

**San José State University**  
**Department of English and Comparative Literature**  
**ENGLISH 131: Writing Poetry, sec. 1**  
**Fall 2014**

Instructor:	Prof. Alan Soldofsky
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Office Hours:	M, T, W 1:30 – 3:00 PM, Th PM by appointment
Class Days/Time:	M W 12:00 – 1:15 PM
Classroom:	Clark Hall 111 (Incubator Classroom)
Prerequisites:	ENGL 71: Introduction to Creative Writing (or equivalent); or instructor's consent.

### **Course Description**

Workshop in verse forms and poetic craft. Study of traditional and contemporary models. (May be repeated for credit.)

### **Methods and Procedures**

- Students in this course will write and revise original poems, which class members will critique during the weekly in-class workshops.
- Class will be divided into four student writing-groups whose members will post drafts of poems to Canvas for other members to discuss (on the Student Groups setting in Canvas).
- Student Writing-Groups (one group per week) will have their members' poems discussed in the weekly in-class workshop.
- The workshop's principal text will be class members' original poems posted on our workshop's Canvas and Blogger sites.
- Verse forms and poetic craft will be taught through assigned readings from the required textbooks and from links to poems and commentary on the Internet. comprised of published poems, an online prosody workbook with commentaries and craft exercises, and links to poems and commentaries (sometimes including audio and video files of poets reading).
- The class will be divided into 4 student writing-groups (6 or 7 students per group) to discuss first/early drafts of poems.
- Weekly in-class and online discussions of verse craft and prosody. See course calendar attached to the syllabus.

- Students will produce a finished portfolio of at least 9 poems, which will be submitted to the instructor (in draft) at regular intervals during the semester (see Due Dates).
- Poems read to be read in class will be listed in a PLAYLIST, and will be projected onto the main screen and Smartboards of the Incubator Classroom

## Digital Poetry Workshop

### USING CANVAS:

The ENGL 131: Poetry Writing classroom site on Canvas will serve as the class homepage for organizing and distributing course materials. Links to published poems and student poems in draft will be posted on the course Canvas site. Student poems in draft will be posted on the student Writing Group Discussion tool on Canvas. (You will only be able to view draft poems on Canvas by the group to which you are assigned.) The ENGL 131: Poetry Writing home page is found at: <https://sjsu.instructure.com/courses/1116002>. You should keep drafts and revisions of poems in your ePortfolio on Canvas. (To read more about how to set up an ePortfolio [click here](#).)

### WORKSHOPPING POEMS ON BLOGGER:

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

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

## Student Writing Groups

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

### Discussion Requirements:

Your Student Writing Group on Canvas is where you are to post drafts of new poems and revisions of poem—you previously had critiqued—for comments. You are to post two comments per week about the poems posted by your other Group members. And you are to reply to two comments per week about poems posted by your Group members.

### **Digital Device Policy:**

Students are encouraged to bring laptops and tablets to use in class, but are restricted from reading Facebook and non-class related email during class meetings. The IC (CL 111) has MacBooks and new PC's available to use in the classroom, loaded with software used in the IC.

### **Course Focus: The Art of Attention**

The workshop's emphasis will be on poetry as "The Art of Attention": poems whose characteristics include closely observed details of the here and now that turn the world into words. In the workshop, students will read a practice writing poems of "layered perception." Poet Donald Revell writes that poems are "presences...the consequences of vivid presentations." He adds, "the poet reads the world with writing." Poetry itself is a form of focused attention, prosody itself, being a technique for constructing containers for concentrated attention. For that reason, we will add the study of prosody to our workshop, for it sharpens the poet's attention to the syllable and to the line. They are the building blocks of poetry just as atoms are the building blocks of the universe.

### **Course Writing Requirements**

- Complete a final portfolio containing at least 9 poems in their finished versions by the end of the semester.
- Post a minimum of 5 of your poems on the workshop's Blogger site for class members to discuss and the instructor's critique.
- Revise at least 5 of your poems in response to their being discussed in the in-class workshop, by your writing group, or critiqued by the instructor.
- Comment on drafts and revisions of poems by other class members posted on the workshop's Blogger and Google sites. The minimum requirement is to post at least one comment per poem submitted by members *of your own small group*. If you meet this requirement, you also may be eligible to submit additional poems or projects for extra credit.
- Have a minimum of four poems workshopped during class meetings (see your group's rotation schedule). Workshop discussions will be led by the instructor (and visiting guest poets).
- To become practiced at writing poems in free-verse and in contemporary fixed-form styles.
- Complete at least one poem in a fixed metrical pattern, and/or one poem in a fixed rhymed or non-rhymed form.
- Complete the weekly reading assignments on poetic craft.
- Complete assigned weekly Discussion/Blog workbook assignments and prosody exercises.
- Attend two poetry readings on or off campus during the semester (see calendar). Write a 250-word (minimum) thumbnail review of each reading. Include comments on at least two specific poems the poet read, identified by title. Look for a published text of the two poems, explaining through close reading why the poems work or do not to work for you.
- The ultimate goal of the course is to help you become a more skilled poet. You will learn techniques of close reading and prosody to facilitate you learning to write and revise poems more successfully. You will also improve your poetry by emulating the craft and style of poems by modern and contemporary masters that you study in the class. You will learn to

master craft of prosody by reading your poems aloud to others in the workshop, and through revision in response to comments you receive from your classmates and the workshop instructor.

### Learning Outcomes (SLO's)

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

Student Learning Outcomes:	Skills/Knowledge Acquired:	Activities:
<p>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).</p>	<p>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.</p>	<p>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 in your blog or journal on published poems, analyzing craft elements and/or style or techniques they display, that were discussed in the assigned reading.</p>
<p>SLO 2: Show familiarity with major literary works (of poetry), genres (styles), periods, and critical approaches to British, American, and World Literature.</p>	<p>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.</p>	<p>1. Participate in small group presentations on the craft elements and styles associated with a particular work (or selection of works) by a prominent modern or contemporary poet. 2. In your blog or journal, emulate or imitate the craft, style, and/or other formal techniques found in a particular poem by a prominent modern or contemporary poet. 3. Attend two poetry readings on campus,</p>

		locally, or (or that you view online), and write a brief detailed review describing the work the poet(s) presented.
SLO 3: Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.	1. Develop the effective use of poetic craft, style, and technique to write finished poems in a variety of modes that can be appreciated by readers or appreciated when read aloud (or performed) for audiences.	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.

## Textbooks

### Required:

Doty, Mark. [\*The Art of Description\*](#).  
 Logenbach, James. [\*The Art of the Poetic Line\*](#).  
 Revell, Donald. [\*The Art of Attention\*](#).  
 Soldofsky, Alan. [\*In the Buddha Factory\*](#).

### Online:

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

### Recommended:

Smith, Tracey K. [\*Life on Mars\*](#).

### Course Websites:

Course Homepage on Google Sites URL	Update to date course information, syllabus, class activities, worksheets, reading/writing assigned, instructor and
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	student blogs, presentation notes and slides, etc.
Academy of American Poets URL	Large resource with thousands of poems, essays, biographies, weekly features, and poems for special occasions. <a href="http://www.poets.org">www.poets.org</a>
Poem-a-day (Academy of American Poets) URL	Every week day, the Academy posts an unpublished, new poem by a diversity of prominent contemporary American poets. On weekends, the site posts classic works by American and British poets from past eras. <a href="http://www.poets.org/poetsorg/poem-day">http://www.poets.org/poetsorg/poem-day</a>
Poetry Foundation URL	Large archive of poems, poets, poetry news, articles, and book reviews. Browse for poems by poet or title. Archives of Poetry Magazine. <a href="http://www.poetryfoundation.org">www.poetryfoundation.org</a>
Quietlightning URL	A literary series that moves around to a different venue every month, appearing in bars, art galleries, a music hall and a bookstore <a href="http://quietlightning.org/readers/">http://quietlightning.org/readers/</a>
Poetry Flash URL	A literary review and events calendar for the Bay Area, West, and beyond. <a href="http://www.Poetryflash.org">www.Poetryflash.org</a> .
Poetry Center San Jose URL	Information on the literary arts in San Jose. <a href="http://www.pcsj.org">http://www.pcsj.org</a> .
Poetry Daily URL	An online web anthology and bookstore. A new poem every day, along with poetry news, archives, and more. <a href="http://www.poems.com">www.poems.com</a>

### Classroom Protocol

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

- Every Writing Group member is expected to read group members' poems posted on their Canvas Group site. Students are required to post at least 1 comment on 2 poems posted by members of your Writing Group. Students are also required to reply to 1 comment posted on your student Writing Group's Discussion.
- For Workshop Discussions, students are required to post a response to at least 2 students (not in your own Student Writing Group) for each new (or revised) poem posted in the Workshop Discussion.
- The instructor will monitor the Writing Group Discussions, and sometimes will send messages to the group or to individual members once the discussion is underway.
- When your writing is discussed, remember you are not the text you have posted; the text has a separate identity of its own. The criticism and/or praise your writing receives is not criticism or praise of you but of your work.
- Carefully read the comments and replies that you received from classmates and the instructor on the Blogger Workshop site. These comments will address elements in your assignment that correspond to the rubric connected to each assignment.
- When you comment on peers' work, mention what you find to be the strengths as well as the weaknesses in the work.

## **Course Requirements**

1. At the end of term, submit a portfolio of at least 9 poems that you finished (and may have revised one or more times) during the term.
2. Make comments on your classmates' poems in the in-class workshop and on the Blogger class worksheet site. Post a minimum of 2 comments on poems submitted on the Blogger site (comments should be 3 to 5 sentences). Comments should be constructive, explaining what you like and what gives you problems when you read the poem.
4. Complete all of each week's reading assignments and poems on the Playlist. The schedule of reading assignments is included in the calendar in the second part of the greensheet. If you do not keep up with the reading assigned, your poems and Discussion/Blog Exercises will reflect your lack of preparation.
5. Attend at least two poetry readings during the semester. Readings you can attend are held on campus, in downtown San Jose, or in other parts of the Bay Area (Consult [Poetryflash.org](http://Poetryflash.org) for a comprehensive Bay Area reading schedule.) The instructor will update schedule of local poetry readings on Canvas. You are required to turn in a 500-word (two page) descriptive review of each reading you attend. Submit your reading review with as a supplement to your journal. Reading reviews are graded Pass/Fail.

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

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

**Nov. 5** -- Set 2 containing three completed drafts of new poems plus revisions of Set 1. Set 2 Discussion/Blog/Exercises completed.

**Dec. 12** -- Final portfolio (including completed new poems for Set 3 and revisions of Set 1 and 2.) Reading reviews. Set 3 Discussion/Blog/Exercises completed.

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

At least one week before the workshop, post your poem(s) to the Canvas assignments page: <https://sjsu.instructure.com/courses/1019169/assignments>. Our class websites will be visible only to class members (listed as authors) and instructors will have access to read these pages. Be sure you know the dates listed in the Course Calendar that your group will have work discussed in the workshop.

Send the instructor a copy of your poem(s) that you have posted on the Canvas assignments page. If you wish that I respond to your poem(s) privately. Bring backup hard copies of the poem(s) to class—in case someone forgets to print it out or the computers in the classroom don't work. You may also bring your laptop and/or flash drive with files of the poem(s).

### **Workshop Procedure**

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

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

You can turn in a poem(s) for the instructor's comments prior to the date the poem is to be discussed in the workshop.

Listen quietly to the comments offered in the workshop. Explain only factual references or matters of form or prosody that may not be apparent to readers. Do not try to defend the poem. Listen to what is said, and decide which of the comments and suggestions are ones you want to follow up on.

Make comments about the poem itself, not about the author or author's work in general. Do not make negative comments when you know you have a different taste in poetry than the poet being discussed. Do your best to read everyone's poem in the workshop on its own aesthetic terms.

### **Small Writing Groups**

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

- **Poetry Drafts and Revisions**

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

- **Posting Comments to Group Members' Work**  
Writing Group members are responsible for posting a minimum of 2 comments—3 to 5 sentences—on other group members' poems posted in the Writing Group Discussions on Canvas.
- **Weekly Presentation / Discussion of Assigned Readings**  
Each week, the small groups will rotate leading class discussions and giving presentations about the week's assigned readings, including selections of poems from the PLAYLISTS. Writing Groups will also rotate each week presenting their poems for in-class Workshop Discussion.
- **In-Class Workshop Group Rotation**  
Each week, all members of a Writing Group (in 1, 2, 3... order) will have their poems discussed in the week's in-class workshop. Workshop discussions will be scheduled on Wednesdays during the term. The first Workshop will take place in-class on Wednesday, Sept. 3, featuring poems by members of Writing Group 1. Each class member will have the opportunity to have their poems discussed in the in-class Workshop at least 3 or 4 times during the term.

### **Poetry Portfolio and Assignments**

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

*The instructor reserves the right to revise these requirements and to notify students of such revision in a timely manner, e.g., "subject to change, announced at least one class meeting in advance."*

### **SET 1 SUBMISSION DEADLINE: OCT. 1**

Three poems for Set 1

Including:

- **ASSIGNMENT #1:** A syllabic poem (uniform or varied line-length) in which you pay close attention to the details you observe in the natural environment, architectural space, and/or social environment in a place you often go.

### **SET 2 SUBMISSION DEADLINE: NOV. 5**

Three Poems for Set 2: Revisions of Set 1

Including:

- **ASSIGNMENT #2:** Write a poem of at least 9 lines in an accentual meter (you are allowed acceptable variations). The poem's line-lengths should be consistent throughout—select a 4- or 5-stress (beat) line. You may make all the lines iambic or vary the rhythm. (Count the beats in each line to make sure you've followed the accentual meter you've chosen.) A rhyme scheme is optional. Base the poem's content on close observations of what is happening around you, what you can see and hear. Stay in the present.

## **SET 3 SUBMISSION DEADLINE: DEC. 13 (FINISHED PORTFOLIO & FINAL COMPLETED JOURNAL/BLOG)**

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

Including:

- **ASSIGNMENT #3:** Write a poem of at least 12 lines in short-lined unrhymed but “musical” free verse. In this poem closely describe using a few key details and figurative language a place, person, or object you find appealing. Use regular stanzas of equal length. If you wish, you may use a loose syllabic metric as a basis for the poem’s form. Post a draft to your writing group.
- **ASSIGNMENT #4:** Write a poem in a traditional verse form (a [sonnet](#), [villanelle](#), [sestina](#), [pantoum](#), etc.). If you write a sonnet, select either a Italian or Shakespearian sonnet form. Or you may write in an improvised free line but using a traditional verse form. In your poem, use one word in at least two different ways; i.e. use the word’s multiple grammatical usages (if it’s a noun and a verb use it both ways in the poem). Or use it to make a pun. Often, writing a sestina or villanelle forces you to do so. An example would be the word “bear” used as a noun and a verb in a poem.
- **Alternate Assignment #4:** Write a song.

### **Discussion/Blog Exercises**

You are required to keep the weekly Discussion/Blog Exercises you complete in your ePortfolio on Canvas. The ePortfolio should be set to “public” so its contents can be viewed by the instructor and by others in the class.

### **Attend and Write About Two Poetry Readings**

During the semester you required to attend and take notes on (or review) two poetry readings. There are many readings scheduled each month by colleges/universities, bookstores, and nonprofits in Silicon Valley, Santa Cruz, and the greater San Francisco/Berkeley area. Also poetry readings are presented by [The Center for Literary Arts](#) at SJSU. A schedule of readings taking place in our area is posted on the ENGL 131 Canvas site. You will receive announcements periodically on Canvas about upcoming poetry events. For information on other events, consult the calendar pages of [PoetryFlash.org](#). You upload your notes and comments, including a brief analysis of at least 2 poems you heard at the reading, to the “Poetry Reading Assignments,” which you can find on the Assignments tab on Canvas (using the left column navigation bar).

### **Grading Policy**

- |   |      |
|---|------|
| • Completed Poetry portfolio (9 poems)            | 60 % |
| • Workshop Discussions on Blogger and in-class    | 10%  |
| • Small Group Discussion on Canvas                | 10%  |
| • Group presentations/discussion leading in-class | 10%  |

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

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

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

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

**AVOIDING PLAGIARISM:** Plagiarism is the unacknowledged use of somebody else's words or ideas and is considered an instance of academic dishonesty that instructors must report. Repeated instances of plagiarism will result in a student's expulsion from the University. You commit plagiarism by buying, stealing, or borrowing a paper or creative work; hiring someone to write a paper or creative work; building on someone's ideas without providing a citation; or copying from another source or using a source too closely when paraphrasing. In other words, submit only your own work. To learn how to cite sources accurately and forthrightly, consult your handbook.

### Academic integrity

Students should know that the University's [Academic Integrity Policy is available at http://www.sa.sjsu.edu/download/judicial\\_affairs/Academic\\_Integrity\\_Policy\\_S07-2.pdf](http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf). Your own commitment to learning, as evidenced by your enrollment at San Jose State University and the University's integrity policy, require you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The website for [Student Conduct and Ethical Development is available at http://www.sa.sjsu.edu/judicial\\_affairs/index.html](http://www.sa.sjsu.edu/judicial_affairs/index.html).

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you

would like to include in your assignment any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy F06-1 requires approval of instructors.

## **Campus policy in Compliance with the Americans with Disabilities Act**

"If you need course adaptations or accommodations because of a disability, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities register with the DRC to establish a record of their disability."

## **Dropping and Adding**

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

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

### **SLO's: Weeks 1 – 6**

- To construct lines paying close conscious attention to writing syllable by syllable.
- To write poems that pay close attention to small physical details,
- To write poems paying close attention to the poem's diction, using fresh, interesting nouns and verbs.
- To carefully limit adjectives and other modifiers.
- To write poems that read clearly at the literal level.
- To write a poem that experiments with exaggeration (hyperbole), uses surreal imagery, and/or contains collage of fragments.

### **SLO's: Weeks 7 – 11**

- To write a poem with lines whose rhythm is controlled by manipulation of grammar and/or syntax.
- To write in poem in which you consciously control tone.
- To write a poem in which you control line length and meter.
- To write a poem in which a word or phrase is regularly repeated.
- To write a poem that contains variety of interesting "language events."
- To write a poem that in some way invokes a specific landscape or geographical place.
- To write a poem in strong, clear voice, effective when read aloud or performed.

### **SLO's: Weeks 12 – 16**

- To create a whole poem collaged together from fragments.
- To write metrically-based natural-sounding lines (without stilted diction or syntax) in a poem that depends upon sonic repetition. Can use hip-hop-inspired rhyming techniques.

- To use assonance, consonance, and alliteration effectively.
- To use external and internal rhyme effectively.
- To write a successful patterned verse poem: a sonnet (Petrarchan and Shakespearian), villanelle, sestina, pantoum, ballad, and poem “song” form.
- To revise a poem effectively—either in open or closed form—controlling the grammar and syntax to achieve the most impact from each line.

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## ENGL 131: Fall 2014 Workshop Calendar and Reading Assignments—with Links

NOTE: The calendar lists work assigned by week. The assigned readings will be presented by small groups and who will (with me) lead discussions in class on Monday dates listed below. Not all poems on the Playlist will be discussed—but you should comment in your blog/journal on all poems assigned, unless told otherwise. Workshops will be scheduled on Wednesdays; though some workshopping may take place on Monday after the discussion/presentations. The instructor reserves the right to revise this schedule and to notify students of such revision in a timely manner, *The Art of Attention*: Excerpt e.g., "subject to change, announced at least one class meeting in advance."

Presentations of assigned readings will be made by Writing Groups in “D, A, B, C” order.

<p><b>Week 1:</b> Aug. 25</p>	<p><u>CLASS ORIENTATION.</u> Student Introductions—divide into groups. Introduction of poems as containers for rhythmic, musical language, where “language events”—elements ranging from imagery to metaphor, allusion, irony and ambiguity exert influence on and surprise the reader, influencing how s/he responds the poem. Poetry as a container for forms of linguistic attention.</p> <p>Using classroom digital tools: Canvas and Google Site.</p> <p>PREVIEW: Reading/discussion of select poems: <a href="#">The Art of Attention: Excerpt</a>. John Donne, <a href="#">“The Flea”</a>; Alan Soldofsky <a href="#">“Recovery at Lake Tahoe,”</a> <a href="#">“In the Buddha Factory”</a>; <a href="#">Ezra Pound, from “Canto LXXX”</a>;</p> <p>ASSIGNED READING: Donald Revell, <i>Art of Attention</i> pp. 5 – 12; Mark Doty, <i>Art of Description</i> pp. 3 – 11. Walt Whitman, <a href="#">“Out of the Cradle Endlessly Rocking.”</a> Edward Hirsch, <a href="#">“Commentary On Out of the Cradle Endlessly Rocking.”</a> <i>Prosody Workbook</i>, <a href="#">“Short Introduction to Metrical Types.”</a></p>
<p>Aug. 27</p>	<p>CANVAS DISCUSSION /BLOG EXERCISE DUE: (Post using the Discussion Tool on Canvas): Read closely a passage from “Out of the Cradle Endlessly Rocking,” analyzing the passage’s rhythm as well as its language and imagery.</p> <p>DISCUSSION Review of Small Groups and class Learning Goals. Readings from Revell pp. 5 – 12; and from Doty, pp. 5 – 12.</p> <p>PLAYLIST (Poems to be discussed in class):</p> <ul style="list-style-type: none"> <li>• Denise Levertov, <a href="#">“Souvenir d'amitié.”</a></li> <li>• Walt Whitman, <a href="#">“Out of the Cradle Endlessly Rocking.”</a></li> </ul>

	GROUP A: Post new poems on class the Blogger site.
Week 2  Sept. 3	<p>SEPT. 1: LABOR HOLIDAY—NO CLASS</p> <hr/> <p>WORKSHOP: New Poems from Group A.</p> <p>READING ASSIGNED: Online <i>Prosody Workbook</i> Module 1: Meter and Syllabics (Discussion Exercises due Sept. 8 via Canvas). In James Longenbach, <i>The Art of the Line</i>, pp. 3 – 28; From Shakespeare’s <i>King Lear</i>: <a href="#">Act IV Scene 6b</a>.</p>
Week 3 Sept. 8	<p>DISCUSSION/BLOG EXERCISE DUE: Analyze the syllabic pattern line-lengths from each the following poems from the online <i>Prosody Workbook</i>, Module 1: Marianne Moore, “The Fish”; Patricia Smith, “<a href="#">Prologue—And Then She Owns You</a>.”</p> <p>DISCUSSION: (Presenters/Discussion Leaders Group D.)</p> <ul style="list-style-type: none"> <li>• <i>Prosody Workbook</i> Module I: Meter and Syllabics.</li> <li>• Longenbach, pp. 3 – 28.</li> </ul> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• William Carlos Williams, “<a href="#">To A Poor Old Woman</a>”; <a href="#">Stephen Burt on “To A Poor Old Woman.”</a></li> <li>• Walt Whitman, “<a href="#">Song of Myself</a>,” sec. 31.</li> <li>• Donald Justice, “<a href="#">Nostalgia and Complaint of the Grandparents</a>.”</li> </ul> <p>POETRY ASSIGNMENT #1: Write a syllabic poem (uniform or varied line-length) in which you pay close attention to the details you observe in the natural environment, architectural space, and/or social environment in a place you often go. Post a draft to your small writing group on Canvas. (Comment on other group members’ drafts.)</p> <p>GROUP B: Post drafts of your syllabic poem to the class Blogger site.</p> <hr/>
Sept. 10	<p>WORKSHOP: New Poems from Group B.</p> <p>READING ASSIGNED: In Logenbach, pp. 28 - 43. In Revell, pp. 12 – 22. In the <i>Prosody Workbook</i> Module 2: Accentual Verse.</p>
Week 4 Sept. 15	<p>DISCUSSION/ BLOG EXERCISE DUE: Mark where the strong stresses fall in the lines excerpted the following poems in the <i>Prosody Workbook</i>: Module 2.</p> <p>DISCUSSION: <i>Prosody Workbook</i> Module 2: Accentuals. Logenbach, pp. 28 – 43. Revell, pp. 12 – 22. (Presenters/Discussion Leaders Group A.)</p>

<p>Sept. 17</p>	<p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• W. B. Yeats, "<a href="#">Easter, 1916.</a>"</li> <li>• W. H. Auden, "<a href="#">September 1, 1939.</a>"</li> <li>• W. H. Auden, "<a href="#">Stop All the Clocks.</a>"</li> <li>• Gerard Manly Hopkins, "<a href="#">Spring and Fall.</a>"</li> <li>• Charles Olson, "<a href="#">Song 3.</a>"</li> <li>• Allen Ginsberg, "<a href="#">Sunflower Sutra.</a>"</li> <li>• George Oppen, "<a href="#">Of Being Numerous</a>" pt. 9.</li> <li>• Louise Gluck, "<a href="#">Nostos.</a>"</li> </ul> <p>GROUP C post your Assignment #1 poem (or another new poem) to the class Blogger site.</p> <hr/> <p>WORKSHOP: New poems from group C.</p> <p>READING ASSIGNED: In Doty, pp. 13 – 31. In Revell, 45 – 57. In the <i>Prosody Workbook</i> Module 3: Dipodic Verse; A. E. Stallings, "<a href="#">Dipodic Verse</a>," Harriet Blog (Poetry Foundation.org).</p>
<p>Week 5 Sept. 22</p> <p>Sept. 24</p>	<p>DISCUSSION/ BLOG EXERCISE DUE: Mark the loud stressed and medium stressed syllables in excerpts from the following poems in the <i>Prosody Workbook</i> Module 3 Dipodic Verse; "<a href="#">Peas Porridge Hot</a>"; Theodore Roethke "<a href="#">Dirty Dinky</a>"; Charlie Daniels, "<a href="#">The Devil Went Down to Georgia.</a>"</p> <p>DISCUSSION: <i>Prosody Workbook</i> Module 3: A. E. Stallings, "Dipodic Verse,;" Doty, pp. 13 – 31. Revell, 45 – 57. (Presenters/Discussion Leaders Group B.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• Elizabeth Bishop, "<a href="#">The Fish.</a>"</li> <li>• Ronald Johnson, "<a href="#">What the Leaf Told Me.</a>"</li> <li>• Williams, "<a href="#">Red Wheelbarrow.</a>"</li> <li>• Larry Eigner, "<a href="#">trees green the quiet sun.</a>"</li> <li>• Denise Levertov, "<a href="#">First Love.</a>"</li> <li>• Michael Robbins, "<a href="#">Live Rust.</a>"</li> </ul> <p>GROUP D: Post a new poem on the class Blogger site.</p> <hr/> <p>WORKSHOP: New poems from Group D.</p> <p>READING ASSIGNMENT: In Longenbach, pp. 45 – 81. In <i>Prosody Workbook</i>: Module 4: Accentuals.</p>
<p>Week 6 Sept. 29</p>	<p>DISCUSSION/ BLOG EXERCISE DUE: Mark the stressed and unstressed syllables and divide the samples lines into feet in excerpts from the following poems in the <i>Prosody Workbook</i> Module 4: from Robert Lowell,</p>

Oct. 1	<p>“Falling Asleep Over the <i>Aeneid</i>”; Hart Crane “Passage.”</p> <p>DISCUSSION: <i>Prosody Workbook</i>: Module 4: Accentuals. Logenback, pp. 45 – 81, “Ending the Line.” (Presenters/Discussion Leaders Group C.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• Robert Lowell, “<a href="#">Falling Asleep Over the Aeneid.</a>”</li> <li>• Philip Larkin, “<a href="#">This Be the Verse.</a>”</li> <li>• Ezra Pound, “<a href="#">Hugh Selwyn Mauberley.</a>”</li> <li>• William Carlos Williams, from “<a href="#">Spring and All.</a>”</li> <li>• William Carlos Williams, “<a href="#">Pastoral.</a>”</li> <li>• Marianne Moore, “<a href="#">The Fish</a>”</li> <li>• Marianne Moore, “<a href="#">When I Buy Pictures.</a>”</li> <li>• Louise Gluck, “<a href="#">Nostos.</a>”</li> <li>• Frank Bidart, from “<a href="#">Confessional II.</a>”</li> <li>• Emily Dickinson, “<a href="#">Experience is the Angled Road.</a>”</li> </ul> <p>POETRY ASSIGNMENT #2: Write a poem of at least 9 lines in <u>an accentual-syllabic meter</u> (you are allowed acceptable variations). The poem’s line-lengths should be consistent throughout—select a 4- or 5-stress (beat) line. You may make all the lines iambic or vary the rhythm. (Count the beats in each line to make sure you’ve followed the accentual meter you’ve chosen.) A rhyme scheme is optional. Base the poem’s content on close observations of what is happening around you, what you can see and hear. Stay in the present. Include nothing from your memory or internal life. Avoid intentional metaphor or allegory. All Groups: Post a draft to your writing group on Canvas. (Comment on other group members’ drafts.)</p> <p>GROUP A: Group A to post new poems on the class Blogger site.</p> <hr/> <p>WORKSHOP: New poems from Group A.</p> <p>READING ASSIGNMENT: In Doty, pp. 53 – 63. In Revell, pp. 46 – 60. In the <i>Prosody Workbook</i>, Module 5: Song Meters.</p> <p>GROUP A: Post a new poem on the class Blogger site. All Groups: Post a draft to your small writing group on Canvas. (Comment on other group members’ drafts.)</p> <p><b>SET ONE DUE</b> (and complete Discussion/Blog Exercises weeks 1 - 6).</p>
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<p>Week 7 Oct. 6</p> <p>Oct. 8</p>	<p>DISCUSSION/BLOG EXERCISE DUE: Mark the stressed and unstressed syllables and divide the lines into feet in excerpts from the following poems/lyric verses in the <i>Prosody Workbook</i> Module 5. Cole Porter, “Just One of Those Things”; Michael McClure / Janis Joplin, “Mercedes Benz.”</p> <p>DISCUSSION: <i>Prosody Workbook</i>: Module 5. Revell, pp. 46 – 60. Doty, pp. 53 – 63. (Presenters/Discussion Leaders Group D.)</p> <p>PLAYLIST:  Cole Porter, “<a href="#">Just One of Those Things.</a>”  Bob Dylan, “<a href="#">Ballad of a Thin Man.</a>”  Charles Ives, “<a href="#">The Circus Band.</a>”  Rob Fitterman, from <i>Metropolis</i>, pt. 16.  William Wordsworth: “<a href="#">My Heart Leaps Up;</a>” “<a href="#">A Slumber Did My Spirit Seal.</a>”  Charles Olson, “<a href="#">Maximus to Himself.</a>”  George Herbert, “<a href="#">Love III.</a>”</p> <p>GROUP B: Group B to post new poems on the class Blogger site. All Groups: Post a draft to your small writing group on Canvas. (Comment on other group members’ drafts.)</p> <p>POETRY ASSIGNMENT: Write a poem that closely observes and documents the details of an object (natural or human made) or a place.</p> <hr/> <p>WORKSHOP: New poems from Group B.</p> <p>READING ASSIGNMENT: Longenbach, pp. 83 – 100. In the <i>Prosody Workbook</i>, Module 6: Types of Free Verse.</p>
<p>Week 8 Oct. 13</p>	<p>DISCUSSION/BLOG EXERCISE: Mark the stressed and unstressed syllables in excerpts from the following poems/lyric verses in the <i>Prosody Workbook</i> Module 6. Allen Ginsberg, “Kaddish”; Tracey K. Smith, “Sci Fi.” Describe what seems the dominant rhythm. Describe what seems the dominant syntax.</p> <p>DISCUSSION: <i>Prosody Workbook</i> Module 6. Longenbach, pp. 83 – 100. (Presenters/Discussion Leaders Group A.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• Allen Ginsberg, “<a href="#">Kaddish</a>” pt. 4.</li> <li>• Tracey K. Smith, “<a href="#">Sci Fi.</a>”</li> <li>• Alan Soldofsky, “<a href="#">Early Night.</a>”</li> <li>• James Joyce, from <i>Ulysses</i> “<a href="#">Sirens.</a>” <a href="#">Reading from Sirens on Soundcloud.</a></li> <li>• James Wright, “<a href="#">Lying in a Hammock at William Duffy’s Farm, Pine</a>”</li> </ul>

<p>Oct. 15</p>	<p><a href="#">Island, Minnesota.</a>”</p> <ul style="list-style-type: none"> <li>• John Ashbery, “<a href="#">Retro.</a>”</li> <li>• William Carlos Williams, “<a href="#">Kora in Hell</a>” pt. 1.</li> </ul> <p>GROUP C: Group C to post new poems on the class Blogger site. All Groups: Post a draft to your small writing group on Canvas. (Comment on other group members’ drafts.)</p> <p>EXTRA CREDIT: Chose three sentences from “Kora in Hell” and arrange them in lines.</p> <hr/> <p>WORKSHOP: New poems Group C.</p> <p>READING ASSIGNMENT: In Revell, pp. 60 – 83. In Doty, pp. 66 – 73. In the <i>Prosody Workbook</i>, Module 7: Long Line Free Verse.</p>
<p>Week 9 Oct. 20</p> <p>Oct. 22</p>	<p>DISCUSSION/BLOG EXERCISE: Mark the stressed and unstressed syllables in excerpts from the following poems in the <i>Prosody Workbook</i> Module 7. What does the word “Oracular” when applied to poetry mean?</p> <p>DISCUSSION: <i>Prosody Workbook</i> Module 7: Long lined free verse: Dithyrambic or oracular. Revell, pp. 60 – 83. Doty, pp. 66 – 73. (Presenters/Discussion Leaders Group B.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• Walt Whitman, “<a href="#">Out of the Cradle Endlessly Rocking.</a>”</li> <li>• Mark Strand, “<a href="#">Your Shadow.</a>”</li> <li>• Allen Ginsberg, “<a href="#">Howl</a>” pt. 1.</li> <li>• Guillaume Apollinaire, (tr. Donald Revell) “<a href="#">Mirabeau Bridge.</a>”</li> <li>• Donald Revell, “Homage.”</li> <li>• Guillaume Apollinaire, “<a href="#">Zone.</a>”</li> <li>• R. Ammons, “<a href="#">Winter Scene.</a>”</li> <li>• Robert Hass, “<a href="#">That Music.</a>”</li> </ul> <p>GROUP D: Group D to post new poems on the class Blogger site. All Groups: Post a draft to your small writing group on Canvas. (Comment on other group members’ drafts.)</p> <hr/> <p>WORKSHOP: New poems from Group D.</p> <p>READING ASSIGNMENT: In Longenbach, pp. 100 – 120. In Doty, pp. 75 – 83. In the <i>Prosody Workbook</i>, Module 8: Loosened Iambic and Prose Broken Into Lines.</p>

<p>Week 10 Oct. 27</p>	<p>DISCUSSION/BLOG EXERCISE: Mark the stressed and unstressed syllables and not line-lengths in excerpts from the following poems in the <i>Prosody Workbook</i> Module 8: Elizabeth Bishop, “Over 2000 Illustrations and a Complete Concordance; Wallace Stevens, from “It Must Change,” pt. 5.</p> <p>DISCUSSION: <i>Prosody Workbook</i> Module 8: Loosened Iambic and Prose Broken Up Into Lines. Logenbach, 100 – 120. (Presenters/Discussion Leaders Group C.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• Elizabeth Bishop, “<a href="#">Over 2000 Illustrations and a Complete Concordance</a>.”</li> <li>• Wallace Stevens, “Notes Toward a Supreme Fiction,” from “<a href="#">It Must Change</a>” pt. 5.</li> <li>• Alan Soldofsky, “<a href="#">Anniversaries of Autumn</a>.”</li> <li>• Tracy K. Smith, “<a href="#">The Universe as House Party</a>.”</li> <li>• Frank O’Hara, “<a href="#">The Day Lady Died</a>.”</li> <li>• William Butler Yeats, “<a href="#">Upon a House Shaken by Land Agitation</a>”; “<a href="#">Fascination of What’s Difficult</a>.”</li> <li>• Michael Palmer, “<a href="#">Idem 4</a>.”</li> <li>• C. D. Wright, “<a href="#">Various Positions</a>.”</li> <li>• George Oppen, “<a href="#">If It All Went Up in Smoke</a>.”</li> </ul> <p>GROUP A: Group A to post new poems on the class Blogger site. All Groups: Post a draft to your small writing group on Canvas. (Comment on other group members’ drafts.)</p> <hr/> <p>Oct. 29</p> <p>WORKSHOP: New or revised poems from Group A.</p> <p>READING ASSIGNMENT: In Doty, pp. 75 – 89. In Revell, pp. 84 – 96. In the <i>Prosody Workbook</i>, Module 9: Short Line Free Verse.</p>
<p>Week 11 Nov. 3</p>	<p>DISCUSSION/BLOG EXERCISE: Mark the stressed and unstressed syllables and note line-lengths in excerpts from the following poems in the <i>Prosody Workbook</i> Module 9: Wallace Stevens, “Six Significant Landscapes” pt. 2. William Carlos Williams, “To Elsie.”</p> <p>DISCUSSION: <i>Prosody Workbook</i> Module 9: Short Line Free Verse. Doty, pp. 75 – 89. Revell, pp. 84 – 96. (Presenters/Discussion Leaders Group D.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• Wallace Stevens, “<a href="#">Six Significant Landscapes</a>.”</li> <li>• William Carlos Williams, “<a href="#">To Elsie</a>.”</li> <li>• May Sarton, “<a href="#">Little Lion Face</a>.”</li> <li>• Hayden Carruth, “<a href="#">No Matter What After All, and That Beautiful Word So</a>.”</li> </ul>

<p>Nov. 5</p>	<ul style="list-style-type: none"> <li>• Dante (tr. Percy Bysshe Shelley), "<a href="#">Matilda Gathering Flowers</a>" (Canto XXVIII).</li> <li>• Ezra Pound, "<a href="#">The River Merchant's Wife: A Letter</a>"; "<a href="#">Canto VI</a>."</li> <li>• Donald Revell, "Picnic."</li> </ul> <p>POETRY ASSIGNMENT #3: Write a poem of at least 12 lines in short-lined unrhymed but "musical" free verse. In this poem closely describe using a few key details and figurative language a place, person, or object you find appealing. Use regular stanzas of equal length. If you wish, you may use a loose syllabic metric as a basis for the poem's form. Post a draft to your writing group.</p> <p>GROUP B: Group B to post new poems on the class Blogger site. All Groups: Post a draft to your writing group on Canvas. (Comment on other group members' drafts.)</p> <hr/> <p>WORKSHOP: New or revised poems from Group B.</p> <p>READING ASSIGNMENT: In Doty, pp. 90 – 104. Revell, pp. 101 – 137.</p>
<p>Week 12 Nov. 10</p> <p>Nov. 12</p>	<p>PRESENTATION/EXPLCATION OF TWO POEMS: GROUP A (Selected from the Playlist).</p> <p>Discussion: Doty, 90 – 104. Revell, pp. 101 – 137. Explicate sample of poems. (Presenters/Discussion Leaders Group D.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• Percy Bysshe Shelley, "<a href="#">Art thou pale for weariness</a>."</li> <li>• Lynda Hull, "<a href="#">Chiffon</a>."</li> <li>• Mina Loy, "<a href="#">Moreover the Moon</a>."</li> <li>• Brenda Hillman, "<a href="#">Male Nipples</a>."</li> <li>• Brenda Shaughnessy, "<a href="#">I'm Over the Moon</a>."</li> <li>• Dorianne Laux, "<a href="#">Facts About the Moon</a>."</li> <li>• Elizabeth Bishop, "<a href="#">Insomnia</a>"</li> <li>• Alan Soldofsky, "<a href="#">Zhejiang Postcards</a>."</li> <li>• Donald Revell, "The Gaza of Winter"; "<a href="#">The Northeast Corridor</a>"; "<a href="#">Heat Lightning</a>."</li> </ul> <p>GROUP C: Group C to post new and/or revised poems on the class Blogger site. All Groups: Post a draft to your writing group on Canvas. (Comment on other group members' drafts.)</p> <hr/> <p>WORKSHOP: New or revised poems from Group C.</p> <p>READING ASSIGNED: In Doty, pp. 104 – 120. In Revell, pp. 137 – 149.</p> <p><b>Set Two Due</b> (and Discussion/Blog Exercises pt. 2 completed)</p>

<p>Week 13 Nov. 17</p>	<p>PRESENTATION/EXPLCATION OF TWO POEMS: GROUP B (Selected from the Playlist).</p> <p>DISCUSSION: Doty, pp. 104 – 120. Revell, pp. 137 – 149. (Presenters/Discussion Leaders Group A.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• Donald Revell, “<a href="#">Lyre</a>.”</li> <li>• John Berryman, “<a href="#">Dream Song 1</a>.”</li> <li>• John Ashbery, from “<a href="#">Self-Portrait in a Convex Mirror</a>”; “<a href="#">Novelty Love Trot</a>.”</li> <li>• Allen Ginsberg, “<a href="#">The Lion for Real</a>.”</li> <li>• Wislawa Szymborska (tr. Clara Cavanaugh and Stanislaw Baranczak), “<a href="#">Photograph from September 11</a>.”</li> <li>• Galway Kinnell, pt. X “Lastness” from <i>The Book of Nightmares</i>.</li> <li>• C. P. Cavafy, “<a href="#">Voices</a>.” (read more about Cavafy on the <a href="#">C. P. Cavafy archive</a>).</li> <li>• Gary Snyder, from <i>Myths and Texts</i>, Part III, sec. 15.</li> <li>• Yusef Komunyakaa, “<a href="#">Kosmos</a>.”</li> </ul> <p>GROUP D: Group D to post new and/or revised poems on the class Blogger site. All Groups: Post a draft to your writing group on Canvas. (Comment on other group members’ drafts.)</p>
<p>Nov. 19</p>	<p>WORKSHOP: New or revised poems from Group C.</p> <p>POETRY ASSIGNMENT #3: Write a poem in which you make reference to the moon, paying close attention to the line and the poem’s form. You may write in a traditional form. Or you may write in a syllabic metric or free-verse and invent a new container (form) for the poem. Whatever form you choose, write it with consistency, being strict or loose as your form requires.</p> <p>(EXTRA CREDIT: Practice reading/performing a favorite poem aloud. Make an audio file of yourself and play it back for yourself. What do you like about your reading? What do you want to improve?)</p> <p>READING ASSIGNED: In Doty, pp. “121 – 137.”</p>
<p>Week 14 Nov. 24</p>	<p>PRESENTATION/EXPLCATION OF TWO POEMS: GROUP C (Selected from the Playlist).</p> <p>DISCUSSION: Doty, pp. 121 – 137. (Presenters/Discussion Leaders Group B.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• Frank O’Hara, “<a href="#">You Are Gorgeous and I’m Coming</a>.” (Find on O’Hara</li> </ul>

<p>Nov. 26</p>	<p>page.)</p> <ul style="list-style-type: none"> <li>• James Galvin, “<a href="#">Special Effects</a>.”</li> <li>• James L. White, “<a href="#">Making Love to Myself</a>.”</li> <li>• A. R. Ammons, “<a href="#">Corsons Inlet</a>.”</li> <li>• Michael Dumanis, “<a href="#">Joseph Cornell, with Box</a>.”</li> <li>• Tracy K. Smith, “<a href="#">Minister of Saudade</a>.” (<a href="#">Audio</a> of Tracy K. Smith reading)</li> <li>• Alex Lemon, “<a href="#">Other Good</a>.”</li> <li>• Percy Bysshe Shelley, “<a href="#">Ode to the West Wind</a>” (pt. 1).</li> <li>• Jean Valentine, “<a href="#">YIELD Everything, Force Nothing</a>.”</li> </ul> <p>GROUP D: Group D to post new and/or revised poems on the class Blogger site. All Groups: Post a draft to your writing group on Canvas. (Comment on other group members’ drafts.)</p> <hr/> <p>WORKSHOP: New or revised poems from Group D.</p> <p>READING ASSIGNMENT: In Revell, pp. 149 – 166.</p>
<p>Nov. 27</p>	<p>THANKSGIVING BREAK</p>
<p>Week 15 Dec. 1</p>	<p>PRESENTATION/EXPLCATION OF TWO POEMS: GROUP D (Selected from the Playlist).</p> <p>DISCUSSION: Revell, pp. 149 – 166. (Presenters/Discussion Leaders Group C.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• Donald Revell, “<a href="#">A Branch of the Discipline</a>.”</li> <li>• Robert Creeley, “<a href="#">Oh Max</a>.”</li> <li>• Walt Whitman, “<a href="#">Song of Myself</a>” pt. 4.</li> <li>• Donald Revell, <a href="#">My Trip</a>.”</li> </ul> <p>DISCUSSION/BLOG EXERCISE (to be begun in-class): Read Robert Frost, “<a href="#">Directive</a> out loud in class. Then read it again on your own. Indicate how the scansion of lines 1 – 19. Put stressed syllables in ALL CAPS. Divide the lines into feet using the slash (/) mark.</p> <p>Assignment #4: Write a poem in a traditional verse form (a <a href="#">sonnet</a>, <a href="#">villanelle</a>, <a href="#">sestina</a>, <a href="#">pantoum</a>, etc.). If you write a sonnet, select either an Italian or Shakespearian sonnet form. Or you may write in an improvised free line but using a traditional verse form. In your poem, use one word in at least two different ways; i.e. use its multiple grammatical usages (if it’s a noun and a verb, use if in both ways in the poem). Or use if to make a pun. Often,</p>



	mine...”).
<p>FINAL MEETING Friday Dec. 12 9:45 AM – Noon: (Scheduled time)</p>	<p><b>Final Portfolio Due</b> (with Completed Readings Journal):</p> <p>FINAL CLASS CELEBRATION: (attendance required)</p> <p>GUEST POET: (Live in-class or via Skype.) Guest TBA.</p> <p>DISCUSSION/BLOG: Complete <i>Prosody Workshop</i>, Lineation Exercise: My dear one is mine...”</p> <p>DISCUSSION: The Villanelle. Stephen Burt, <a href="#">On Villanelles Or Many Happy Returns</a>. (Lead by the instructor/guest poet.)</p> <p>PLAYLIST: W. H. Auden, “<a href="#">Miranda</a>.” Elizabeth Bishop, “<a href="#">One Art</a>.” Theodore Roethke, “<a href="#">The Waking</a>.” LaTasha N. Nevada Diggs, “<a href="#">The Originator</a>”; (<a href="#">reading and interview</a> with LaTasha N. Nevada Diggs).</p> <p>WORKSHOP: Tying together loose ends: Poems postponed or missed.</p>

[Go to start of the calendar](#)