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

Spring 2021

Instructor: Prof. Alan Soldofsky
Office Location: FO 106
Telephone: 408-924-4432
Email: alan.soldofsky@sjsu.edu
Virtual Office Hours: M, W 3:00 – 4:30 PM, and Th p.m. by appointment
Class Days/Time: Synchronous Zoom Meetings M 7:00 – 8:15 p.m;
Asynchronous on Canvas (24/7)
Classroom: Zoom
Credit Units: 4 Credits

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

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

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

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

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

Textbooks (Recommended)
- Alan Soldofsky, *In the Buddha Factory*, paper.

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

Videos (Recommended)
*Voices & Visions* (video series)

Required Websites: (Used Frequently)
Course Homepage on Canvas URL | Update to date course information, syllabus, class activities, worksheets, reading/writing assigned, instructor and student blogs, presentation notes and slides, etc.
---|---
Academy of American Poets URL | Large resource with thousands of poems, essays, biographies, weekly features, and poems for special occasions. www.poets.org
The Poetry Foundation URL | Publisher of Poetry magazine, an independent literary organization committed to a vigorous presence for poetry in American culture. A large website containing thousands of poems, biographical essays, teaching ideas, blogs, and archived issues of Poetry. http://www.poetryfoundation.org/
Modern American Poetry New Website | Updated website for the Oxford Modern Poetry Anthology with supplemental poems, letters, scholarship excerpts, and archival photos and recordings of the poets http://www.modernamericanpoetry.org/dashboard
Modern American Poetry Legacy Website | Site designed for the first edition of the Oxford Modern Poetry Anthology, ed. by Carey Nelson. This site collects supplemental poems, excerpts from critical essays, interviews, images, and manuscript facsimiles from libraries and special collections of the poets contained in the first edition of the MAPS anthology.

**English Department Students Learning Goals**

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

**MFA Program Learning Objectives:**

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

| Student Learning Objectives: | Skills/Knowledge Acquired: | Activities: |
### SLO 1: Students will demonstrate a high-level of ability to write and complete a publishable, full-length work of literature in a primary genre concentration (poetry).

| Students will learn to apply the craft of poetry writing in free verse and traditional meters and forms. |
| Write and revised at least eight original poems. |
| Apply close-reading and knowledge of poetic craft to completing revisions of original poems. |

### SLO 2: Students will demonstrate high-level of proficiency to write works of literature in a secondary genre concentration (poetry).

See above.

### SLO 3: Students will demonstrate an appropriate level of knowledge of literary history, literary theory, and craft and theory of creative writing.

1. Recognize trends in contemporary creative writing (poetry).
2. Identify developments within poetry, and the development of individual authors and schools/styles of writing.
3. To effectively analyze and apply the elements of poetic craft (diction, syntax, image, form, etc.) to make revisions of one’s own poems and offer constructive criticism to peers in workshopping their poems.

1. Give an in-class close-reading/craft presentation discussing a poem from *The Art of Syntax*.
2. Give a 10-minute poetry analysis/close reading presentation, analyzing the craft a poem by one of the poets whose collection(s) you are reading from the recommended reading list.
3. Write a 2,500 – 3,000-word analysis paper in which you analyze one of the poet’s poetry collections from the Recommended Reading list.

### SLO 4: Students will demonstrate critical and analytical skills in the evaluation and interpretation of literary texts.

1. Close read peers’ poems and essays
2. Evaluate strengths (successes) and weaknesses (problems) in peers’ poems as well as published poems by notable authors.

1. Workshop peers’ poems weekly.

### Reading Required

- Weekly poems listed in the “Playlist” in syllabus Course Calendar and in the Playlist Discussions on Canvas. *Up to 12 poems per week (depending upon length and number of poets assigned).*
- Selected essay, article, and interview excerpts posted in Canvas.
- Student weekly discussion posts.
- Student explication papers and notes (and peer comments).
- Poem explication presentations (and peer comments).
• Drafts of students’ longer essays (and peer comments).
• Students’ full-length (conference style) presentations with notes/graphics (and peer comments).

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

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

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

1-Unit Credit Enhancement:

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

Class members will view the presentation asynchronously, then make comments and ask questions, posted as comments on Canvas. Each student will give an explication of a poem during the semester. Notes, slides, and other handouts and materials for these presentations are required to be posted on Canvas as part of your presentation. You can use Zoom screen sharing or post notes, slides, etc. as attached files. (Fulfills SLO’s 3,4.)
Presentations will be scheduled for dates following Spring Break, unless someone will be ready to present on a Modernist poet in the first half of the semester.

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

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

**Workload**

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

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

**Due Dates**

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

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

A NOTE ON GRADES: In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of the ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs (stanzas).

Grades given conform to the English Department and university grading policy. The Department of English is committed to the differential grading scale as defined in the official SJSU Catalog (“The Grading System”). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure.

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

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

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

University Policies

Academic integrity

**Avoiding Plagiarism:** Plagiarism is the unacknowledged use of somebody else’s words or ideas and is considered an instance of academic dishonesty that instructors must report. Repeated instances of plagiarism will result in a student’s expulsion from the University. You commit plagiarism by:

1. Buying, stealing, or borrowing a paper or creative work;
2. Hiring someone to write a paper or creative work;
3. Building on someone’s ideas without providing a citation;
4. Or copying from another source or using a source too closely when paraphrasing.

In other words, submit only your own work. To learn how to cite sources accurately and forthrightly, consult your handbook.

The instructor reserves the right to revise the requirements and to notify students of such revision in a timely manner, e.g., “subject to change, announced at least one class meeting in advance. Students should know that the University’s Academic Integrity Policy is available at http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf. Your own commitment to learning, as evidenced by your enrollment at San Jose State University and the University’s integrity policy, require you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The website for Student Conduct and Ethical Development is available at http://www.sa.sjsu.edu/judicial_affairs/index.html.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include in your assignment any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Policy F06-1 requires approval of instructors.

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

http://www.sjsu.edu/gup/syllabusinfo/
Course Calendar with Readings

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

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

Also, for a deeper background on Modernism read:
• Modernism and First World War Poetry.

A “Beavis and Butthead” approach to re-thinking Modernist poets:
• What is “cool” about Modernism and the Modernist poetry we’re reading?
• What sucks about Modernism and the Modernist poetry we’re reading?

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

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<th>Week 1</th>
<th>Orientation; introductions.</th>
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<td>Feb. 1</td>
<td>MODERNIST BEGINNINGS</td>
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<td>W.B. Yeats</td>
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<td>PLAYLIST:</td>
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<td>Key Yeats poems:</td>
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ONLINE RESOURCES:
• Yeats Reads “The Lake Isle of Innisfree”;
• William Butler Yeats Society (text, video, and criticism)
• Yeats Online Exhibition (National Library of Ireland).
• W.B. Yeats on Modernism Lab.

Mina Loy: Artist, Poet, Inventor, and Entrepreneur

PLAYLIST:
Key Mina Loy poems (in MAP):
• (Online) “Apology for Genius”; “Love Song (I); “Love Song (III); “Brancusi’s Golden Bird”; “The Dead.”

SUPPLEMENTARY READING: (Digital Humanities)
• Supplementary Mina Loy Readings on MAPS website.
• An Interview with Mina Loy (and Paul Blackburn) 1960. Penn Sound.
• Loy in Paris 1923 – 1936.
• Loy in New York

Week 2
Feb. 8:

TWO SIDES OF HIGH MODERNISM: The Mythic Method, Imagism, and Vorticism
Eliot/Pound’s vs. Williams’: Cultural Politics and Poetics

Ezra Pound

PLAYLIST
• (in MAP) “A Pact,” 262; “In a Station of the Metro,” 263; “The Rest,” 263.

ONLINE MATERIALS
• Voices & Vision, “Ezra Pound.”
• Ezra Pound Supplementary Readings on MAP website.
• Ezra Pound Society website.
• Blast magazine (Brown University Modernist Journals Project).
• Yale Modern Poetry Course “Ezra Pound.”

SUPPLEMENTAL READING
• A Brief Guide to Imagism.
• Supplementary poem: “Hugh Selwyn Mauberley Pt. 1”
• “A Retrospect,” includes “A Few Don’ts,” essays (poetryfoundation.org).
• Ernest Fenollosa, “The Chinese Written Character as a Medium for Poetry.” edited by Ezra Pound.
T.S. Eliot

PLAYLIST:

ONLINE MATERIALS
- Eliot reads “Prufrock.”
- Voices & Visions: “T.S. Eliot.”
- International T.S. Eliot Society website.

SUPPLEMENTAL READING
- T.S. Eliot Supplementary Readings on MAP website.
- T.S. Eliot’s Emotion and the Individual Talent
- Exploring the WastelandWilliams on “The Waste Land”
- Cultural Context of “The Waste Land”

Week 3
Feb. 15:

TWO SIDES OF HIGH MODERNISM: The Rise of Imagism; and the American Social Imagination

William Carlos Williams

PLAYLIST:

ONLINE MATERIALS:
- William Carlos Williams Society (Facebook Page)
- Williams reads “Spring and All”

SUPPLEMENTAL READING
William Carlos Williams on MAP website.
- William Carlos Williams supplemental reading on MAPS website.
- Full text of Spring and All, the book-length poem.
- Williams on the common American, poverty, and the local subject.

VIDEO AND FILM
- Voices & Visions “William Carlos Williams”.
- “This Is Just to Say,” Poetry In America (PBS Video).
- Jim Jarmusch on his Paterson movie (pouetryfoundation.org).
- Paterson (movie on Amazon Prime).

Week 4
Feb. 22:

MODERNISMS: Imagisme and Symbolisme
### Yone Noguchi

**PLAYLIST:**
- “Hokku”; “The Poet”; “At Night”; “Where Is the Poet.”

**SUPPLEMENTAL READING AND EXHIBITS**
- Yone Noguchi Exhibit ([Huntington Library](https://www.huntington.org))

### Wallace Stevens

**PLAYLIST:**

**ONLINE MATERIALS**
- Wallace Stevens supplementary reading on MAPS website.
- Wallace Stevens Society website.
- Voices & Visions: Wallace Stevens.
- “The Insurance Man,” Peter Schjeldahl, from the New Yorker.

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<th>Week 5</th>
<th>March 1: MODERNISMS: California Bio-Regionalism: Beginnings of Environmental Poetry</th>
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<td><strong>Robinson Jeffers</strong></td>
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<td><strong>PLAYLIST:</strong></td>
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<td>- (in MAP) “Shine, Perishing Republic,” 28; “Continent’s End,” 29;</td>
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<td>“Apology for Bad Dreams;” 44 – 47; “Tor House,” 51; “The Purse-Seine,” 157-158;</td>
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<td>“Carmel Point,” 175; “Mal Paso Bridge,” (online only); “For Una,” 167 – 169;</td>
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<td>180; “Vulture,” 183.</td>
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<td><strong>ONLINE MATERIALS</strong></td>
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<td>- James Karman: Robinson and Una Jeffers: A Life in Letters. (Book Club of California,</td>
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<td>- “Bohemian Love: Una and Robinson Jeffers” (Poetic Appetite blog)</td>
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<td>- Rhapsody and Requiem: Robinson Jeffers documentary. (Video).</td>
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<td><strong>SUPPLEMENTAL READING AND EXHIBITS</strong></td>
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<td>- Readers’ Resources: The Poetry of Robinson Jeffers (NEA Big Read)</td>
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<td>- Jeffers Country Map (Robinson Jeffers Association)</td>
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<td>- Robinson Jeffers Association website.</td>
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<td>- Tor House Foundation website.</td>
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**Kenneth Rexroth**

**PLAYLIST (In MAP Vol. 1)**

- Rexroth’s Du Fu translations.

**ONLINE MATERIALS**

- Kenneth Rexroth Archive, Bureau of Public Secrets.
- Kenneth Rexroth, a brief biography (video).

**SUPPLEMENTARY READING**

- Reading Rexroth Rewriting Tu Fu in the “Permanent War,” by Stephen Bradbury;
- Rexroth from the Chinese, Eliot Weinberger;

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**Week 6**

**March 8:**

**MODERNISMS: Black Consciousness—**The Harlem Renaissance

**Claude McKay**


**ONLINE MATERIALS**

- Claude McKay video documentary.
- “If We Must Die,” Video with Kevin Young.
- Claude McKay reads his poems, including “We Must Die.”

**SUPPLEMENTAL READINGS**

**Claude McKay Supplemental Reading on MAPS website.**

**Langston Hughes**

**PLAYLIST (in MAP):**


**ONLINE MATERIALS**

- Voices and Visions, Langston Hughes.
- Langston Hughes Society.
- Yale Modern Poetry Course: Langston Hughes.
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<th>Week 7</th>
<th>March 15:</th>
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<td>MODERNISMS: The Androgynous Feminine</td>
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<td><strong>H. D.</strong> (Hilda Doolittle)</td>
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**PLAYLIST (In MAP)**


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**SUPPLEMENTAL READING AND EXHIBITS**

*Langston Hughes Supplemental Reading on MAPS website.*

**Countee Cullen**

**PLAYLIST (in MAP)**


**ONLINE MATERIALS**

- **Countee Cullen**, from National Museum of African American History and Culture.
- **Rita Dove on Countee Cullen**, Bill Moyers on PBS.

**SUPPLEMENTAL READING AND EXHIBITS**

- **Countee Cullen Supplemental Reading on MAPS website.**

**Sterling A. Brown**

**PLAYLIST (in MAP)**


**ONLINE MATERIALS**

- **Urban Odyssey: Sterling Brown** video.

**SUPPLEMENTAL READING**

- **Sterling Brown Supplemental Reading on MAPS website.**

**HARLEM RENAISSANCE: SUPPLEMENTAL READING**

- **Introduction to the Harlem Renaissance** (Poetry Foundation)
- **New African American Identity: The Harlem Renaissance** (Smithsonian)
ONLINE MATERIALS
- H.D. International Society.
- Yale Modern Poetry Course “Imagism.”

SUPPLEMENTAL READINGS AND EXHIBITS
- H.D. (Hilda Doolittle) on MAPS website.
- H.D., Imagist (research website).
- H.D. on Modernism Lab.
- H.D. on American National Biography

Marianne Moore
PLAYLIST (in MAP and from web links)

ONLINE MATERIALS
- Yale Modern Poetry Course: Marianne Moore I; Marianne Moore II. Langdon Hammer
- Voices & Visions, “Marianne Moore.”
- “The Fish” by Marianne Moore, Poetry In America (PBS Video).

SUPPLEMENTAL READINGS AND EXHIBITS
- Marianne Moore, Supplementary Readings on MAPS
- Marianne Moore Society.

Week 8 March 22:

MODERNISMS: Bardic and Visionary Modernisms

Hart Crane
PLAYLIST

ON LINE MATERIALS
- Voices and Visions: Hart Crane
- Hart Crane Society website.
- Reading of the complete text of The Bridge.
- Reading of “Voyages.”
SUPPLEMENTAL READING

- Hart Crane on the MAPS Legacy website.
- Precis of the The Bridge (in MAP) 481 – 502.
- Allen and Louis Ginsberg Discuss Hart Crane.
- The Broken Tower: The Life of Heart Crane (Google Books preview)
- The Bridge, Fine Print Edition from Arion Press.

Muriel Rukeyser

PLAYLIST (in MAP)


ONLINE MATERIALS

- Alice Walker on Muriel Rukeyser. (Video).
- Muriel Rukeyser’s Enduring Relevance (Harriet)
- Animation of “Poem (I lived in the first century of world wars)”

SUPPLEMENTAL READING

- Muriel Rukeyser on MAPS Legacy website.
- Defacing the monument: Rukeyser’s innovations in docupoetics (from Jacket 2)
- Full text of The Book of the Dead,” (online).
- Background: Hawk’s Nest Tunnel Disaster, from LA Review of Books

March 29 – April 2: Spring Break

Week 9 April 5: MODERISM: Midcentury Poetic Friendships—Elizabeth Bishop and Robert Lowell

Elizabeth Bishop

PLAYLIST: In Contemporary American Poetry (CAP).

ONLINE MATERIALS
- Voices and Visions: Elizabeth Bishop.
- Yale Modern Poetry Course, Elizabeth Bishop I; Elizabeth Bishop II, Landon Hammer.
- Elizabeth Bishop Society.
- “One Art,” Poetry in America (PBS video).

SUPPLEMENTARY READING
- Elizabeth Bishop on MAP website.
- Elizabeth Bishop Centennial Blog.
- Elizabeth Bishop short story: “In the Village.”

Robert Lowell
PLAYLIST (in MAP)

ONLINE MATERIALS
- Voices and Visions: Robert Lowell.
- USA Poetry (Video), Robert Lowell.
- Reading from Robert Lowell / Elizabeth Bishop Letters” (92nd Street Y).

FOR SUPPLEMENTAL READING
- Robert Lowell on MAP website.
- “The Raw and the Cooked: Robert Lowell and the Beats” (online only).
- Dear Elizabeth: Robert Lowell / Elizabeth Bishop Letters (from The New Yorker).

Week 10
April 12:

MID CENTURY: CONFESSIONAL POETRY VS. DEEP IMAGE POETRY

Sylvia Plath
PLAYLIST (on CAP Vol. 2)

ONLINE MATERIALS
- Voices and Visions, Sylvia Plath.
- Sylvia (movie) – Netflix
- Sylvia Plath Society.

SUPPLEMENTAL READING
- Sylvia Plath on MAP website.
• “Sylvia Plath’s Last Letters,” Daniel Chiasson (The New Yorker)
• Review of Red Comet: The Short Life and Blazing Art of Sylvia Plath (New York Times)

Anne Sexton
PLAYLIST: (In CAP vol. 2)
• “Her Kind,” 327 – 328; “The Truth the Dead Know” 328; “45 Mercy Street”; “Wanting to Die.”

ONLINE MATERIALS
• Anne Sexton USA Poetry (Video):
• Interview with Anne Sexton (Video), with William Heyen and A. Poulin, Jr.
• Anne Sexton and her band “Her Kind.”

SUPPLEMENTAL READING
• Anne Sexton on MAP website
• “Anne Sexton: ‘The Truth the Dead Know,’” Austin Allen (poetryfoundation.org)

James Wright
PLAYLIST
• (Online only) “At the Executed Murder’s Grave”; “Minneapolis Poem”; “To the Muse; “Hook.”

ONLINE MATERIALS
Harvard Reading 1979.

SUPPLEMENTAL READING
James Wright on MAP website.

Galway Kinnell
PLAYLIST
• (Online only) “After Making Love We Hear Footsteps,” “Oatmeal”; “Little Sleeps-Head Sprouting in the Moonlight” (From The Book of Nightmares).

ONLINE MATERIALS
• Academy of American Poets Chancellors’ Reading
SUPPLEMENTAL READING
- Galway Kinnell on MAP (legacy) website.
- Galway Kinnell interview in Cortland Review.

Week 11  
April 19:

MID CENTURY: BEAT GENERATION: Poetic dissidents and ecopoets.

**Allen Ginsberg**

PLAYLIST (In CAP Vol. 2)
- “Howl,” 266 – 857; “Footnote to Howl” (online only); “A Supermarket In California,” 266 – 267; “Father Death Blues,” 271 – 272;
- ONLINE: “In Back of the Real”; ”Song”; “America”; “Hum Bom!”; “Father Death Blues.”

ONLINE MATERIALS
- Allen Ginsberg Project website.
- Ginsberg reads Howl Pt. I and II.”
- Ginsberg reads “America;”
- Ginsberg reads “Father Death Blues.”
- “The Life and Times of Allen Ginsberg,” (Video).
- Allen Ginsberg and Lawrence Ferlinghetti, Poetry USA, 1966. (Video).
- Beat Studies Association.
- “Hymmn and Hum Bom!,” Poetry in America (PBS Video).

SUPPLEMENTAL READING
- Allen Ginsberg on MAP website.
- “Bob Dylan, the Beat Generation, and Allen Ginsberg’s America” (The New Yorker).

**Gary Snyder**

PLAYLIST (In CAP Vol. 2)
- “Riprap,” 382 – 383; “I Went to the Maverick Bar,” 384 – 385;
- (Online only) “Three Worlds, Three Realms, Six Roads” (Things to Do Poems); “Hay for the Horses”; “Milton by Firelight”; “Mid-August at Sourdough Mountain Lookout”; “August on Sourdough, A Visit from Dick Brewer”; “Above Pate Valley”; “Why Logging Truck Drivers Rise Earlier Than Zen Students.”

ONLINE MATERIALS
- Practice of the Wild, movie with Jim Harrison ($1.99 rental from Amazon). It’s good!

SUPPLEMENTAL READING
- Gary Snyder on MAP website.
• Dharma Sums, North Bay Bohemian, Dec. 5, 1996.

Joanne Kyger

PLAYLIST (Online only)


ONLINE MATERIALS

• Reading at Indian Valley Colleges (1976).

SUPPLEMENTAL READING

• The Beats in India—A Symposium (Asia Society, New York, June 14, 2008).
• “Joanne Kyger and the Tradition of Zen Beatitude (Links to an external site.”), Kirby Olson

Week 12
April 26:

MID CENTURY: NEW YORK SCHOOL—Early Postmodern Poets

Frank O’Hara

PLAYLIST (In CAP Vol. 2)


ONLINE MATERIALS

• Frank O’Hara: Poetry USA (Video)
• The Ongoing Influence of Frank O’Hara, the Art World’s Favorite Poet.
• Frank O’Hara.org
• Frank O’Hara, Lunchtime Poet (Museum of Modern Art).

SUPPLEMENTAL READING

• Frank O’Hara on MAPS website.
• Personism—Frank O’Hara (Essay)
• Why I am not a poet (after Frank O’Hara), Elena Maslova-Levi.

John Ashbery

PLAYLIST (In CAP Vol. 2)


• (Online only) “Thoughts of a Young Girl”; “The Instruction Manual”; “Soonest Mended”; “Climate Correction.”

ONLINE MATERIALS
• John Ashbery’s Nest (website).
• Flow Chart Foundation: Ashbery Resource Foundation
• Kenneth Koch and John Ashbery, Poetry USA (video)—Ashbery at 16:17

SUPPLEMENTAL READING
• John Ashbery on MAPS website.
• John Ashbery: “Paradoxes and Oxymorons” (Essay).
• The Gentleness of John Ashbery.
• Instruction Manual: How to Read John Ashbery, Meghan O’Rourke (Slate March 9, 2005).
• The Pleasures of John Ashbery’s “Difficult” Poetry, Nathan Goldman.
• The Poetic Life of John Ashbery, Victoria Brownworth (LAMBDA Literary)

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Week 13
May 3:

MID CENTURY: Poets of Social and Environmental Consciousness

**Gwendolyn Brooks**

PLAYLIST (IN CAP Vol. 2)


ONLINE MATERIALS
• Brooks People a film trailer, dir. Shahari Moore.
• A Celebration of Gwendolyn Books, video.

SUPPLEMENTAL READING
• Gwendolyn Brooks on MAPS website.
• A Street in Bronzeville: A Glimpse From Gwendolyn Brooks’ Window.

**Audre Lorde**

PLAYLIST (In CAP Vol. 2)

ONLINE MATERIALS

- Audre Lorde: PBS Educational Video
- Audre Lorde Project, website.

SUPPLEMENTAL READINGS

- Audre Lorde on MAPS website
- Poetry Is Not a Luxury, Audre Lorde.

Adrienne Rich

PLAYLIST (In CAP Vol. 2)

- Online poems: “Tonight No Poetry Will Serve”; “Hunger”; “What Kind of Times Are These.”

ON LINE MATERIAL

- Adrienne Rich “What Kind of Times Are These,” video.
- “Dedication”; read aloud by Adrienne Rich (video).
- “Prospective Immigrants Please Note,” by read by Adrienne Rich (video).
- Adrienne Rich, Santa Cruz Artist of the Year Celebration.

SUPPLEMENTAL READING

- Adrienne Rich on MAPS website.
- What an Adrienne Rich Poem Says About Writing, Creativity and Gender, Tara Wanda Merrigan.
- Interview with Matthew Rothschild.

W. S. Merwin

PLAYLIST (In CAP Vol. 2)

- Online: “The Last One”; “Losing a Language”; “The Last One”; “Separation”; “Place.”
ONLINE MATERIALS
- “To Plant a Tree, W.S. Merwin” video.
- The Merwin Conservancy website.

SUPPLEMENTAL READING
- W.S. Merwin on MAPS website.
- W.S. Merwin Paris Review interview, with Ed Hirsch, Spring 1987

BONUS TRACKS

Derek Walcott

PLAYLIST (In CAP Vol. 2)

ONLINE MATERIALS
- Derek Walcott Nobel Prize Interview, April 2005.
- Derek Walcott reads from “Omeros, Book 1.”
- Derek Walcott Interview on Omeros video.
- Derek Walcott Interview on His Life and Work, 2011, video.

SUPPLEMENTAL READING
- Derek Walcott on MAPS website.
- Each phrase go be soaked in salt’ – vernacular worlds in Derek Walcott’s poetry, Bridgit Neumann (in Textual Practice, May 2020).
- Creole Modernism, Anhi Mukerjee, (article).

Week 14  May 10

POSTMODERN POETS: Revisioning the Poetry of Identity

Yusef Komunyakaa

PLAYLIST (In CAP Vol. 2)
ONLINE MATERIALS
- “You and I Are Disappearing,” Poetry In America (video).

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

Lucille Clifton
PLAYLIST (In CAP Vol. 2)
- (Online) “it was a dream”; “the times”; “homage to my hips”; “homage to my hips” video.

ONLINE MATERIALS
- A Poet a Day: Lucille Clifton. Poets & Writers (text and video).
- The Language of Life: Lucille Clifton (with David Mura). Bill Moyers, PBS.
- Lucille Clifton: Everything is Connected. NPR, Feb. 28, 2010. (Obit.)

SUPPLEMENTAL READINGS
- Lucille Clifton on MAPS website.
- Lucille Clifton: Their Mother’s Voice.
- Lucille Clifton, Bio.

Marilyn Chin
PLAYLIST (In CAP Vol. 2)

ONLINE MATERIALS
- Marilyn Chin website.
- Marilyn Chin reading “How I Got That Name.” (Video).
• Marilyn Chin: Poetry L.A. Interview. (Video).

SUPPLEMENTAL READINGS
• Marilyn Chin on MAPS website.
• “Shooting the Canon,” PEN Oakland—Josephine Miles Literary Award Interview, Poetry Flash, Dec. 2020.
• Q & A: Marilyn Chin (Poetry Magazine).

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B O N U S   T R A C K S

Lorna Dee Cervantes
PLAYLIST (In CAP Vol. 2)
• Online: “In the Shadow of the Freeway” (from Emplumada); “Freeway 280”; “Visions of Mexico While at a Writing Symposium, Port Townsend, Washington”; “First Thought”; "Poem for the Young White Man who asked me how I, an intelligent well-read person could believe in the War Between Races" “Drawings: For John Who Said to Write about True Love.

ONLINE MATERIALS
• An Evening of Poetry—Lorna Dee Cervantes (video).
• Lorna Dee Cervantes reading at UC Berkeley’s Holloway Reading Series, Feb.1 2012 (starts at 41:00).

SUPPLEMENTAL READING
Lorna Dee Cervantes on MAPS website.
• “Poetry Saved My Life: An Interview with Lorna Dee Cervantes,” Sonia V. González
• Stunned Into Being: Essays on the Poetry of Lorna Dee Cervantes. (Google Books).

RADICAL IMAGINATIONS: Contemporary Black Poetry.

Patricia Smith
PLAYLIST (In CAP Vol. 2)

SUPPLEMENTAL READINGS
• Patricia Smith on MAPS website.
• Interview with Patricia Smith, by Angel Gonzales, March 4, 2019.
### ONLINE MATERIALS
- Patricia Smith website.
- Poetry Reading at NYU

### Toi Derricotte
**PLAYLIST** (Online poems)

**ONLINE MATERIALS**
- Toi Derricotte website.

### SUPPLEMENTAL READING
- The Bond of Living Things: Poems of Ancestry, Toi Derricotte.

### Terrance Hayes
**PLAYLIST** (Online)
- “What I Am”; **Blue Terrance**”; “Lighthead’s Guide to the Galaxy”; “Blue Seuss”; **We Should Make a Documentary About Spades.”**
- **American Sonnet for My Past and Future Assassin** [“**I lock you in an American sonnet that is part prison**”];
- “American Sonnet for My Past and Future Assassin [Any day now you will have the ability to feed the name]”;
- **American Sonnet for My Past and Future Assassin,”** sequence published in American Poetry Review.

**ONLINE MATERIALS**
- An Evening with Terrance Hayes. Hall Center, University of Kansas, Nov. 18, 2016.
SUPPLEMENTAL READING


BONUS TRACK

Tyehimba Jess

PLAYLIST (Online)

- “Mercy”, “Blind Boone’s Apparitions”, “Hagar in the Wilderness”; “100 Times”; “Freedomsong: Dream Song.”
- 7 Poems from Olio.

ONLINE MATERIALS

- Tyehimba Jess website.
- Olio Live (theatrical performance).
- 2018 AWP Bookfair Interview.
- Tyehimba Jess website.

AUDIO BOOK

Olio Live on Audible, audio book.

SUPPLEMENTAL READING

- Interview with Tyehimba Jess, March 6, 2017.
- Tyehimba Jess’s contrapuntal poems, Chicago Magazine, Fall 2020.

FINAL WEEK

May 24

SEMESTER’S END CELEBRATION: Final Synchronous Gathering

(planning any poetry groups for summer).

Favorite poems reading (by class members or presentations on video).

Make-up poetry explication presentations.