Daily URL	An online web anthology and bookstore. A new poem every day, along with poetry news, archives, and more. www.poems.com

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. Post early poetry drafts on the student Writing Group Discussion tool on Canvas. (You will only read draft poems from members of your writing group members.) The ENGL 131: Writing Poetry home page is found at:

WORKSHOPPING POEMS ON CANVAS:

You will post new poems to your poetry writing group discussion on Canvas, which the instructor will read and select for the class workshop. Post drafts of poems to your writing group on a regular basis. One writing group per week will take its turn to have poems discussed in-class during the scheduled weekly poetry workshop. (See course calendar for dates). You should bring your laptop to class, and you may also bring hard copy of poems to class in preparation for having them workshopped.

Workshops we will be held on Wednesdays. You are required to comment on at least 10 poems we discuss in-class during the semester on Canvas. A good comment will describe in succinct detail what you found to be the poem's strengths and offer constructive criticism about what you found to be the poem's weaknesses. To be discussed in a Wednesday class workshop, a poem(s) must be posted on Canvas by midnight, the previous Friday. You will receive extra credit for each comment you post beyond the 10 required.

Student Writing Groups

The class will be divided into four small writing groups at the start of the semester. Each writing group will have its own group discussion site on Canvas. For instructions on how to view your Student Writing Group on Canvas [click here](#). Each writing group will use the Canvas Discussion tool for posting and commenting on new (or revised) poems by group members. You should post at least 8 – 10 new poems (depending on the length) to the your group discussion during the semester.

New Poems: Writing Group Discussion Requirements:

You are to read all the poems posted each week in your writing Group. And comment on an average of one poem per week posted by Group members. (You may comment on more but this is the minimum required.) Also, you are to reply to at least one comment per week about poems posted Group members. By the end of the semester, you should have commented on a minimum of 12 poems; and replied to a minimum of 12 comments.

Course Writing Requirements

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

- Revise at least 4 poems in response to their comments you received from the in-class workshop or critiqued by the instructor.
- Have at least 3 of your poems workshopped in Wednesday class workshop meetings (see your group's workshop schedule).
- Complete at least one poem in a fixed metrical pattern or closed form (rhymed or unrhymed).
- Post comments on 10 poems (or themes) assigned for the weekly readings on poetic craft. Closely read and comment on at least one poem from the assigned reading on the Canvas discussion blog for the week. Each comment should be approximately 250 words, and include brief citations from the poem(s) assigned that illustrate what you liked about that poem.
- Attend two (minimum) poetry readings on campus or in the community. Write an impressionistic review of the reading, quoting from the poems you heard the poet read. If the poet is published, include a bibliography of their published books. I will post an updated readings calendar on Canvas. For readings in the Bay Area (Santa Cruz to Sonoma County, including San Francisco, Oakland, and Berkeley, consult Poetryflash.org.
- **For the 4th unit of credit:** Write an emulation/imitation lesson teaching one or two of the published poems (we discussed in class) to 5th or 6th grade students in a [CommUniversity](#) San Jose-SJSU neighborhood school. Use the guidelines for this assignment to teach a poem to 5th or 6th grade student we discuss in class. The emulation/imitation should call students' attention to how the poem uses one or more of the following elements: language (diction); colloquial language or slang; imagery; line length; stanza form; voice; tone; subject and theme. The poetry assignment teaching adult poetry to kids is based on methods developed by the poet Kenneth Koch in his book *Rose, Where Did You Get That Red*. [Click here](#) to read a sample lesson.

In-Class Presentation

You will give one individual in-class presentation, applying the principles of “the five powers of poetry” to an appreciation and close reading of a poem(s) selected from the weekly Canvas PLAYLIST. Select a poem from the Playlist you like or would like to teach to younger students. For the presentation, you will analyze the poem in terms of Image, Diction, Voice, Structure, and Rhetoric. You will also:

- Describe which element you find is dominant.
- If relevant include brief bibliographic information about the poet whose poem you are presenting.
- Present an your own emulation or imitation of the poem, suggesting how you would teach this poem to younger students.

- Post your notes, slides, and other presentation materials to the designated Presentation discussion link on Canvas.

Groups will take turns having their members give their presentations weekly on Mondays—2 presentations per class meeting (on average). Two members can present on different poems by the same poet if they choose. (Group members should decide in advance who will give the presentation. All may collaborate.) The groups will rotate until all students have given their individual presentation.

English Department Student 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.

Learning Outcomes (SLO’s)

Successful completion of this course contributes to students fulfilling the following English Department Student Learning Outcomes (SLO’s):

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. 2. Identify various modes, tones, forms, and styles commonly found in modern and contemporary poems, as well as poems from the earlier Anglo-American tradition.	1. Based upon close reading and analysis, comment on student poems posted on the workshops’s Blogger and Google sites, offering critical comments, praise, interpretation, and revision suggestions. 2. Write comments each week on published poems assigned for class, analyzing craft elements and/or style or techniques they display, that were discussed in the assigned reading. 3. Attend two poetry readings, then research and write an imitation poem and brief essay (250 – 500 words) describing an element(s) you imitated

		from each poet's work you heard read.
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"> 1. Recognize the craft elements, formal techniques, and styles commonly associated with significant works by prominent modern and contemporary poets. 2. Become familiar with the works of prominent modern and contemporary poets. 3. Become knowledgeable about particular schools, modes, and styles of modern and contemporary poets. 	<ol style="list-style-type: none"> 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. 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.
SLO 3: Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.	<ol style="list-style-type: none"> 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"> 1. Write poems to be posted online for critical discussion and analysis by class members. 2. Present poems in the weekly workshops for class members' critical discussion analysis, and revision suggestions. 3. Revise poems after they have been discussed by class members and the instructor online (on the workshop's Blogger and Google sites), and in-class workshops.

Classroom Protocol:

Etiquette for Student Writing Groups and Class Workshop Discussions

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.

- When you comment on peers' work, mention what you find to be the strengths as well as offer constructive criticism of the work.

- When your poem(s) are being discussed in the class workshop, listen politely or ask permission to ask a question to clarify what a class member is saying. Please do not interrupt to defend your poem. You will have the opportunity to clarify or explain your intentions in the poem following the critical discussion. Remember, if your poem is published online or printed in a journal, you will not be present to explain the poem.
- As the poet being discussed, you will want your peers' comments to be helpful for making revisions to your poems. Please keep this in mind when you offer your "take" on others' poems in the classroom Workshop or post comments on Canvas.
- If such purposely offensive or hurtful work or comments are found, the instructor will first discuss it with you, then remove the poem or comment from the Canvas Workshop Discussion. If you persist in posting knowingly and purposely offensive material that is intended to disrupt the Workshop, you will receive 0 credit for work. Poets often address sensitive issues or challenge readers' sensibilities and mores in their poems. If you have written something that you think might possibly offend someone else in the class, check with the instructor before you post it. If you post potentially offensive or hurtful material, you are encouraged to include a "trigger warning." And check with the instructor before you post the work.
- Before the class, every writing group member is expected to read all group members' poems posted on their Canvas Group site, whether you comment on them or not. (Remember, you need to comment on at least 10 poems by your writing group members.)
- For Workshop Discussions, students are required to read all the poems posted on the class Worksheet (on Canvas) each week. Remember, you need to post comments on at least ten of poems posted to the workshop during the semester.)
- 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.
- 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.
- SJSU respects students' diversity and privacy. A poetry workshop should be a safe space. What happens in the workshop is not to be discussed publically without other participants' explicit permission. Do not submit work or make (or write) comments that will intentionally cause offense or hurt to another student (or instructor). Remember, the criticism in a workshop is not personal. It is about the work, not the author. Also, do not make disagreements with others in the class a personal matter. Do not use email or social media to

bully or harass any member of the workshop outside of class. Such behavior will be dealt with promptly by the instructor. If it is deemed disruptive to the workshop, the student may be banned from class or possibly charged with violating the SJSU Student Conduct Code.

Due Dates for Submitting Poetry Portfolio to the Instructor

March 20 -- Set 1 containing four completed drafts of new poems.

May 13 -- Final portfolio containing four new poems plus revisions of poems from Set 1.

Submitting Poems for the Workshop

Bring backup hard copies of the poem(s) to class—in case the technology fails us or someone forgets to bring a laptop or digital device to class. You should always bring your laptop and/or flash drive with files of the poem(s) to class.

Workshop Procedure

Each writing group will have three turns for its members' work to be discussed in the class workshop, beginning with Group 1. (The Canvas writing group discussion is where students can have their poems read by group members, who should make comments on each other's new poems each week. The instructor will also comment and make suggestions on posted poems.)

The instructor will select poems from the class workshop discussion from each group. Post drafts of new poems you want immediate comments on as new Discussions in your Small Group site. Post drafts of poems to be workshopped with the whole class in the Canvas Workshop Discussion the week prior to your Group's turn workshopped.

You can also send a poem(s) for the instructor's comments prior to the date the poem is to be discussed in the in-class Workshop.

Listen quietly to the comments offered in the in-class 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 poems in general. Do not make negative comments because you have a different taste in poetry than the poet being discussed. Do your best to be open-minded, and read everyone's poems in the workshop on their own aesthetic terms.

On Canvas you are required to comment on at least eight poems during the semester in the class Workshop Discussion. You are also required to reply to at least eight comments posted on Workshop Discussions during the semester. You will receive extra credit for commenting on more poems than the required eight.

Poetry Portfolio and Other Letter Graded Assignments

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: MARCH 20

Four poems for Set 1

Including:

- ASSIGNMENT #1: A syllabic poem (uniform or variable syllable count). Pay close attention to nuances in the diction. And use more than one level of diction if you can. Your syllabic poem may be based on the *Compendium Workbook* Module Two Writing Assignment.
- 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: FINAL PORTFOLIO SUBMISSION DEADLINE: May 13

Four new poems for Set 2: Revisions of Set 1

Including:

- ASSIGNMENT #3 Write a long-line free or mixed long- and short-line free-verse poem that repeats words or phrases. Include word play such as puns and words whose meanings change as they are repeated multiple times in the poem.
- ASSIGNMENT #4: Write a [sonnet](#)—in free verse or in a traditional meter. Rhymed or unrhymed.
- Set 2 poems should include one poem that is at least 30 lines long (can be in sections).

In-Class Presentation

Each student will give an in-class oral presentation on a poem(s) from the assigned reading or Playlist that they would teach to 5th or 6th graders. For the presentation, give a close reading of the original poem(s). Analyze the poem(s) in terms of the five powers of poetry. Then present your own emulation or imitation of the poem, analyzing how your approach to writing it. (About 10 minutes per presentation.)

Graduate Students / Extra Credit

Give an in-class presentation (about 10 minutes). Give a close reading of one of the poems you selected from an online Playlist or from *Rose, Where Did You Get That Red*.

Late Work Policy

Except in extraordinary circumstances, late work will be penalized as follows: work submitted over a week late will be marked down one full letter grade (e.g. B to C); beyond one week work will not be accepted, except with written excuse from a physician or counselor. Any poem or presentation not turned in directly to me must be time-stamped by Canvas or by the English Department staff. (Do not put a paper under my door, in my mailbox, etc.) NO INCOMPLETES except in true emergencies.

Credit Hour Requirements:

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.

Because this is a **4-unit** course, students can expect to spend a minimum of twelve hours per week preparing for and attending classes and completing course assignments. This course will have integrated into the syllabus the following **1-unit** enhancement:

1-Unit Credit Enhancement (for 4th Unit of this Course):

Write an emulation/imitation poetry-writing lesson to 5th or 6th grade students in a [CommUniversity](#) San Jose SJSU-neighborhood school. You will teach one (or two) of the published poems you read for this ENGL 131 class. You choose to do this activity paired with a partner or on your own.

- Teach your lesson to a group of 5th or 6th graders at a local SJSU-neighborhood school.
- CommUniversity facilitators will match you with a school and arrange for your visits.
- Plan to visit the school at least three times during the semester, supervised by the classroom teacher or a CommUniversity student facilitator.
- The lesson should show students' how the poem(s) uses one or more of the following elements: language (diction); colloquial language or slang; imagery; line length; stanza form; voice; tone; subject and theme.
- The poetry assignment teaching should be modeled on the lessons poet Kenneth Koch published in his book *Rose, Where Did You Get That Red*. [Click here](#) to read a sample lesson.
- You will upload a summary of your lesson and post the poems your students wrote on the CommUniversity Poetry Project blog, and on the Blog Discussion for this project in Canvas.
- For the Finals Week meeting, May 17, you will present your students' poems in class. We will invite the grade 5th and 6th graders who you worked with to attend and read their poems.

Grading Policy

- Final Poetry Portfolio (Set 1 revised & Set 2). 60%
- In-class close reading presentation of a poem(s). 10%
- Workshop and writing group participation on Canvas and in-class. 10%
- Discussion blog participation on assigned readings and PLAYLIST poems (10 comments/replies minimum). 10%
- Poetry reading reviews (2). 10%
- Extra credit poems/discussion blog posts. 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

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/>

ENGL 131: Spring 2019 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."

<p>Week 1: Jan. 28</p>	<p>CLASS ORIENTATION. Student Introductions—divide into groups. Introduction: The “Five Powers of Poetry”; poetry writing and workshop requirements; student presentations; 1-unit enhancement requirement.</p> <p>Using classroom digital tools: Canvas Site.</p> <p>Introduction to “poems of attention”. Introduction of Water and Fire. Introduction of 4th unit: teaching adult poems to 5th and 6th graders</p> <p>PREVIEW: PLAYLIST poems assigned:</p> <ul style="list-style-type: none"> • The Art of Attention: Excerpt. • “The Flea”, John Donne; “Souvenir d'amitié”, Denise Levertov. • “Recovery at Lake Tahoe”, “In the Buddha Factory”, Alan Soldofsky. • Ezra Pound, from “Canto LXXX”. • Three poems, Analia Sotelo. <p>ASSIGNED READING: Art of Attention, pp. 5 – 12; “Preface,” Donald Revell, pp. 27 - 28; <i>Ordinary Genius</i>, Kim Addonizio, “Chap. 3: First Thought, Worst Thought.”</p>
<p>Jan. 30</p>	<p>DISCUSSION: The five powers of poetry: 1) Image; 2) Diction; 3) Voice; 4) Structure; 5) Tone/Implication (rhetoric). Techniques of close reading.</p> <p>INSTRUCTOR DEMONSTRATION: Close reading of poems from PLAYLIST, applying the five powers of poetry.</p> <p>HOW TO GIVE CLASS PRESENTATIONS.</p> <p>ASSIGNED READING: from <i>Twenty Poems That Could Change America</i>, “The Genius of American Diction”, pp. 3 - 21; Art of Attention, Donald Revell, pp. 5 – 12; <i>Ordinary Genius</i>, “Chap. 3: First Thought, Worst Thought.”</p>

<p>Week 2: Feb. 4</p>	<p>DISCUSSION OF READING ASSIGNED: <i>Twenty Poems...</i> “The Genius of American Diction,”; <i>Art of Attention</i>, Donald Revell, pp. 5 – 12; <i>Ordinary Genius</i>, “Chap. 3: First Thought, Worst Thought.”</p> <p>PLAYLIST Poems:</p> <ul style="list-style-type: none"> • from LXXX (p. 172); from Canto LXXXIII (p. 111), Ezra Pound. • “To Poetry,” Edward Hirsch. • “Watching Dogwood Blossoms Fall in a Parking Lot of Route 46,” August Kleinzahler; • “Louie, Louie,” Robert Pinsky; • “No Swan So Fine,” Marianne Moore; • “Bantams In Pine Woods,” Wallace Stevens; • “Mirror” James Tate. • “I Do Not,” Michael Palmer. • “Do You Speak Virgin,” “My Mother as the Voice of Kahlo,” Analicia Sotelo <p>ASSIGNED READING: In <i>Art of Attention</i>, pp. 12 – 22; Compendium Workbook, “Intro to Meter,” pp. 3 - 8; Module One Writing Assignment (Extra Credit), p. 9; <i>Twenty Poems</i>, “Idiom, Our Funny Valentine,” pp. 23 – 38.</p> <p>Group 1 Presentation (pick two) PLAYLIST poems for class-presentation/discussion– Feb. 6.</p>
<p>Feb. 6</p>	<p>DISCUSSION OF READING ASSIGNED:</p> <p>GROUP 1 PRESENTATIONS: Members of Group 1 to present close reading/analysis of two poems from Feb. 6 PLAYLIST poems (below).</p> <p>PLAYLIST Poems:</p> <ul style="list-style-type: none"> • “Song 3,” Charles Olson. • from “Oxford XXIII,” W.H. Auden. • “Current”; “Of It’s Occasion,” Alan Soldofsky. • “Sometime During Eternity,” Lawrence Ferlinghetti. • “The Virgin King,” John Ashbery. • “I Knew I’d Sing,” Heather McHugh. • “Ariadne Plays the Physician”; “Death Wish,” Analicia Sotelo. <p>DISCUSSION: What makes good poetry? What is diction? Close reading of diction and rhythm in other Playlist poems. Apply the five powers to analyzing</p>

	<p>Discussion. Post comments to other (You may emulate poems on the PLAYLIST.) GROUP 2 will have poems selected for the Week 4 in-class workshop.</p>
<p>Week 4 Feb. 18</p>	<p>DISCUSSION OF READING ASSIGNED:</p> <p>GROUP 2 PRESENTATIONS: Members of Group 2 to present close reading/analysis of selected PLAYLIST poems.)</p> <p>PLAYLIST Poems:</p> <ul style="list-style-type: none"> • “What the Leaf Told Me,” Ronald Johnson. • “The Red Wheelbarrow,” William Carlos Williams. • “American Sentences,” Allen Ginsberg (edited by Paul E. Nelson). • “Poem Ending With a Line from Dante,” William Matthews. • “Hard Rock Returns to Prison from the Hospital for the Criminal Insane,” Etheridge Knight. • “On Turning Ten,” Billy Collins. • “Gin,” Philip Levine. VIDEO: “Gin.” • “after glow,” Van A. Jordan. <p>TEACHING IDEAS: How to teach “On Turning Ten”; also dictionary definition poems like “after glow.”</p>
<p>Feb. 20</p>	<p>WORKSHOP: GROUP 2 Poems (selected from Group 2 poems posted on Canvas Group discussion page).</p> <p>READING ASSIGNED: In Compendium Workbook Module Four: Accentual-Syllabic,” pp. 24 – 27 (do counting exercises). In <i>Ordinary Genius</i>, Chap 28, “Meter and Music,” pp. 237 – 248.</p> <p>WRITING GROUPS: Post new poems on next week’s class Canvas Group Discussion. Post comments to other (You may emulate poems on the PLAYLIST.) GROUP 3 will have poems selected for the Week 5 in-class workshop.</p>
<p>Week 5 Feb. 25</p>	<p>REVIEW: Counting exercises from Module Four.</p> <p>DISCUSSION OF READING ASSIGNED:</p> <p>GROUP 3 PRESENTATION: Members of Group 3 to present close reading/analysis of selected PLAYLIST poems.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • “Song of Myself,” sec. 8, Walt Whitman.

<p>Feb. 25</p>	<ul style="list-style-type: none"> • “Stopping By Woods on a Snowy Evening,” Robert Frost. • “Falling Asleep Over the <i>Aeneid</i>,” Robert Lowell. • “Nights of 1964—1966: The Old Reliable,” Marilyn Hacker. • “This Be the Verse,” Philip Larkin. • “Batter my heart, three-person’d God,” John Donne. • “My Father’s Waltz,” Theodore Roethke. <p>DISCUSSION: Working with rhythm and meter in open form verse.</p> <hr/> <p>WORKSHOP: GROUP 3 Poems (selected from Group 3 poems posted on Canvas Group discussion page).</p> <p>READING ASSIGNMENT: In <i>Twenty Poems</i>, “Litany, Game, Representation,” pp. 39 – 53; <i>Ordinary Genius</i>, Chap. 5, “Opening Doors,” pp. 47 – 54.</p> <p>WRITING GROUPS: Post new poems on next week’s class Canvas Group Discussion. Post comments to other group members. (You may emulate poems on the PLAYLIST.) GROUP 4 will have poems selected for the Week 6 in-class workshop.</p>
<p>Week 6 March 4</p>	<p>DISCUSSION OF READINGS:</p> <p>PROSODY EXERCISE REVIEW: Review the counting exercises from the <i>Compendium Workbook</i>.</p> <p>GROUP 4 PRESENTATION: Members of Group 4 to present close reading/analysis of selected PLAYLIST poems.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • from “Jubilate Agno,” Christopher Smart. • “Wildflower,” Stanley Plumly. • “Guidance Counseling,” Dean Young. • “My Mother’s Nipples,” Robert Hass. • “Or,” Thomas Sayers Ellis. • “Andrea del Sarto,” Robert Browning. • “Sonnet 71,” William Shakespeare. • “Often I Am Permitted to Return to a Meadow,” Robert Duncan <p>ASSIGNMENT #2: Write a poem that uses colloquial diction or common conversational slang or 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.</p> <hr/>

<p>March 6</p>	<p>WORKSHOP: GROUP 4 Poems (selected from Group 4 poems posted on Canvas Group discussion page).</p> <p>READING ASSIGNMENT: In <i>Art of Attention</i>, pp. 35 – 45; in <i>Twenty Poems</i>, “I Do This, I Do That; The Strange Legacy of New York School Poetics” pp. 137 – 147.</p> <p>WRITING GROUPS: Post new poems on next week’s class Canvas Group Discussion. Post comments to other group members. (You may emulate poems on the PLAYLIST.) GROUP 1 will have poems selected for the Week 7 in-class workshop.</p>
<p>Week 7 March 11</p>	<p>DISCUSSION OF READING:</p> <p>GROUP 1 PRESENTATION: Members of Group 1 to present close reading/analysis of selected PLAYLIST poems.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • “trees green the quiet sun,” Larry Eigner. • “Final Soliloquy of the Interior Paramour,” Wallace Stevens. • “An Infant-Ey,” Thomas Traherne. • “Andrea del Sarto,” Robert Browning. • “First Love,” Denise Levertov. • “3 Pages”; “Things to Do in New York City”; “People Who Died,” Ted Berrigan. • “Things to Do Around Seattle,” Gary Snyder. • “Sleeping on the Wing,” Frank O’Hara. • “Schwinn,” Matthew Zapruder. <p>TEACHING IDEAS: Teaching “things to do” poems to young students.</p>
<p>March 13</p>	<p>WORKSHOP: GROUP 1 Poems (selected from Group 1 poems posted on Canvas Group discussion page).</p> <p>READING ASSIGNMENT: In <i>Art of Attention</i>, pp. 46 - 53; in <i>Ordinary Genius</i>, Chap. 7, “Line, Breath, and Vision,” pp. 61 – 76.</p> <p>WRITING GROUPS: Post new poems on next week’s class Canvas Group Discussion. Post comments to other group members. (You may emulate poems on the PLAYLIST.) GROUP 2 will have poems selected for the Week 8 in-class workshop.</p>
<p>Week 8</p>	

<p>March 27</p>	<ul style="list-style-type: none"> • “In The Waiting Room”; “Filling Station,” Elizabeth Bishop. • “Surprised by Joy,” William Wordsworth. • “Tyger, Tyger,” William Blake. • “How It Is,” Maxine Kumin. • “Two Clerics Hacked to Death in Holy City,” “Susan Browne • “The Widow’s Lament in Springtime,” William Carlos Williams. <p>TEACHING IDEAS: Finding happiness inside sadness; sadness inside happiness. Making a poem as question. Making a broadside (with art work).</p> <hr/> <p>WORKSHOP: GROUP 3 Poems (selected from Group 3 poems posted on Canvas Group discussion page).</p> <p>READING ASSIGNMENT: In <i>Twenty Poems</i>, “Vertigo, Recognition, Passionate Wordliness,” pp. 95 – 115; in “Art of Attention,” pp. 84 – 96; in <i>Ordinary Genius</i>, “Three Observations”, “The Pain Body,” and “Ha, Working with Humor,” pp. 145 – 163.</p> <p>WRITING GROUPS: Post new poems on next week’s class Canvas Group Discussion. Post comments to other group members. (You may emulate poems on the PLAYLIST.) GROUP 4 will have poems selected for the Week 10 in-class workshop.</p>
<p>April 1 - 5</p>	<p>SPRING RECESS: NO CLASSES</p>
<p>Week 10 April 8</p>	<p>DISCUSSION OF READING:</p> <p>GROUP 4 PRESENTATION: Members of Group 4 to present close reading/analysis of selected PLAYLIST poems.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • “The Building of the Skyscraper,” George Oppen. • “The Aircraft Rotates,” and “A Wall Is Torn Down,” Ben Lerner. • “River-Merchant’s Wife,” Li Po (tr. Ezra Pound) • “Exile’s Letter,” Li Po (tr. Ezra Pound). • “Chrysalis,” and “Sight Lines,” Arthur Sze. • “The Rules,” and “Desperate Talk,” • “Elimination Dance,” Michael Ondaatje • “wishes for sons,” Lucille Clifton. • “Poem to Some of My Recent Poems,” James Tate.

<p>April 10</p>	<ul style="list-style-type: none"> • “Chicken,” Kim Addonizo. <p>DISCUSSION: Poems about water, rivers, oceans, etc.</p> <p>TEACHING IDEAS: Write a poem about a building. Write a poem in another language, then translate it into English. Write a poem in which you make up a game with silly rules. Write joke or riddle using a common, familiar phrase not knowing where the poem will go.</p> <hr/> <p>WORKSHOP: GROUP 4 Poems (selected from Group 4 poems posted on Canvas Group discussion page).</p> <p>READING ASSIGNMENT: In <i>Twenty Poems</i>, “Unarrestable: Poetic Development of Sharon Olds,” pp. 149 - 159; in <i>Ordinary Genius</i>, “Identity I, Boys, Girls, and Bodies,” pp. 99 – 108; Compendium Workbook, Module Eight: The Dithyrambic or Oracular, pp. 53 – 56 (do exercises for extra credit).</p> <p>WRITING GROUPS: Post new poems on next week’s class Canvas Group Discussion. Post comments to other group members. (You may emulate poems on the PLAYLIST.) GROUP 1 will have poems selected for the Week 11 in-class workshop.</p>
<p>Week 11 April 15</p> <p>April 17</p>	<p>DISCUSSION OF READING:</p> <p>GROUP 1 PRESENTATION: Members of Group 1 to present close reading/analysis of selected PLAYLIST poems.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • “The Chance,” “Spring Snow,” Arthur Sze. • “The Elder Sister”; “Saturn”; “Fly on the Wall in the Puritan Home”; “Pansy Coda”; “Self-Portrait Rear View,” Sharon Olds. • “Crossing Brooklyn Ferry,” Walt Whitman. • “Bavarian Gentians,” D. H. Lawrence. • “Howl” pt. 1, Allen Ginsberg. • “Tar,” C. K. Williams. • “Desire,” Stephen Dobyns. • “What Do Women Want?,” Kim Addonizio. <p>TEACHING IDEAS: Write a poem about something personally embarrassing. Write a poem about someone in your family.</p> <hr/> <p>WORKSHOP: GROUP 1 Poems (selected from Group 1 poems posted on</p>

	<p>Canvas Group discussion page).</p> <p>READING ASSIGNED: In <i>Twenty Poems</i>, “Facts and Feelings,” pp. 73 – 94; “in <i>Ordinary Genius</i>, “Me, Myself, and I,” pp. 127 – 134, “Identity 2: Race, Class and Privilege, p. 164 – 169.</p> <p>WRITING GROUPS: Post new poems on next week’s class Canvas Group Discussion. Post comments to other group members. (You may emulate poems on the PLAYLIST.) GROUP 2 will have poems selected for the Week 12 in-class workshop.</p>
<p>Week 12 April 22</p>	<p>PROSODY EXERCISE REVIEW: Mark most heavily stressed syllables in long-line free verse poems.</p> <p>DISCUSSION OF READING:</p> <p>GROUP 2 PRESENTATION: Members of Group 2 to present close reading/analysis of selected PLAYLIST poems.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • “Everyone Keeps Me From My Destiny,” Dorothy Lasky. • “Florida Ghazals,” Spencer Reece. • “Strange Hour (Outcast Hour),” Anne Carson. • “August Notebook,” Robert Hass. • “Oklahoma,” Tomas Tranströmer. • “Blues for Dante Alighieri,” Kim Addonizio. • “Mille et un Sentiments (premiers cents),” Denise Dumanel. • “The Good Shepherd,” Ai. • “Animals Are Passing Out of Our Lives,” Philip Levine. • VIDEO: Paul Beatty reads, “Old Yellar dreams of days when they wasn't just whistlin' dixie' ” <p>TEACHING IDEAS: Write a free verse ghazal about San Jose, California. Write a ghazal about the place you lived before you moved to San Jose, California. Write a “list poem” each line “I feel...” Write a list poem that ends with the same word or phrase that is usually considered to be an insult.</p>
<p>April 24</p>	<p>WORKSHOP: GROUP 2 Poems (selected from Group 2 poems posted on Canvas Group discussion page).</p> <p>READING ASSIGNED: In <i>Ordinary Genius</i>, “Metaphor 1: The Shimmer”; “White Heat, Necessary Coldness”; “A Bag of Tricks,” pp. 179 – 203; “Metaphor 2: Parts & the Whole,” pp. 217 – 225. In Compendium Workbook, Module Ten, “Short Line Free Verse,” pp. 66 – 73.</p>

	<p>ASSIGNMENT #3 Write a long-line free or mixed long- and short-line free-verse poem that repeats words or phrases. Include word play such as puns and words whose meanings change as they are repeated multiple times in the poem. Post to your writing group discussion for Week 13 on Canvas.</p> <p>WRITING GROUPS: Post new poems on next week’s class Canvas Group Discussion. Post comments to other group members. (You may emulate poems on the PLAYLIST.) GROUP 3 will have poems selected for the Week 13 in-class workshop.</p>
<p>Week 13 April 29</p>	<p>PROSODY EXERCISE: Mark stressed and unstressed syllables and divide the lines into feet for two of the poem excerpts in the <i>Compendium Workbook</i> Module Ten.</p> <p>DISCUSSION OF READING:</p> <p>GROUP 3 PRESENTATION: Members of Group 3 to present close reading/analysis of selected PLAYLIST poems.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • “A Just Man,” Attila Jozsef (tr. John Batki). • “Ithaca,” C.P. Cavafy. • “In a Station of the Metro,” Ezra Pound. • “Here in Berkeley”; “Jet,” Tony Hoagland. • “Speck,” Dean Young. • “I Feel Horrible,” Richard Brautigan. • “Bag of Mice,” Nick Flynn. • “The Death of the Ball Turret Gunner,” Randall Jarrell. • “The Good Kiss,” George Bilgere. • “Grief,” Elizabeth Barrett Browning. • “Her Kind,” Anne Sexton. • “My Life had stood—a Loaded Gun”; “Tell the Truth but tell it slant—,” Emily Dickinson. • “Variations, Two Trees,” Ellen Bryant Voigt. • “Butcher Shop,” Charles Simic. <p>TEACHING IDEAS: Take a poem you like, such as Elizabeth Barrett Browning’s “Grief,” and rewrite it backwards, starting with the last line, to make a new emulation poem.</p> <p>READING ASSIGNED: In <i>Compendium, Ordinary Genius</i>, Chap. 16,</p>

	any extra credit poems.
FINAL CLASS MEETING: May 17 9:45 – 12:00	<p>FOURTH UNIT ENHANCEMENT: Present results of fourth-unit enhancement projects. Teaching poetry writing to local 5th and 6th grade students. Readings by guest elementary school students and teachers.</p> <p>COLLABORATION FINALE: With small group members (plus any of their 5th and 6th grade students in attendance) write a group sestina or villanelle.</p> <p>FOURTH UNIT ENHANCEMENT FINAL REPORT PLUS STUDENT POEMS DUE.</p>