

**San José State University**  
**Department of English & Comparative Literature**  
**ENGLISH 202: Seminar of Poetic Craft and Theory:**  
**William Carlos Williams' Poetics and Influence on Bay Area /**  
**Pacific Rim Poetics**  
**Spring 2019**

<b>Instructor:</b>	Prof. Alan Soldofsky
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<b>Office Hours:</b>	M – W, 2:30 – 4:00 p.m., Th p.m. by appointment
<b>Class</b>	M 7:00 – 9:45 PM
<b>Days/Time:</b>	
<b>Classroom:</b>	Clark 111
<b>Credits:</b>	4 Units

**Canvas (LMS):** We will be using the university LMS system CANVAS for this class. All course materials, including guidelines, rubrics, and announcements will be made available through canvas. You will also submit all assignments via canvas, unless otherwise instructed. Canvas URL. You will need a laptop or tablet computer with an Internet connection and access to WiFi to successfully complete this class.

**Course Description**

In this seminar we will examine poetry as a literary genre - its patterns and sub-types (including a variety of forms and modes). We will give attention to the theories of poetics applied to practical criticism. Prior permission of graduate advisor may be repeatable once for credit.

**Thematic Focus: Williams Carlos Williams' Poetics and Influence of Bay Area and Pacific Rim Poetics**

This semester's Poetic Craft and Theory seminar will investigate William Carlos Williams' free verse poetics and the various contemporary poets whose poetic practice has been influenced by Williams' work. Williams' poetics and the later Projective Verse theories of Charles Olson have had an enormous influence on San Francisco Bay Area poetry, and on successive generations of American poets. Some critics believe that Williams' poetics have become a dominant mode of American poetry. On the West Coast, several major poets whose work evolved from the

Williams tradition have also been strongly influenced by translations of classical Japanese and Chinese poets (from the Tang Dynasty in particular). San Francisco poet Kenneth Rexroth has written: "... the Pacific Coast of America faces the Far East, culturally as well as geographically..." In our seminar, in addition to Williams, we will closely read the work of poets who are associated with the development of a "Pacific Rim Poetics," poetics also considered central to the San Francisco Renaissance of the mid-century, including work by: Allen Ginsberg, Joanne Kyger, Kenneth Rexroth, George Oppen, Gary Snyder, Philip Whalen, and Lew Welch. We will also read some works by more Bay Area poets, including Richard Brautigan, Robert Creeley, Robert Hass, Jane Hirschfield, Juan Felipe Herrera, and Adrienne Rich. In addition, we will also read essays on projective verse and poetics by Charles Olson, Robert Creeley, and Adrienne Rich. We will practice close reading of poems, and also write a portfolio of poems in the modes and styles associated with these poets' signature styles. It is through close reading and emulating texts by these poets that we will learn to recognize individual poets' poetic styles and their contribution American poetry as it continues to evolve.

## **Texts**

### ***Required***

Kenneth Rexroth. Bradford Morrow, ed. *Selected Poems*, paper.

Gary Snyder. *No Nature: New and Selected Poems*, paper.

William Carlos Williams. *William Carlos Williams Selected Poems*, edited by Robert Pinsky, cloth.

***Recommended:*** (some of these books are ordered at the bookstore, some you can buy on Amazon)  
Poetry Collections

Robert Creeley. *Selected Poems of Robert Creeley*, paper.

Allen Ginsberg. *Selected Poems: 1947 - 1995*, paper.

Han Shan. *Cold Mountain Poems*, translated by Gary Snyder, cloth.

*The Essential Haiku: Versions of Basho, Buson, & Issa*, edited and translated by Robert Hass, paper.

Robert Hass, *The Apple Trees at Olema; New and Selected Poems*, paper.

Jane Hirschfield, *Each Happiness Ringed by Lions : Selected Poems*, paper.

Juan Felipe Herrera, *187 Reasons Mexicanos Can't Cross the Border*, paper.

Jack Kerouac. *Scattered Poems*, paper.

Joanne Kyger. *As Ever: Selected Poems*, paper.

Charles Olson, *Selected Poems*, edited by Robert Creeley, paper.

George Oppen. *Selected Poems*, edited by Robert Creeley paper.

Ishmael Reed, *New and Collected Poems: 1964 – 2006*.

*One Hundred Poems from the Chinese*, translated by Kenneth Rexroth, paper.

Adrienne Rich. *What Is Found There: Essays on Poetry and Politics*, paper.

Adrienne Rich. *Selected Poems: 1950 - 2012*, paper.

Nanao Sakaki, *How to Live on Earth: Collected Poems*, paper.

Leslie Scalapino. *It's go in horizontal: Selected Poems*, paper.

Gary Snyder, *Gary Snyder Reader, Prose, Poetry, and Translations*, paper.

Gary Snyder, *Mountains and Rivers Without End*, paper.

Alan Soldofsky. *In the Buddha Factory*, paper.

Analicia Sotelo. *Virgin: Poems*, paper.

Lew Welch. *Ring of Bone: Collected Poems*, paper.  
 Philip Whalen. *Overtime: Selected Poems*, paper.  
 William Carlos Williams. *Collected Poems, Vol I: 1909 – 1939, Vol II: 1939 – 1962*, edited by Walton Litz and Christopher MacGowan, paper.

Anthologies

*The New New American Poetry*, edited by Donald Allen and George F. Butterick, paper.  
*The Norton Anthology of Modern American Poetry, Vol. 1 and Vol. 2*, edited by Jahan Ramazani and Richard Ellmann, paper.

Teaching Resources

*An Invitation to Poetry: A New Favorite Poem Project Anthology*. Edited by Maggie Dietz and Robert Pinsky.  
 Kenneth Koch, *Rose, Where Did You Get That Red*, paper.  
*Talking to the Sun: An Illustrated Anthology of Poems for Young People*, Edited by Kenneth Koch and Kate Farrell.

Essays and Scholarship (some of these books are available in eBook editions at the SJSU Library)

Michael Davidson, *The San Francisco Renaissance: Poetics and Community at Mid-Century*, cloth.  
 Timothy Gray, *Gary Snyder and the Pacific Rim: Creating Counter-Cultural Community*, SJSU Library eBook.  
 Linda Hamalian, *A Life of Kenneth Rexroth*, paper.  
 Robert Hass. *Twentieth Century Pleasures*, paper.  
 Robert Kern. *Orientalism, Modernism, and the American Poem*, cloth.  
 Joanne Kyger. *Strange Big Moon: The Japan and India Journals, 1960 – 1964*, paper.  
 Paul Mariani, *A New World Naked: The Life and Works of William Carlos Williams*, cloth.  
 Michael McClure, *Scratching the Beat Surface*, paper.  
 David Schneider, *Crowded by Beauty: The Life and Zen of Poet Philip Whalen*, cloth.  
 Michael Schumacher, *Dharma Lion: A Biography of Allen Ginsberg*, paper.  
 John Sutter, *Poets on the Peaks: Gary Snyder, Philip Whalen and Jack Kerouac*, paper.  
 Lew Welch, *How I Work as a Poet*, paper.

**Useful Course Websites:**

Course Homepage on CANVAS	Up to date course information, syllabus, class activities, worksheets, reading/writing assigned, Playlists, instructor and student reading response blogs, presentation notes and slides, etc. <a href="https://sjsu.instructure.com/courses/1317827">https://sjsu.instructure.com/courses/1317827</a>
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>

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>
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> .
PENNSOUND URL	A large archive of audio recordings that includes readings/talks by most of the poets on the syllabus. <a href="http://writing.upenn.edu/pennsound/x/authors.php">http://writing.upenn.edu/pennsound/x/authors.php</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>
<i>William Carlos Williams Review</i>	Issue 35:2 of the W.C.W. Review, featuring the Prof. Soldofsky's essay on Williams' influence on the poetry of the San Francisco Renaissance.
Favorite Poems Project	Online site celebrating, documenting and encouraging poetry's role in the lives of Americans. <a href="http://www.favoritepoem.org/teachers.html">http://www.favoritepoem.org/teachers.html</a>
Poets on the Peaks	A beautiful website with photos and excerpts from chapters of John Sutter's book on Gary Snyder, Philip Whalen, and Jack Kerouac. <a href="http://www.poetsonthepooks.com/">http://www.poetsonthepooks.com/</a>

## Course Goals and Student Learning Objectives

### Course Goals:

During the semester students will:

- Understand William Carlos Williams' poetics and prosody and how it works in the practice of his poetry.
- Understand and recognize Williams' influence on the evolution of the poetics and prosody practiced by other poets studied in the seminar.
- Prepare a 10 – 15 minute oral presentation closely reading and analyzing several poems by one of the poets on the syllabus. Also, present an imitation or emulation of one or more of these poems in the form of original poems that you will write as well as explicate for the presentation. As part of the presentation, you will prepare a 1-2 page Handout/PPT illustrating your reading of the poems and presenting your poem(s), which will be posted on Canvas.
- Reader Response Blog: From weeks 3 – 12, you will participate in a weekly online discussion on Canvas by posting either a 250 – 300 word critical commentary on the week's readings, including 1-2 discussion questions; or by posting a poem which

emulates the poetics of the poet(s) you read preparing for that week's class, including a 100 word explanation of the poetics adopted for the poem. All students will also write a 50-100 word response one other student's Response Blog. Typically due Sunday before class each week.

- Write a brief project proposal (250 words) proposing a significant writing project you wish to complete during the semester. You may propose to create **either** a work of literary criticism **or** series of 4 to 5 poems that emulate and illustrate the poetics of a poet(s) you are reading for this class. In addition to a brief description, you must provide a bibliography of 3-5 sources and write a plan/schedule for working on and completing your project. You will write your proposal in two stages: a rough draft (due week 4) and a revised final version (due week 6).
- Final Seminar Project: complete a substantive and detailed critical analysis of the poetics of one or two of the poets studied in class, including at least three secondary sources, MLA-style documentation and a works cited list (10 – 15 pages); or complete a set of 4 – 6 poems (depending on length) that emulate the poetics of one or two of the poets we read in the class—include a minimum 1,000 word analysis of how your poems illustrate the poetics you've utilized to write the poems. The project must be based on the approved proposal, and may include versions of weekly writings and revisions you made in response to classmates' and your instructor's comments.

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

#### **1-Unit Credit Enhancement:**

##### Teaching a Poetry Lesson to 5th or 6th Grade Students

- Prepare an emulation/imitation lesson teaching one or two of the poems (you've 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.
- CommUniversity facilitators will match you with a school and arrange for your visit.
- Teach your lesson to a group of 5th or 6th graders at a local SJSU-neighborhood school.
- Plan to visit the school once during the semester, supervised by the classroom teacher or a CommUniversity facilitator. Follow up at school site or after-school venue, or through FaceTime or Skype, or exchange of hardcopy of letters and poems.
- Include a mention of your emulation/imitation lesson in your classroom oral presentation.
- Present your young students' emulation poems to the seminar for final meeting of the semester.

#### **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.

### Course Learning Objectives

MFA/MA Student Learning Outcome	Tasks
SLO 3: Students will demonstrate an appropriate level of knowledge of literary history, literary theory, and craft and theory of creative writing.	1. Oral Presentation on poetics of one of the poets studied during the semester. 2. Writing short response blog discussion posts. 3. Complete a full-length research paper on an approved topic. 5. Complete a set of poems that emulate the poets of one of the poets studied in class, including a short analysis of the poetics utilized for the poems. 6. (1-Unit Enhancement Assignment) Students teach a poetry lesson to fifth and sixth graders.
SLO 4: Students will demonstrate critical and analytical skills in the evaluation and interpretation of literary texts.	1. Oral Presentation on poetics of one of the poets studied during the semester. 2. Writing short response blog discussion posts. 3. Completing a full-length research paper on an approved topic
SLO 5: Students will demonstrate a command of written academic English, including the abilities to: a) organize and present material in a cogent fashion; b) formulate and defend original arguments; c) employ effectively the language of their discipline; d) write under time constraints.	1. Writing short response blog discussion posts. 2. Complete a full-length research paper on an approved topic. 3. Complete a set of poems that emulate the poets of one of the poets studied in class, including a short analysis of the poetics utilized for the poems.

### Assignments and Grading Policy

**Assignments:** (More details will be provided in class and on Canvas)

- **Oral Presentation:** You will sign up to make a short oral presentation. Your presentation will explore the poetry and poetics of one of the poets we read during the semester. In the presentation, you will describe how the poem(s) you’ve selected to present show evidence of being influenced by William Carlos Williams’ poetics. As part of the presentation, you will prepare a 1-2 page Handout/PPT explicating the poem(s) you’re presenting. And you will indicate how you will use your knowledge of this poet’s poetics to teach a poetry lesson to young students. Post your handouts and PPT slides on Canvas. (SLO 3, 4 )

- **Reader Response Blog:** From weeks 3-12, you will participate in a weekly online discussion on Canvas by posting either: (i) a 250-300 word critical commentary on the week's readings, including 1-2 discussion questions; or (ii) a poem that emulates that emulates one of the poems read during the week along with a brief analysis of the poetics involved. Also all students post a 50-100 word response to one other student's posting. Typically due Sunday before class each week. (SLO 3, 4, 5)
- **Seminar Project Proposal:** Write a (2 – 3 pages) proposal for a significant writing project you wish to pursue in the class. This could be **either** a work of literary criticism **or** a set of poems. In addition to a brief description, you must provide a bibliography of 3 – 5 sources and a plan/schedule for pursuing and completing the project. You will write your proposal in two stages: a rough draft (due week 4) and a revised final version (due week 6) (SLO 3, 4).
- **Writing Workshops:** We will have four formally scheduled workshops to provide feedback on your writing project. In addition to submitting a draft of your own work for critique, you will be expected to critique the work of others. Detailed guidelines/protocols will be provided in class/Canvas. (SLO 3, 4)
- **Final Seminar Project:** Complete a final seminar project; either a substantive and detailed analysis of poet's poetics and influences, based on the approved proposal; or a set of five poems, with a 250 analysis of the poetics that influenced your poems. You may be repurpose weekly writings, workshops notes, and revisions (10 – 15 pages) (SLO 3, 4, 5).
- **Teaching poetry writing; lesson plan and final report:** Lesson plan summary and assessment; include texts of your students' poems in the report. Submit on Canvas.

**Grading:** (point scale)

Oral presentation + handout/ppt	150 (100 + 50)
Project Proposal (2 drafts)	100 (50+50)
Reader Response Blogs	150 (10+5x10)
Workshops	150 (30x5)
Teaching Poetry in the Schools Discussions	75 (25 x 3)
Teaching Poetry Writing: Final Report	75
Seminar Project	300
<b>Total</b>	<b>1000</b>

*Note: 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. Grades issued will represent a full range of student performance and will adhere to the SJSU academic standards of assessment.*

## **Classroom Protocol**

**Attendance & Participation:** Regular attendance and active participation in class discussions are extremely important. Please arrive on time and stay for the entire class. Bring your laptop or

tablet to class. You are responsible for all materials assigned, presented and discussed. You are encouraged to take notes in class, but you should have studied the materials before class begins. Since most classes will be based on discussions, presentations and workshops it is crucial to keep up with the readings and take an active as well as thoughtful role in all classroom activities. Your questions, comments, insights, and interpretations are valuable no matter how outlandish they may seem!

**Conferencing:** I encourage you to visit me during my office hours to discuss your poems or your readings of or writings about the poets during the semester. Or to give me ongoing feedback about the course.

## **Dropping and Adding**

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

## **University Policies**

### **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.

### **Campus Policy in Compliance with the American Disabilities Act**

If you need course adaptations or accommodations because of a disability, or if you need to make 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 requesting accommodations must register with the DRC (Disability Resource Center) to establish a record of their disability.

## **Student Technology Resources**

Computer labs for student use are available in the Academic Success Center located on the 1<sup>st</sup> floor of Clark Hall and on the 2<sup>nd</sup> 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 digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

### **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 202: Spring 2019 Course Calendar and Reading Assignments—with Links

*NOTE: The calendar lists work assigned by week. Additional links and assignment detail and discussion is available on the Canvas class site. The assigned readings will be presented by author book clubs groups who will (with the instructor's assistance) lead discussions in class on dates listed below:*

*This schedule is subject to change with fair notice via Canvas or MYSJSU*

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/28	<p>Introduction to course. Review of syllabus, readings calendar, weekly assignments, and research/creative projects.</p> <p>Quick review of William Carlos Williams poetic development.</p> <p>MOVIE: <i>Paterson</i>, directed by Jim Jarmasch (opening sequences)            VIEW VIDEO, <i>Voices And Visions</i>: "<a href="#">William Carlos Williams</a>" episode (56:48 long).</p> <p>READINGS:</p> <ul style="list-style-type: none"> <li>• "<a href="#">“Those to Whom Interesting Things Happen’: William Carlos Williams, Kenneth Rexroth, Gary Snyder, Lew Welch, and Joanne Kyger, and the Genome of San Francisco Renaissance Poetry.”</a></li> <li>• from Project MUSE (via SJSU Library): <a href="https://muse-jhu-edu.libaccess.sjlibrary.org/article/533776/pdf">https://muse-jhu-edu.libaccess.sjlibrary.org/article/533776/pdf</a></li> <li>• Prologue from <a href="#">Kora in Hell</a></li> </ul> <p>For more Williams links click on 1/28 Playlist in Canvas.</p>
2	2/4	<p><a href="#">WILLIAM CARLOS WILLIAMS 2</a></p> <p>(Sign up for oral presentation)</p> <p>READINGS:</p> <ul style="list-style-type: none"> <li>• W.C. Williams 1: from <i>William Carlos Williams Selected Poems</i>: “Introduction,” by Robert Pinsky, pp. xv – xxviii; poems, pp. 1 – 82;</li> <li>• For more Williams links, click on 2/4 Playlist in Canvas.</li> <li>• Poems from <a href="#">Virgin</a>, Analia Sotelo.</li> <li>• For more Sotelo poem links, click on Sotelo Playlist.</li> </ul> <p>VIDEO: <a href="#">Landon Hammer Lecture</a> (Yale Modern Poetry Course).</p>

		CLA PRESENTS: <a href="#">Analia Sotelo, Poetry Reading</a> , SJ Museum of Art, Feb. 7.
3	2/11	<p>WILLIAM CARLOS WILLIAMS 3:  <a href="#">GEORGE OPPEN</a> / OBJECTIVIST POETRY</p> <p>READINGS:</p> <ul style="list-style-type: none"> <li>• W.C.Williams 2; poems from <i>Williams Selected Poems</i>, pp. 83 – 167.</li> <li>• Williams’ Prose: <a href="#">Introduction to The Wedge</a>.</li> <li>• <a href="#">The Poem as Machine</a>, on W.C. Williams.</li> <li>• George Oppen, from <i>Selected Poems</i>.</li> <li>• <a href="#">“The Objectivists”: An Introduction</a></li> </ul> <p>AUDIO:</p> <ul style="list-style-type: none"> <li>• <a href="#">W.C. Williams 1951 reading at Harvard</a>.</li> <li>• For more Williams links, click on 2/11 Williams Playlist in Canvas.</li> <li>• <a href="#">George Oppen readings</a> archived on Pennsound.</li> <li>• For more Oppen links, click on Oppen Playlist in Canvas.</li> </ul> <p>DISCUSSION: Teaching poetry writing in the schools.</p> <p>STUDENT PRESENTATIONS:</p>
4	2/18	<p><a href="#">KENNETH REXROTH</a></p> <p>READINGS:</p> <ul style="list-style-type: none"> <li>• Poems from <i>Rexroth Selected Poems</i></li> <li>• <a href="#">Kenneth Rexroth Archive</a>, Bureau of Public Secrets.</li> <li>• Review: <a href="#">Poems of Kenneth Rexroth in S.F. Gate</a>.</li> <li>• For more Kenneth Rexroth links, click on 2/18 Williams Playlist in Canvas.</li> </ul> <p>SCHOLARLY ESSAY:</p> <ul style="list-style-type: none"> <li>• <a href="#">“The Zen of Anarchy: Japanese Exceptionalism and the Anarchist Roots of the San Francisco Poetry Renaissance,”</a> James Brown (37 page pdf). Summary: How Beat Zen anarchism evolved in the San Francisco Renaissance. (This article provides background for Rexroth, Snyder, and Whalen’s Zen poetics.)</li> </ul> <p>AUDIO:</p> <ul style="list-style-type: none"> <li>• <a href="#">Rexroth reading at the San Francisco Poetry Center, 1955</a>.</li> </ul>

		<p>STUDENT PRESENTATIONS:</p> <p>Seminar Proposal Draft #1 Due</p>
5	2/25	<p><a href="#">GARY SNYDER 1</a></p> <p>READINGS:</p> <ul style="list-style-type: none"> <li>• Selected poems from <i>No Nature</i>, pp. 4 – 201.</li> <li>• “<a href="#">Zen Master: Gary Snyder and the Art of Life</a>,” <i>The New Yorker</i>, Oct. 20, 2008.</li> <li>• For more Gary Snyder links, click on 2/25 Gary Snyder Playlist on Canvas.</li> </ul> <p>AUDIO/VIDEO:</p> <ul style="list-style-type: none"> <li>• <a href="#">Practice of the Wild</a>, movie with Jim Harrison (\$1.99 rental from Amazon). <i>It’s good!</i></li> <li>• (Audio) <a href="#">Reading recorded at the Library of Congress</a>, 1973.</li> </ul> <p>DISCUSSION: Northern California Zen Poetics (inheritance from Pound, and the American appropriation of classical Chinese and Japanese poetry)</p> <p>STUDENT PRESENTATIONS:</p>
6	3/4	<p>GARY SNYDER 2</p> <p>READINGS:</p> <ul style="list-style-type: none"> <li>• Selected poems from <i>No Nature</i>, pp. 202 – 382.</li> <li>• Selected poems from <a href="#">Mountains and Rivers Without End</a>.</li> <li>• Translations: Han Shan, <a href="#">Cold Mountain</a>.</li> <li>• Gary Snyder: <a href="#">Critical resources on Modern American Poetry website</a>.</li> <li>• “<a href="#">Smokey the Bear Sutra</a>.”</li> <li>• For more Gary Snyder links, click on 3/4 Snyder Playlist on Canvas.</li> </ul> <p>VIDEO:</p> <ul style="list-style-type: none"> <li>• <a href="#">Gary Snyder, reading at U.C. Berkeley, Lunch Poems Series, 2009</a>.</li> <li>• <a href="#">Gary Snyder, on the future of North America and interest in religion</a>.</li> </ul> <p>DISCUSSION: Making community and the counter-culture on the Pacific Rim through poetry. Connections between poetry, religion, and ecology.</p> <p>STUDENT PRESENTATIONS:</p> <p>Proposal Draft #2 Due</p>

7	3/11	<p><a href="#">LEW WELCH</a></p> <p>READINGS:</p> <ul style="list-style-type: none"> <li>• Selected poems from <i>Ring of Bone</i>.</li> <li>• <a href="#">Links from Electronic Poetry Center (EPC)</a>.</li> <li>• <a href="#">Peter Coyote Presentation on Lew Welch book release</a>.</li> <li>• <a href="#">Gary Snyder Presentation, Lew Welch book release</a>.</li> <li>• For more Lew Welch links, click on 3/11 Welch Playlist on Canvas.</li> </ul> <p>DISCUSSION: Poetry and connection to place. Poetry as an oral art form. Teaching poetry connected to place to children in schools.</p> <p>Poetry Workshop #1</p>
8	3/18	<p><a href="#">PHILIP WHALEN</a></p> <p>READINGS:</p> <ul style="list-style-type: none"> <li>• Select poems from <i>Overtime: Selected Poems</i>.</li> <li>• “<a href="#">Reading Philip Whalen</a>,” Dale Smith.</li> <li>• “<a href="#">Language as a Transient Act</a>,” by Leslie Scalapino</li> <li>• <a href="#">Philip Whalen and the Wild Fox Slobber of Zen</a>.</li> <li>• <a href="#">Philip Whalen reading at San Francisco State, 1965</a>.</li> <li>• ALSO, excerpts from Philip Whalen <i>Collected Poems</i>, including Scalapino’s Introduction (see Playlist on Canvas).</li> <li>• For more Philip Whalen links, click on 3/18 Whalen Playlist on Canvas.</li> </ul> <p>DISCUSSION: Poetry as “the graph of a mind moving.” Zen lunacy, zen humor.</p> <p>STUDENT PRESENTATIONS:</p>
9	3/25	<p><a href="#">JOANNE KYGER</a></p> <p>READINGS:</p> <ul style="list-style-type: none"> <li>• Select Poems from <i>As Ever: Selected Poems</i>.</li> <li>• <a href="#">Interview in Jacketmagazine, with Linda Russo</a>.</li> <li>• “<a href="#">Dreaming As One: Poetry, Poets, and Community in Bolinas, CA 1967 – 1980</a>,” Big Bridge.</li> <li>• <a href="#">Reading in Willits, CA, 2005</a>.</li> <li>• <a href="#">U.C. Berkeley Lunch Poems reading, 2007</a>.</li> <li>• For more Joanne Kyger links, click on 3/25 Kyger Playlist on Canvas.</li> </ul>

		<p>DISCUSSION: Poetry and poetry communities and coeteries; their influence on both West and East Coast poets.</p> <p>Poetry Workshop # 2</p>
	4/1	<b>SPRING BREAK</b>
10	4/8	<p><a href="#">CHARLES OLSON</a> and <a href="#">ROBERT CREELEY</a></p> <p>READINGS:</p> <p>Charles Olson</p> <ul style="list-style-type: none"> <li>• <a href="#">“Projective Verse,” An Essay.</a></li> <li>• <a href="#">“Maximus to Himself”</a>; <a href="#">“Maximus to Gloucester: Letter 2”</a>; <a href="#">“The Kingfishers.”</a></li> <li>• For more Charles Olson links, click on 4/8 Olson Playlist on Canvas.</li> </ul> <p>Robert Creeley</p> <ul style="list-style-type: none"> <li>• Robert Creeley. Select poems from <i>Robert Creeley Selected Poems</i>.</li> <li>• <a href="#">Robert Creeley in Conversation with Leonard Schwartz.</a></li> <li>• <a href="#">Robert Creeley in Retrospective</a>, Forrest Gander.</li> <li>• For more Robert Creeley links, click on 4/8 Creeley Playlist on Canvas.</li> </ul> <p>VIDEO:</p> <ul style="list-style-type: none"> <li>• Charles Olson: <a href="#">Richard Moore Video for NET pts. 1 &amp; 2.</a></li> <li>• Robert Creeley: <a href="#">Reading at the Lanan Foundation</a>, 1990.</li> <li>• Robert Creeley: <a href="#">NET Documentary, 1966</a> (on Pennsound).</li> <li>• Robert Creeley: <a href="#">Bay Area Writers Reading, 1976.</a></li> </ul> <p>Proposal Draft #2 Due</p> <p>DISCUSSION: Field poetics; the breath as a unit for prosody. Creeley, the language, and Language Poetry as a response to Creeley.</p> <p>STUDENT PRESENTATIONS:</p>
11	4/15	<p><a href="#">ALLEN GINSBERG</a> and <a href="#">JACK KEROUAC</a></p> <p>READINGS:</p> <p>Allen Ginsberg</p> <ul style="list-style-type: none"> <li>• Poems from <i>Allen Ginsberg Selected Poems</i>.</li> </ul>

		<ul style="list-style-type: none"> <li>• <a href="#">Reading at S.F. State, 1959.</a></li> <li>• For more Allen Ginsberg links, click on 4/15 Ginsberg Playlist on Canvas.</li> </ul> <p>Jack Kerouac</p> <ul style="list-style-type: none"> <li>• Selections from <i>Scattered Poems</i>.</li> <li>• <a href="#">American Haikus</a>.</li> <li>• <a href="#">Book of Blues</a> (on Google Books).</li> </ul> <p>VIDEO:</p> <p>Allen Ginsberg</p> <ul style="list-style-type: none"> <li>• <a href="#">NET documentary on Allen Ginsberg and Lawrence Ferlinghetti, 1966.</a></li> <li>• <a href="#">The Life and Times of Allen Ginsberg.</a></li> </ul> <p>Jack Kerouac</p> <ul style="list-style-type: none"> <li>• <a href="#">“October in the Railroad Earth.”</a></li> <li>• <a href="#">“Reading in San Francisco with Jazz.”</a></li> <li>• Jack Kerouac, <a href="#">selections from “San Francisco Blues.”</a></li> </ul> <p>DISCUSSION: East Meets West at Six Gallery Reading. The creation of the “Beat Generation; poetry coeteries and communities at Mid-Century.</p> <p>STUDENT PRESENTATIONS:</p>
12	4/22	<p><a href="#">ROBERT HASS</a></p> <p>Readings:</p> <ul style="list-style-type: none"> <li>• Selections from <i>The Apple Tree at Olema: Robert Hass Selected Poems</i>.</li> <li>• <a href="#">“The World As Will and Representation,”</a> from <i>Time and Materials</i>; <a href="#">“Abbot’s Lagoon: October.”</a></li> <li>• <a href="#">From “Poet’s Choice,”</a> inaugural column in the Washington Post, 2006.</li> <li>• <a href="#">Audio of Hass reading poems,</a> The Poetry Archive.</li> <li>• For more Robert Hass poetry links, click on 4/23 Hass Playlist on Canvas.</li> <li>•</li> </ul> <p>Robert Hass Translations</p> <ul style="list-style-type: none"> <li>• <a href="#">The Essential Haiku: Versions of Basho, Buson, and Issa</a> (Google Books)</li> </ul> <p>VIDEO:</p> <ul style="list-style-type: none"> <li>• <a href="#">Reading at U.C. Berkeley Lunch Poems,</a> 2003.</li> </ul>

		<p>DISCUSSIONS: Evolution of ecopoetry; relationship between ecopoetry, Bhuddism, and the tradition of poetry readings in California. What Robert Hass poems seem closest to being written in the Williams' vernacular style?</p> <p>Poetry Workshop #3</p>
13	4/30	<p><a href="#">ADRIENNE RICH</a></p> <p>READINGS: Poetry</p> <ul style="list-style-type: none"> <li>• <a href="#">“Diving Into the Wreck,”</a> and <a href="#">“What an Adrienne Rich Poem Says About Writing, Creativity and Gender,”</a> Tara Wanda Merrigan.</li> <li>• Selections from <a href="#">“Atlas of a Difficult World.”</a> (Google Books).</li> <li>• <a href="#">“North American Time”;</a> <a href="#">read aloud</a> by Adrienne Rich (video).</li> <li>• <a href="#">“Dedication”;</a> <a href="#">read aloud</a> by Adrienne Rich (video).</li> <li>• <a href="#">“Prospective Immigrants Please Note,”</a> by read by Adrienne Rich (video).</li> <li>• <a href="#">Interview with Matthew Rothschild.</a></li> <li>• Selected readings from <a href="#">What Is Found There: Notebooks on Poetry and Politics</a> (Google Books)</li> <li>• <a href="#">“Adrienne Rich’s Poetic Transformation,”</a> Claudia Rankine, (in The New York, May 6, 2016.</li> <li>• For more Adrienne Rich poetry links, click on 4/30 Rich Playlist on Canvas.</li> </ul> <p>DISCUSSION: The feminist response to the Bay Area poetry culture. Adrienne Rich’s literary activism.</p> <p>Workshop #4</p>
14	5/6	<p><a href="#">JANE HIRSHFIELD</a> and <a href="#">LESLIE SCALAPINO</a></p> <p>READINGS: Jane Hirshfield</p> <ul style="list-style-type: none"> <li>• from <a href="#">Ten Windows: How Great Poems Transform the World,</a> (Good Books).</li> <li>• Poems selected <i>Each Happiness Ringed by Lions: Selected Poems.</i></li> <li>• <a href="#">“Zen and the Art of Poetry: Interview with Jane Hirshfield.”</a> <i>Agni,</i> Jan. 30, 2018.</li> <li>• <a href="#">“Poetry Flesh, Zen Bones:</a> Poet Jane Hirshfield, <i>Tricycle,</i> Spring, 2006.</li> <li>• For more Jane Hirschfield poetry links, click on 5/6 Hirshfield Playlist on Canvas.</li> </ul>

		<p>Leslie Scalapino</p> <ul style="list-style-type: none"> <li>• Poems selected from <a href="#"><i>It's go in horizontal: Selected Poems, 1974 – 2006</i></a>.</li> <li>• <a href="#"><i>The Woman Who Could Read the Minds of Dogs</i></a> (Sand Dollar)</li> <li>• <a href="#"><i>This eating and walking at the same time is associated all right</i></a> (Tombouctou)</li> <li>• <a href="#"><i>Reading the Mind of Events: Leslie Scalapino's Plural Time</i></a>, Camille Martin.</li> <li>• For more Leslie Scalapino poetry links, click on 5/6 Scalapino Playlist on Canvas.</li> <li>•</li> </ul> <p>AUDIO/VIDEO</p> <p>Jane Hirshfield</p> <ul style="list-style-type: none"> <li>• <a href="#">“Windows That Transform the World: Jane Hirshfield on NPR,”</a> March 14, 2015.</li> <li>• <a href="#">U.C. Berkeley Lunch Poems Series</a>, 2015.</li> </ul> <p>Leslie Scalapino</p> <ul style="list-style-type: none"> <li>• <a href="#">Lanan Foundation Reading</a>, 2005. (starts about 1:00 hour in)</li> <li>• <a href="#">Scalapino on Pennsound</a>.</li> </ul> <p>DISCUSSION: Moments of impermanance in language; contrast between Jane Hirshfield's and Leslie Scalapino's poems. How do Hirshfield and Scalapino in differing ways, embody aspects of Williams' vernacular speech poetics? Teaching Hirshfield's “window moments” to teach poetry.</p> <p>Workshop # 5</p>
15	5/13	<p><a href="#">JUAN FELIPE HERRERA</a> and <a href="#">ISHMAEL REED</a></p> <p>READINGS:</p> <p>Juan Felipe Herrera</p> <ul style="list-style-type: none"> <li>• Selected poems from <i>187 Reasons Mexicanos Can't Cross the Border: Undocuments</i>.</li> <li>• Poems: <a href="#">“Punk Half Panther”</a>;</li> <li>• For more Juan Felipe Herrera poetry links, click on 5/13 Herrera Playlist on Canvas.</li> <li>• <a href="#">“187 Reasons,”</a> Rigogerto Gonzalez</li> <li>• <a href="#">“A Border-Crosser's Heteroglossia: An Interview with Juan Felipe Herrera, Alan Soldofsky</a></li> <li>• A Border Crosser's Liminality: Reimagined Border Spaces in Juan Felipe Herrera's Poetry,” Alan Soldofsky</li> </ul> <p>Ishmael Reed</p> <ul style="list-style-type: none"> <li>• Selections from <i>Ishmael Reed New and Collected Poems 1964 –</i></li> </ul>

		<p>2006.</p> <ul style="list-style-type: none"> <li>• Poems: “<a href="#">Flight to Canada</a>”; “<a href="#">I am a Cowboy in a Boat of Ra</a>”; “<a href="#">Jacket Notes</a>”; “<a href="#">beware: do not read this poem</a>”; “<a href="#">Like Bud</a>”; “<a href="#">The Reactionary Poet</a>.”</li> <li>• “<a href="#">Poetry and the Vernacular</a>,” Lorenzo Thomas.</li> <li>• For more Ishmael Reed poetry links, click on 5/13 Reed Playlist on Canvas.</li> </ul> <p>AUDIO/VIDEO:  Juan Felipe Herrera</p> <ul style="list-style-type: none"> <li>• “<a href="#">187 Reasons Mexicanos Can’t Cross the Border</a>,” Poetry at the Ruskin.</li> <li>• <a href="#">U.C. Berkeley Lunch Poems Reading, 2016</a>.</li> </ul> <p>Ishmael Reed</p> <ul style="list-style-type: none"> <li>• <a href="#">Poetry and Protest with Ishmael Reed</a>, Berkeley Art Museum.</li> <li>• <a href="#">Neo-HooDooism: A Reading From New and Collected</a>.</li> <li>• <a href="#">Reading with Allen Ginsberg at the Library of Congress, 1974</a>.</li> </ul> <p><a href="#">The Before Columbus Foundation</a>.</p> <p>DISCUSSION: Bay Area origins of a multi-culturalist poetics. Impact of the Before Columbus Foundation and the American Book Awards. In what ways do Juan Felipe Herrera’s and Ishmael Reed’s poems demonstrate aspects of W.C. Williams’ vernacular speech poetics.</p> <p>STUDENT PRESENTATIONS:</p> <p><b>Seminar Project Due on Canvas.</b></p>
<b>FINAL WEEK</b>	<b>5/20 Fri.</b>	Poetry in the Schools Report + Student Poems Due on Canvas.