

San José State University
Department of English and Comparative Literature
ENGLISH 240: Poetry Workshop
Spring 2014

Instructor:	Prof. Alan Soldofsky
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Office Hours:	M T W 2:30 – 3:45 PM and Th PM by appointment
Class Days/Time:	M 7:00 – 9:45 PM
Classroom:	Clark 111 (Incubator Classroom)

Course Description

The lyric poem always walks the line speaking and singing. – Edward Hirsch

This semester's workshop theme is "Singing School": Lyric Poetry and Song Lyrics. Some poems rhyme and some song lyrics don't (and vice versa). In this MFA-level poetry workshop, we will explore the links and blurred boundaries between lyric poetry and song lyrics (in pop, rock, jazz, and new classical genres). Students will create a portfolio containing at least eight new original poems, two of which that are written as or could be converted into song lyrics. Students will also write weekly blog entries based on close readings of assigned poems and song lyrics (from print and online sources); in addition, students will be required to give two in-class presentations on examples from a poet's or poet/songwriter's work. We will practice close reading and evaluating published poems and lyrics in the workshop, in addition to critiquing class members' original poems and lyrics. *Students who are not enrolled in the MFA program should send samples of their poetry and/or song lyrics to the instructor to receive permission to enroll in the workshop.*

Course Goals and Student Learning Objectives

Course Goals:

- Complete a portfolio consisting of a minimum of **six** finished (revised) original poems and **two** finished song lyrics—in any style or mode. In addition, write one song lyric in collaboration with another class member.
- Workshop peers' poems and song lyrics on a weekly basis, finding ways to improve the work through critique and successive revisions.

- Write weekly blog entries close reading various traditional, modern, and postmodern poems, (composed in a variety of forms and styles) published in the *Singing School* anthology and referenced in other readings assigned each week for the workshop.
- Read and listen to/watch performances of songs assigned for the workshop, then comment about them in weekly blog entries.
- Give two multimedia in-class presentations, evaluating and analyzing texts of individual poems and/or songs (contained in the anthologies and playlists required for the workshop) through close readings; also share the texts and performances using the incubator classroom's digital tools and the Canvas learning management system.

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).	1. Students will learn to apply the craft of poetry writing in free verse and traditional meters and forms. 2. Students will learn the differences between a poem and a song lyric. 3. Student will learn to write songs collaboratively.	1. Write at least 8 original poems, two of which will be written to be performed as songs or converted into song lyrics. 2. Write at least one original song in collaboration with another poet in the workshop.
SLO 2: Students will demonstrate high-level of proficiency to write works of literature in a secondary genre concentration (poetry).	See above.	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.	1. Write blog entries each week commenting on, evaluating, and analyzing poems assigned to be read for the workshop. 2. Give two in-class presentations on individual poems and/or song lyrics selected from required anthologies and playlists or from works on the recommended reading list.
SLO 4: Students will demonstrate critical and	1. Close read peers' poems and song lyrics.	1. Workshop peers' poems and song lyrics weekly.

<p>analytical skills in the evaluation and interpretation of literary texts.</p>	<p>2. Evaluate strengths (successes) and weaknesses (problems) in peers' poems and song lyrics as well as published poems and song lyrics.</p>	<p>2. Workshop published poems and song lyrics weekly. 3. Give two in-class presentations on poems and/or song lyrics selected from required anthologies and playlists or from works on the recommended reading list.</p>
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Course Methods and Activities:

The Digital Workshop

Poet Charles Bernstein writes, "Poetry is like a swoon, with this difference, / it brings you to your senses." A good poetry workshop also brings poets to their senses—in a multiple ways. The kinds of close readings of our peers' work we practice in the workshop makes us more aware of the nuances of diction, rhythm, music, image, rhetoric, and tone from which poems are constructed. And it heightens one's awareness of what works and what doesn't work in the text of the piece, based on understanding what the poem or lyric is seeking to do. The goal is to find out what readers/listeners are—and are not—responding to. And to understand how the text of the poem or lyric is—or could be better—crafted.

The workshop will be divided into three small groups that will rotate presenting their poems and lyrics in-class on a weekly basis (see calendar).

Small Groups: Group members will post early drafts of their work for other small group members' comments using the workshop's Small Group Workshop discussion board on the Canvas LMS. Posting new work on the Small Group discussion boards will be on going throughout the semester.

In-Class Workshops: When it's your small group's turn to be workshopped, post the poem or lyric you want to present on that upcoming week's Workshop discussion board on the Canvas LMS. You should post your poem early in the week—by Wednesday if possible—to give your classmates time to closely read and comment on your work. If you post more than one poem, the instructor will select which one will be workshopped. (If time permits, a class member may have two short poems or workshopped the same week.) When your work is workshopped listen to the discussion without interrupting or being defensive. You should allow yourself to be open to suggestions for your poem, even if you'll not act on them. Your purpose is to hear what you didn't know about your poem, and to consider possibilities for revision you hadn't thought of before the workshop critique. You will be given a few minutes at the end of the workshop segment on your poem to ask your questions.

Playlists: Are links to poems, song lyrics, song performances (audio and video), interviews, and

panel discussions. These will be viewed and discussed very briefly in class, though not all will be included for in-class viewing. Many of the poems anthologized in *Singing School* will appear as links to online versions of the texts in the Playlists. You are urged to spend time outside of class meetings looking at these links as they are chosen to be good models for your own work and to inspire you.

Blogging About Readings and Playlists

You are expected to write weekly blog posts, commenting on the poems and lyrics listed in the weekly reading assignments viewed in class on the Playlists. Close read a few lines or passages from each poem or lyric assigned. Explain which are your favorites. This blogging exercise is designed for you to practice the art of close reading and get in the habit of reading and thinking about poetry every day. The practice of reading will closely influence your writing practice. Writing poems is to be engaged in the larger conversation about poetry going on among poets all over the world. This conversation is often shared on the Internet.

Class members have a blog site created for them on Blogger:

In-Class Presentations

Each member is required to make **two** class presentations, enhanced by the digital tools available in the Incubator Classroom. The first presentation must be completed before Week 9. The second presentation must be completed by Week 13. Class members will select at least two poems or lyrics to close read for each presentation, contained in the course anthologies (*Best of the Best American Poetry*, *The Third Rail*) or from other works on the required or recommended reading lists. Class members will sign up on the Canvas Presentation Calendar, listing what poems and/or song lyrics on which they will present.

Sign up at least two weeks in advance in order that all class members can read the poems in advance of the presentations. The instructor will work with each presenter to post links to these poems in the weekly activity pages on Canvas. Presenters can use Canvas, Blogger, YouTube, Power Point, and/or other digital tools to give their presentations. Contact the instructor after you sign-up to be sure the poems/songs you've chosen to present will work for the class.

To sign up, use the Canvas sign-up calendar. Sign up on as early as you possible, listing the poem(s) you will present.

Reading List:

REQUIRED:

Paul Muldoon. *Word on the Street*, paper (pub. date 2/18/14).
Robert Pinsky. *Singing School*, hardcover.
Robert Pinsky. *Best of the Best American Poetry*, paper.
Alan Soldofsky. *In the Buddha Factory*, paper.
Jonathan Wells, ed. *The Third Rail: The Poetry of Rock and Roll*, paper.

eBooks (from [SJSU King Library](#)):

Pence, Charlotte. [*The Poetics of American Song Lyrics*](#).

RECOMMENDED:

Leonard Cohen. *Poems and Songs*, hardcover.

Seamus Heaney. *The Human Chain*, paper.

Greil Marcus. *Bob Dylan by Greil Marcus: Writings 1968 – 2010*, paper.

Paul McCartney. *Blackbird Singing Poems and Lyrics, 1965 – 1999*, paper.

Paul Muldoon. *Maggot*, paper.

Pence, Charlotte, *The Poetics of American Song Lyrics*, paper.

Lou Reed, *Pass Through Fire*, paper.

Patti Smith. *Auguries of Innocence*, paper.

Lisa Sorenberger and John Sorenberger. *Gathered Light: The Poetry of Joni Mitchell's Songs*, paper.

BOOKS BY POETS PRESENTED AT SJSU BY THE CLA**ON-LINE RESOURCES:**

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. https://sjsu.instructure.com/courses/1072558
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 <i>Poetry</i> 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/
Associated Writers and Writing Programs (AWP) URL	AWP provides community, opportunities, ideas, news, and advocacy for writers and teachers of writing. http://www.awpwriter.org
Poets & Writers Online URL	Information, support, and guidance for creative <i>writers</i> . Find <i>writing</i> contests, grants for <i>writers</i> , news, small presses, and much more. http://pw.org

New Pages URL	News, information and guides to independent bookstores, independent publishers, literary magazines, alternative periodicals, independent record labels, alternative newsweeklies and more. http://www.newpages.com
The New York Times blog “Measure for Measure” URL	How to write a song and other mysteries. Songwriters pull back the curtain on their creative process and on the pleasures and pains of being a musician. http://opinionator.blogs.nytimes.com/category/measure-for-measure/
Robert Pinsky Word Press Blog URL	Robert Pinsky Poetry Forum: A periodic, open discussion of particular poems. http://robertpinsky.wordpress.com/

Due Dates:

Blogs on Assigned Reading and Playlist:

- Blogs posts due each week by the Monday, 6:00pm before class. Graded CR/NC.

Poetry Portfolio:

- Set 1: of four poems (minimum) to six poems (maximum) – due March 17
- Set 2: revisions of first four poems and four new poems (minimum) to six new poems (maximum) – due May 12. (Letter Grade)

In-class Presentations:

- First presentation (select poems/songs from required by March 17 (Letter Grade)
- Second presentation by May 5 (Letter Grade)

Collaboratively written song lyric:

- Due May 12 with final portfolio (Letter Grade)

EXTRA CREDIT:

Reporting on Two Poetry Readings

Attend two poetry readings during the semester. Write a brief report or a thumbnail review of each reading, mentioning a few specifics about the poems and the presentation. The reports or reviews should be approximately 250 – 500 words. Post these documents to your individual blog.

Grading

- **60%**: Final poetry portfolio, including 8 – 12 finished poems (2 of which are song lyrics) and 1 collaborative song lyric – *Letter Grade*

- **20%:** Weekly blog posts on Assigned Readings and Playlists; and participation in workshop discussions (in class and online) -- *CR/NC*
- **20%:** Two in-class presentations – *Letter Grade*

Required writing for students taking ENGL 240 for Literature credits

You will write two research studies (1,000 – 2,000 words) based on your close reading and analysis of the poets and/or poet/songwriters whose work you select from your in-class presentations. Your paper will be an expanded, more in-depth version of your presentation.

Due Dates:

Paper 1 Due: March 17 (30% of course grade)

Paper 2 Due: May 12 (30% of course grade)

Paper 2 Alternative: May 12.

You may submit four to six completed poems written in response to or modeled on works by one or two of the poets who you have read. Include a brief set of notes describing how your poems or lyrics were influenced by or modeled on works you've chosen. (30% of course grade)

Grading

- 60% of grade based upon the two critical papers submitted. – *Letter grade*
- 20% of grade based upon two in-class presentations. – *Letter grade*
- 20% of grade based upon weekly blog posts and the student's participation in the workshop; (based on the quality of oral and posted written criticism and close/reading of your peers' work. – *CR/NC*

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.

A Note on Plagiarism: Any case of suspected plagiarism or academic dishonesty will be reported to the office of Graduate Studies for further investigation.

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.

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. 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.

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/>. Students should be aware of the current deadlines and penalties for adding and dropping classes.

More University Policies (You Should Know)

Estimation of Per-Unit Student Workload: Success in all courses is based on the expectation that students will spend, for each unit of credit, a minimum of forty-five 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, and practical. Other course structures will have equivalent workload expectations as described in the syllabus.

Recording policies: Common courtesy and professional behavior dictate that students obtain the instructor's permission to make audio or video recordings in class. Such permission allows the recordings to be used for private, study purposes only. Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. Students may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.

Student Technology Resources: Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library.

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

English Department Student Learning Goals

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

Calendar of Readings (In the South Bay Region)

(Attend at least one reading. Write a 500 – 1,000 word impressionistic review describing a few of the poems works and receive extra credit for your course participation grade.)

SJSU Campus Readings Presented by the Center for Literary Arts (free admission)

- Feb. 19, 7pm: [D. A. Powell](#) reading, MLK Library 225/229
- April 23, 7pm: [Joy Harjo](#) reading MLK 225/229

Readings at Other Accessible Nearby Bay Area Venues

- Feb. 4, 8pm: Louise Gluck reading, Stanford University Cemex Auditorium, Zambrano Hall, Knight Management Center ([Click here for map](#))
- Feb. 6, 12 Noon: [Linda Gregerson](#), UC Berkeley, Lunch Poems Series, Morrison Library
- Feb. 23, 4:30pm: [Stephen Dunn and Barbara Hurd](#), Library Galleria, Central Library, 828 I Street, Sacramento, [\\$15/\\$10 students](#).
- March 3, 8pm: [Nikki Finney](#), Stanford University, location TBA
- April 8, 7pm: [Jorie Graham](#), UC Berkeley, [Holloway Poetry Series](#), [Maude Fife Room \(315\)](#), [Wheeler Hall](#)

Alan Soldofsky Readings

- Feb 6, 6pm: with [Dean Rader](#), [University Press Bookstore](#), Berkeley, 2430 Bancroft Way
- Feb. (TBA): Almaden Plaza Barnes & Noble, 5353 Almaden Expressway Bldg. B, San Jose
- April 11, 5pm: New York University, Lillian Vernon Creative Writers House, 58 West 10th Street
- Additional reading dates to be listed when scheduled.

ENGL 240 / Graduate Poetry Workshop, Sp 2014

Course Schedule

The schedule is subject to change with fair notice. Changes in the schedule will be posted on the workshop's online Canvas learning management site. And on the workshop's Google Site.

Poetry Writing activities and the required final course portfolio fulfill SLO 1 and SLO 2 (see Student Learning Objectives). Peer critiques exchanged orally during workshop and in writing on required Canvas peer reviews fulfill SLO 3 and SLO 4 (see Student Learning Objectives).

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	Jan. 27	<p>Course and student introductions. SYLLBUS REVIEW: Online on Canvas. COURSE WRITING REQUIREMENTS AND ASSIGNMENTS.</p> <p>DISCUSSION: Difference between a lyric poem and a song lyric. PLAYLIST: Paul Muldoon, "Words to Sing" (from the New Yorker Out Loud); Paul Muldoon, "How to Write a Song," "Paul Muldoon in Conversation"; Bob Dylan, "Desolation Row," Paul Muldoon, "My Ride's Here" (sung by Warren Zevon). Leonard Cohen: "Suzanne," performed by Leonard Cohen; "Show Me the Place." Allen Ginsberg, "Father Death Blues" performed by Allen Ginsberg. Kim Addonizio, "Blues for Robert Johnson." "All I Want to Do" performed by Sheryl Crow; lyrics for "All I Want to Do Is Have Some Fun." Wyn Cooper, "Fun." Panel on "Lyrics as Literature," with Paul Muldoon and Paul Simon.</p> <p>READING ASSIGNED: In <i>Singing School (SS)</i>: "Preface," ii – xv; "Freedom," 3 -11; assorted poems, 12 – 34. In <i>Poetics of American Song (PAS)</i>, "Words and Music: Three Stories," Wyn Cooper, pp. 234 – 242.</p>
2	Feb. 3	<p>DISCUSSION: Freedom, Free Verse, and Song: PLAYLIST: Frank O'Hara, "Why I am Not a Painter," blog entry on "Why I am Not a Pinter." Anonymous, "The Old Cloak." Gregory Corso, "Marriage"; Gregory Corso reads "Marriage" Emily Dickinson, "712 (Because I Would Not Stop for Death." William Carlos Williams, "Fine Work with Pitch and Copper."</p> <p>PRESENTATION: (1) On "Fun," and other poems/songs by Wyn Cooper. (2) On a poem(s) selected from the <i>Third Rail (TR)</i>, <i>Word on the Street (WOS)</i>, or <i>Best of the Best American Poetry (BBAP)</i>.</p> <p>WORKSHOP: Poems and Songs Group A</p> <p>READING ASSIGNED: In <i>SS</i>: Assorted poems, pp. 30 – 72 (you</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		may skip Andrew Marvell's "Upon Appleton House," pp. 35 – 62). In <i>PAS</i> : Pat Pattison, "Similarities and Differences Between Song Lyrics and Poetry," pp. 222 – 242.
3	Feb. 10	<p>DISCUSSION: Sample class members' blogs. PLAYLIST: Kenneth Koch, "Variations on a Theme by William Carlos Williams"; Alan Dugan, "How We Heard the Name"; James Shirley, "The Glories of Our Blood and State"; Edward Thomas, "Adlestrop"; Aphra Behn, "The Disappointment." From <i>PAS</i>, William Butler Yeats, "Speech After a Long Silence"; Leonard Cohen, "Hey, That's No Way to Say Goodbye"; Smokey Robinson, "My Girl"; "My Girl lyrics"; Robert Frost, "Birches"; Percy Bysshe Shelley, "Ode to the West Wind"; Bob Dylan, "Tangled Up in Blue;" Bob Dylan performs "Tangled Up in Blue."</p> <p>PRESENTATIONS: 1)... 2)... (TBA).</p> <p>WORKSHOP: Poems and Songs Group B</p> <p>READING ASSIGNED: In <i>SS</i>: Jonathan Swift, "A Description of Morning,"—write a poem or song lyric where you describe morning in your own style; Gerald Manley Hopkins, "God's Grandeur;" "Bob Dylan, "New Morning." In <i>PAS</i>: "Reduced to Rhyme: On Contemporary Doggerel," pp. 6 – 23 and "Rap Poetry 101" pp. 35 – 42.</p>
4	Feb. 17	<p>DISCUSSION: Sample class members' blogs. PLAYLIST: Irving Berlin, "What'll I Do," performed by Art Garfunkel; Langston Hughes "Sylvester's Dying Bed," "The Weary Blues," Langston Hughes reciting poems; Ice-T, "6'N the mornin'"; Grandmaster Melle Mel, "The Message," performed by Grandmaster Flash; Michael Robbins, "Not Fade Away," "Sweet Virginia," "Three Poems," "The Dark Clicks On," Michael Robbins performs on YouTube.</p> <p>PRESENTATIONS: 1)... 2)... (TBA)</p> <p>WORKSHOP: Poems and Songs Group C</p> <p>READING ASSIGNED: In <i>PAS</i>: "At the Crossroads: The Intersection of Poetry and the Blues" pp. 90 – 105.</p>
5	Feb. 24	<p>DISCUSSION: Sample class members' blogs. PLAYLIST: Robert Johnson, "Come On In My Kitchen," "Love in Vain," performed by the Rolling Stones; Ma Rainey, "Black Dust Blues," performed by Ma Rainey; Etheridge Knight, "A Poem for Myself"; Yusef Komunyakaa, "Woman, I Got the Blues," The Rhythm Method," "Blue Light Lounge for the Performance Poets at Harold Park Hotel"; "No Good Blues"; Kim Addonizio; "Penis Blues."</p> <p>PRESENTATIONS: 1)... 2)... (TBA)</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		<p>WORKSHOP: Poems and Songs Group A</p> <p>READING ASSIGNED: Paul Muldoon, <i>Word on the Street</i> (read the whole collection). Listen songs of Paul Muldoon, Performed by the Wayside Shrines.</p>
6	March 3	<p>DISCUSSION: Sample class members' blogs. PLAYLIST: Interview with Paul Muldoon, Paul Muldoon and Warren Zevon, "My Ride's Here," performed by Warren Zevon; William Butler Yeats, "Crazy Jane on God,"; Van Morrison performs "Crazy Jane on God,"; James Kavanagh, "On Raglan Road," Van Morrison's musical setting of "On Raglan Road," song by Glen Hansard. Mark Knopfler, "Why Aye Man," Linton Kwesi Johnson, three poems.</p> <p>PRESENTATIONS: 1)... 2)... (TBA)</p> <p>WORKSHOP: Poems and Songs Group B.</p> <p>READING ASSIGNED: In SS: "Listening," pp. 75 – 81, and various poems, pp. 92 – 105.</p>
7	March 10	<p>DISCUSSION: Sample class members' blogs. PLAYLIST: Edward Arlington Robinson, "Eros Turannos"; "Richard Cory,"; Ben Johnson, "His Excuse for Loving"; Bob Dylan, "Ballad of a Thin Man," performed by Dylan on Highway 61 Revisited; Gerard Manly Hopkins, "Spring and Fall"; Thomas Campion, "Now Winter Nights Enlarge"; "It fell on a summer's day"; Thom Gunn, "Tamer and Hawk"; Mina Loy, "from Songs to Joannes, I – III"; William Carlos Williams, "To Waken an Old Lady"; Robert Frost, "To Earthward,"; William Butler Yeats, "Adam's Curse"; Emily Dickinson, "303 (The soul selects her own society)."</p> <p>PRESENTATIONS: 1)... 2)... (TBA)</p> <p>WORKSHOP: Poems and Songs Group C.</p> <p>READING ASSIGNED: In SS: "Form," pp. 109 – 116; various poems pp. 119 – 142.</p>
8	March 17	<p>POEMS FOR SET 1 DUE (Submit via Canvas)</p> <p>DISCUSSION: Sample class members' blogs. PLAYLIST: Anonymous, "Man of the Double Deed"; Chidioc Tichborne, "My prime of youth is but a frost of cares"; William Carlos Williams, "To a Poor Old Woman"; Michelle Shocked, "When I Grow Up"; music video of "When I Grow Up"; H.D., "Sea Rose"; Thomas Nashe, "Litany in Time of Plague"; Vic Chestnutt, "Feast in the Time of Plague"; performed by Vic Chestnutt; May Swenson, "Question"; Thomas Hardy, "During Wind and Rain"; traditional lyric, "Dreadful Wind and Rain"; Jerry Garcia and David Grisman perform "Dreadful Wind and Rain."</p> <p>PRESENTATIONS: 1)...2)...(TBA)</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		<p>WORKSHOP: Poems and Songs Group A</p> <p>READING ASSIGNED: In <i>PAS</i>, “The Sonnet Within the Song: Country Lyrics and the Shakespearian Sonnet Structure” pp. 26 – 34; “Country Music Lyrics: Is There Poetry in Those Twangy Rhymes?” pp. 106 – 121.</p>
	<p>March 24 March 31</p>	<p>SPRING BREAK CAESAR CHAVEZ DAY</p>
9	April 7	<p>DISCUSSION: Sample class members’ blogs. PLAYLIST: William Butler Yeats “Lake Isle of Innisfree”; William Stafford, “Traveling Through the Dark”; Theodore Roethke, “Elegy for Jane”; Degrees of Gray in Phillipsburg”; Randy Travis, “On the Other Hand”; Zac Brown, “Highway 20 Ride”; Max Barnes/Harlan Howard “Don’t Tell Me What to Do,” performed by Pam Tillis; Michael James Anderson, “Maybe It Was Memphis”, performed by Pam Tillis; Toby Keith, “I Wanna Talk About Me”; June Carter Cash, “Ring of Fire,” performed by June Carter Cash; Patti Scailfa, “Spanish Dancer,” performed by Patti Scailfa”; Kix Dunne/Don Cook/Kix Brooks, “My Baby’s Everything I Love”, performed by Garth & Brooks; Roddy Crowell, “Stars on the Water, Leaving Louisiana in the Broad Daylight” performed by Emmylou Harris & Rodney Crowell.</p> <p>PRESENTATIONS: 1)...2)... 3)... (TBA)</p> <p>WORKSHOP: Poems and Songs Group B</p> <p>ASSIGNED READING: In <i>PAS</i>, “ ‘Me and Bobby McGee’: The Oral and Literary Traditions” pp. 193 – 198. In <i>SS</i>: “Dreaming Things Up” pp. 147 – 153; various poems 154 – 173.</p>
10	April 14	<p>DISCUSSION: Sample class members’ blogs. PLAYLIST: Kris Kristofferson, “Me and Bobby McGee”; story behind writing Me and Bobby McGee; Anonymous, “Barbara Allen”, sung by Bob Dylan; Elizabeth Bishop, “The Weed”; George Herbert, “Love Unknown”; Thomas Hardy, “The Self-Unseeing”; John Crowe Ransom, “Captain Carpenter”; Robert Herrick, “ The Shooe Tying,” “God, on His Sickness”; Wallace Stevens, “Madame la Fleurie”; William Cowper, “Epitaph on a Hare”; Louise Bogan, “Women.”</p> <p>PRESENTATIONS: 1)...2)... 3)... (TBA)</p> <p>WORKSHOP: Poems and Songs Group C</p> <p>ASSIGNED READING: In <i>PAS</i>: “The Soup that Could Change the World” pp. 199 – 202; “Laughing In Tune: R.E.M. and Post-Confessional Lyric” pp. 203 – 211; “Sweetness Follows: Michael Stipe, John Keats, and the Consolations of Time” pp. 212 – 224. In</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		SS: Sylvia Plath, “Nick and the Candlestick” pp. 176 – 177; John Keats, “Ode to a Nightingale” pp. 191 – 193; “On First Looking into Chapman’s Homer” pp. 196.
11	April 21	DISCUSSION: Sample class members’ blogs. PLAYLIST: R.E.M., “ Radio Free Europe ”; “ Catapult ”; “ Sitting Still ”; “ Find the River ”; “ Night Swimming ”; Charles Bernstein poems on Poetryfoundation.org.; “ That Klupzy Girl ” (first 20 lines); “ All the Whiskey In Heaven ”; “ Why I Am Not A Buddhist ”; “ My/My/My ”; “ High Tide at Race Point ”; John Keats, “ To Autumn ”; “ Ode to a Nightingale ”; “ On First Looking into Chapman’s Homer .” PRESENTATIONS: 1)...2)... 3)... (TBA) WORKSHOP: Poems and Songs Group A READING ASSIGNED: In <i>PAS</i> : “A Nobel for Dylan” pp. 169 – 179; “Lyric Impression, Muscle Memory, Emily and the Jack of Hearts”; 180 – 185; “Don Kahn and Truck-Driving Wives: Dylan’s Fluctuating Lyrics” pp. 186 – 192.
12	April 28	DISCUSSION: Sample class members’ blogs. PLAYLIST: “ It’s Alright Ma (I’m Only Bleeding) ”; “ A Hard Rains A-Gonna Fall ”; “ Visions of Johanna ”; “ Lily, Rosemary and the Jack of Hearts ”; “ You Ain’t Goin’ Nowhere ,” lyrics; “ Idiot Wind ”; Tony Hoagland, “ Hard Rain ,” read by Tony Hoagland ; James Tate, “ It’s Not the Heat So Much as the Humidity ”; “ Flight .”; Sylvia Plath: “ Nick and the Candlestick ”; “ Morning Song .” PRESENTATIONS: 1)...2)... 3)... (TBA) WORKSHOP: Poems and Songs Group B READING ASSIGNED: In <i>SS</i> : “Sweeping Up the Jokers: Leonard Cohen’s ‘The Stranger’s Song’” pp. 225 – 231; “Facing the Music: The Poetics of Bruce Springsteen” pp. 232 – 242.
13	May 5	DISCUSSION: Sample class members’ blogs. PLAYLIST: Leonard Cohen, “ Suzanne ”; “ The Stranger’s Song ”; “ 10 Best Leonard Cohen Songs ”; assorted recent Leonard Cohen poems ; Charles Simic, from The World Doesn’t End (Google Book); Bruce Springsteen, “ Born to Run ”; “ The Promised Land ”; “ The Rising ”; Bruce Springsteen/Patti Smith “ Because the Night ”; Patti Smith, “ Ask the Angels ”; Rick Moody, “ On the Songs and Poetry of Patti Smith (article)”; Auden, “ The Unknown Citizen ”; Robert Pinsky, from “ An Explanation of America .” PRESENTATIONS: 1)...2)... (TBA) WORKSHOP: Poems and Songs Group C
14	May 12	POEMS FOR SECOND (FINAL) SET DUE (Submit via Canvas). PERFORMANCE/READING: Collaborative Performances & poems

Week	Date	Topics, Readings, Assignments, Deadlines
		performed to an audience
15	May 19	FINAL MEETING AND CELEBATION; DETAILS TBA