

San José State University
Department of English and Comparative Literature
ENGLISH 240: Graduate Poetry Workshop:
Narrative Poetry, Dramatic Monologue, and Verse-Drama
Spring 2016

Instructor:	Prof. Alan Soldofsky
Office Location:	FO 106
Office hours:	M T W 2:30 – 4:00 pm; and Th, pm by appointment
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Class Days/Time:	M 7:00 – 9:45 PM
Classroom:	Clark 111 (Incubator Classroom)

Course Description

Why be yourself when you can be somebody interesting. – Philip Levine

It is impossible to say what I mean! – T. S. Eliot

Dramatic monologue is in disequilibrium with what the speaker reveals and understands. – Robert Langbaum

In this MFA-level poetry workshop, we will explore varieties of narrative poetry and dramatic monologues. We will write and read poems that are based on narrative and dramatic conventions, often written in the voices of a persona or even multiple personas. To stimulate your writing new poems in this course, we will sample narrative poems that we can read as models for our work from the Victorian era (Browning and Tennyson) to the modern (T.S. Eliot, Robinson Jeffers, Edward Arlington Robinson, Elizabeth Bishop, Randall Jarrell, Robert Lowell, John Berryman) to the postmodern (Ai, John Ashbery, Carol Ann Duffy, Terrance Hayes, Juan Felipe Herrera, Denis Johnson, James Tate, and others).

Course Goals and Student Learning Objectives

Course Goals:

- Complete a portfolio consisting of (depending on length) of **six to eight** finished (revised) original poems, at least **three** of which should be spoken by a persona, one of which is at least three pages long (could be in the form of a verse drama). The monologues should exhibit the

range of narrative modes and strategies that we are exploring during the semester. Including being spoken directly to the audience, or being spoken to a silent auditor.

- Explore varied modes and forms of narrative poetry and persona poetry—traditional and experimental—from Robert Browning to the Postmodern era by reading a wide range of poets, close reading specimen poems, and writing new poems in a variety of narrative modes, forms, and styles.

- Narrative Modes to explore in our workshop: Traditional/Linear Narrative; Modular Narrative; Satiric Narrative; Indirect (traditional) Dramatic Monologue; Bifurcated Narrative (with two speakers); Interactive Dramatic Monologues; Postmodern Narrative with an Indeterminate Speaker; Interrupted Narrative; Documentary Narrative in Multiple Voices; Postmodern Verse Drama.

- To workshop early drafts student poems in small writing groups whose members post their poems on Canvas for peer comments throughout the semester.
- Workshop classmates’ poems on a weekly basis, finding ways to improve the work through critique and successive revisions.
- Read the craft and theoretical essays on narrative poetry provided via online handouts and hyperlinks during the semester.
- Give two multimedia in-class presentations, evaluating and analyzing texts of individual poems and/or songs (contained in the assigned reading lists on online playlists required or recommended for the workshop) through close readings; also share the texts and poets readings using the incubator classroom’s digital tools and the Canvas learning management system.

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.

Learning Objectives:

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

Student Learning Objectives:	Skills/Knowledge Acquired:	Activities:
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<p>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).</p>	<p>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 types of narrative poems and the lyric.</p>	<p>1. Write at least eight original poems, four of which will be written as narrative poems, and one of which will be at least 30 lines long. 2. Write at least one original song in collaboration with another poet in the workshop.</p>
<p>SLO 2: Students will demonstrate high-level of proficiency to write works of literature in a secondary genre concentration (poetry).</p>	<p>See above.</p>	<p>See above.</p>
<p>SLO 3: Students will demonstrate an appropriate level of knowledge of literary history, literary theory, and craft and theory of creative writing.</p>	<p>1. Recognize trends in contemporary creative writing (poetry). 2. Identify developments within poetry, and the development of individual authors and schools/styles of writing—particularly narrative poetry.</p>	<p>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.</p>
<p>SLO 4: Students will demonstrate critical and analytical skills in the evaluation and interpretation of literary texts.</p>	<p>1. Close read peers' poems and essay's on poetic narrative theory. 2. Evaluate strengths (successes) and weaknesses (problems) in peers' poems as well as published poems by notable authors. 3. Interpret and apply theories of narrative poetry describe in literary essays.</p>	<p>1. Workshop peers' poems and song lyrics weekly. 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>

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 drafts of their work for other group members' comments, using the Small Group discussion board on the Canvas LMS. Posting new work on the Small Group discussions will be on-going for Weeks 1 – 9 and Weeks 10 -16. *Poems posted in the Small Group Discussion may not always be workshopped in-class.* And unless you ask me, I will not always add comments to the discussion. You are also free to abandon poems that you find aren't working, Comment on at least one poem by group members each week. Keep your comments constructive and not personal. Let the authors know strengths and weaknesses you find in their works.

In-Class Workshops:

When you feel a poem is ready to be discussed in the workshop, post it in the upcoming week's Workshop discussion board on Canvas. 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.

Workshop Protocol:

When you comment on a poem either in class or on Canvas, remember you are discussing the poem on the page—the text—not the poet in the flesh. Your comments should not be personal. You should explain what you see as the poem's strengths as well as its weaknesses. Be as clear as possible. Let the poet know what works for you in the poem and doesn't work. Explain your response as succinctly as you can, don't go on and on. And always be respectful in your criticism. You'll want a respectful response when your work is posted for the discussion in the workshop.

Playlists:

Are hyperlinks to specimen poems, sampling poets and dramatic monologues the class will be reading each week. Some of the poems will be from books listed in our the Essential Reading List. I will often post audio and video files of the poets reading and/or discussing their work. Some of these poems will be read and discussed briefly in class. You are urged to spend time on your own reading these poems. They are chosen to be possible models for your own work and to inspire you.

Blogging About Playlists and Assigned Readings:

You are expected to write weekly blog posts, commenting on one of the poems (or poetry collections) you were assigned from the Playlist or reading list. Your blog post should include a close reading from a few lines or brief passages from the poem(s). (Blog posts should be about two – three paragraphs per week—averaging about 250 words. You can use your Canvas ePortfolios to set up individual Blogs.

In-Class Presentations from the Reading Lists:

Each class member is required to give **two** in-class presentations, enhanced by digital tools available in the Incubator Classroom. Class members will select one or two poems from the Essential Reading List or from the Playlist for the presentations. The presentation should include: close readings from the poem(s) and the specific context in which the poems are written, including your analysis of who the speaker and intended audience are. If available, include video and audio files of readings and interviews with the poets (and/or scholars of the poet) in your presentation. Show edited clips if the videos or audio readings are too long. *The total length of presentations should be no longer than 15 minutes.*

Brief Analytical/Craft Paper with a Dramatic Monologue:

Write a short analytical paper (750 – 1250 words) in which you closely read a poem (chosen from the assigned or recommended reading lists). Then write a poem that is modeled on—in some manner—the narrative mode or style of monologue used in the poem you’ve analyzed. Your poem should clearly exhibit the same use of persona, narrative mode, voice, and tone as the model. (The poem can be included in your 8 poem final portfolio.)

Reading List:

You are required to read entire collections for poets you have chosen to present in class. We will have access to abridged views of all the required books via Google Books (or unabridged eBooks available at the MLK Library). However, you are urged to purchase as many of these collections as you can afford. You are required to read the entire text of the book-length poems on the reading list.

ESSENTIAL READING:

Ai, *Vice*

John Ashbery, *Notes from the Air: Selected Later Poems*

John Berryman, *Dreamsongs*

Frank Bidart, *In the Western Night: Collected Poems 1965 - 2000.*

Elizabeth Bishop, *Poems*

Carol Ann Duffy, *The World's Wife*

Terrance Hayes, *Wind in a Box*

Juan Felipe Herrera, *Senegal Taxi*

Randall Jarrell, *Selected Poems*

Robinson Jeffers, *Selected Poems* (ed. Tim Hunt)

Denis Johnson. *The Throne of the Third Heaven of the Nations Millennium General Assembly: Poems Collected and New*

Robert Lowell, *Selected Poems*

Alan Soldofsky. *In the Buddha Factory*

James Tate. *The Eternal Ones of the Dream: New and Selected Poems*

RECOMMENDED:

John Ashbery, *Selected Poems*
Frank Bidart, *Metaphysical Dog*
Terrance Hayes, *Lighthouse*
Denis Johnson, *Soul of a Whore and Purvis*
George Keithley, *The Donner Party*
Yusef Komunyakaa, *Warhorses*
Derek Walcott, *Selected Poems*

eBooks (from SJSU King Library):

Elizabeth Bishop, *Poems*
John Berryman, *Collected Poems 1937 - 1971*
Alan Soldofsky, *In the Buddha Factory*
Derek Walcott, *Selected Poems*

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/

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: four poems – due March 21
- Set 2: revisions of first set of poems and four new poems (maximum) – due May 16. (Letter Grade)

In-class Presentations:

First presentation by March 21 (Letter Grade)
Second presentation by May 16 (Letter Grade)

Brief Analytical/Craft Paper:

- May 16

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, citing a few specifics about the poems read and about the poet’s presentation. The reports or reviews should be approximately 250 – 500 words. Submit your reviews at spring break or at the end of the semester.

- Submission dates: March 21 and May 16 on Canvas

Grading

- **70%**: Final poetry portfolio, including 8 finished poems (one of which is at least three pages long) -- *Letter Grade*
- **10%**: Weekly blog posts on Assigned Readings and Playlists; and participation in workshop discussions (in class and online) -- *CR/NC*

- **10%**: In-class presentation – *Letter Grade*
- **10 %**: Short analytical/craft paper – *Letter Grade*

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 ENGL 240: Graduate Poetry Workshop, Spring 2016

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/](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.

Calendar of Readings (In the South Bay Region)

Attend at least one reading. Write a 500 – 1,000 word impressionistic review describing and quoting lines 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)

- See CLA Website: www.litart.org
- May 5, 5 – 7 p.m. (place TBA), Legacy of Poetry Day with Juan Felipe Herrera

Stanford University Readings (free admission)

- Feb. 17, Claudia Rankine (8 p.m.)
- April 13, Jane Hirschfield (8 p.m.)

UC Berkeley Holloway Reading Series

- Feb. 10, Bernadette Meyer
- Feb. 24, Simone White
- April 6, Anna Moschovakis

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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.

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	Feb. 1	<p>CLASS ORIENTATION: Course and student introductions. Syllabus review: Writing requirements and assignments. Digital small group workshops. Using Canvas LMS.</p> <p>DISCUSSION: In-class sample assorted persona poems (dramatic monologues) and narrative poems.</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • “Tomorrow and tomorrow, and tomorrow,” “To be or not to be,” William Shakespeare • “The River,” Bruce Springsteen (performance) • “An Irish Airman Foresees His Death,” “No Second Troy,” William Butler Yeats • “Love Song of J. Alfred Prufrock,” T. S. Eliot (reading) • “Siren Song,” “Pig Song,” Margaret Atwood • “Couples,” Mark Halliday • “The Angel with the Broken Wing,” Dana Gioia • “The Rally,” “Shroud of the Gnome,” James Tate • James Tate reading (at Key West Literary Festival) • “Cuba, 1962,” Ai <p>FOR NEXT WEEK: Bring in your own definition of a narrative poem. And your own definition of a dramatic monologue.</p>
2	Feb. 8	<p>WORKSHOP: Week 2</p> <ul style="list-style-type: none"> • Small Group Workshops to Begin on Canvas. <p>DISCUSSION TOPIC: What constitutes a narrative poem? What is a dramatic monologue or persona poem?</p> <p>READING TO DISCUSS:</p> <p>CRAFT ESSAYS:</p>

		<p>“In Praise of the Impure,” Alan Shapiro “Fear of Narrative,” Tony Hoagland “The Dramatic Monologue, Pros and Cons,” Zack Ragow</p> <p>PLAYLIST: Week 2 Blog</p> <ul style="list-style-type: none"> • Poetic Technique: Dramatic Monologue (Poets.org). • “My Last Duchess,” “Count Gismond—Aix in Provence,” “Porphyria’s Love,” Robert Browning • “Ulysses,” Alfred Lord Tennyson • François Villon on the Condition of Pity in Our Time, Larry Levis
3	Feb. 15	<p>WOKRSHOP: Week 3</p> <p>DISUCSSION TOPIC: Evolution of narrative and dramatic monologue from Victorian to Modernist poetry. (Evolution from Yeast to Eliot and Pound).</p> <p>PRESENTATIONS: On Yeats’ and Eliot’s dramatic monologues.</p> <p>READING TO DISCUSS: “Modernizing the Dramatic Monologue,” Blog Yeshiva University. “Prufrock, Lewinsky, and the Poetry of History,” Austin Allen</p> <p>PLAYLIST: Week 3 Blog</p> <ul style="list-style-type: none"> • “Song of the Wander Angeus,” “An Irish Airman Forsees His Death,” “Crazy Jane Talks with the Bishop,” “Adam’s Curse,” “Sailing to Byzantium,” W. B. Yeats • “Love Song of J. Alfred Prufrock,” “Gerontion,” T. S. Eliot • “Near Périgord,” “The River-Merchant’s Wife: A Letter,” Ezra Pound
4	Feb. 22	<p>WORKSHOP: Week 4</p> <p>DISCUSSION TOPIC: Differences between narrative poetry and dramatic monologue. Jeffers’ self-reflexive narratives.</p> <p>PRESENTATION: On one of Robinson Jeffers’ dramatic poems.</p> <p>READING TO DISCUSS: “The Poetry of Robinson Jeffers,” (NEA Big Read) “The Possibility of Poetic Drama,” Harriet Blog (Poetryfoundation.org) “The Prophet as Confessionalist,” by Alan Soldofsky</p> <p>PLAYLIST: Week 4 Blog</p> <ul style="list-style-type: none"> • “Tower Beyond Tragedy, final scene” “Mal Paso Bridge,” “Apology for Bad Dreams,” “Roan Stallion,” “The Purse Seine,” “The Broken Balance,” “Cassandra,” “Hungerfield,” Robinson Jeffers

		<ul style="list-style-type: none"> • WATCH: Jeffers' TV Documentary. • EXTRA CREDIT: Read/blog about "Tamar," or "Cawdor."
5	Feb. 29	<p>POETRY WORKSHOP: Week 5</p> <p>DISCUSSION TOPIC: Mid-Century narrative poems and dramatic monologues. Writing from the opposite gender point-of-view.</p> <p>PRESENTATION: On one of Randall Jarrell's poems.</p> <p>ASSIGNED READINGS:</p> <p>ESSAYS: On Randall Jarrell. "Hansel and Gretel In America," Jonathan Galassi. "Randall Jarrell's 'Eland': A Key to Motive and Technique in His Poetry," Russell Fowler." "Randall Jarrell's Semifeminine Mind," James Logenbach (through SJSU Library).</p> <p>READING LIST: Selected Poems, Randall Jarrell</p> <p>PLAYLIST: Week 5 Blog</p> <ul style="list-style-type: none"> • "Death of the Ball Turret Gunner," "The Truth," "A Sick Child," "Seele im Raum," "The Woman at the Washington Zoo," "The Lost World," "New Day," "Cinderella."
6	March 7	<p>POETRY WORKSHOP: Week 6</p> <p>DISCUSSION TOPIC: Confessional poetry and the dramatic monologue at the mid-century. Experiencing the "feint"(a term coined by Alan Sinfield); experiencing the "I" of the poem as a fully independent character, but sense the author's through it.</p> <p>PRESENTATIONS: On a poem of Elizabeth Bishop or Robert Lowell.</p> <p>ASSIGNED READINGS:</p> <p>CRAFT ESSAYS: Excerpts of essays on "Crusoe in England." "Between Reticence and Revelation: Bishop and Lowell's Letters," James Longenbach.</p> <p>READING LIST: <i>Poems</i>, Elizabeth Bishop <i>Selected Poem</i>, Robert Lowell</p> <p>PLAYLIST: Poems from <i>Poems</i>, Elizabeth Bishop; and from <i>Selected Poems</i>, Robert Lowell</p> <ul style="list-style-type: none"> • "The Man-Moth," "The Riverman," "In the Waiting Room," "Crusoe in England," "The Armadillo," Elizabeth Bishop. • "Mr. Edwards and the Spider," "Falling Asleep Over the Aeneid,"

		<p>“Words for Hart Crane,” “To Speak of Woe That Is in Marriage,” “Man and Wife,” “Skunk Hour,” Robert Lowell</p> <ul style="list-style-type: none"> EXCERPT: from Dear Elizabeth, Sarah Ruhl (a play based on letters between Elizabeth Bishop and Robert Lowell). LISTEN: Podcast about Dear Elizabeth (Poetryfoundation.org)
7	March 14	<p>POETRY WORKSHOP: Week 7</p> <p>DISCUSSION TOPIC: Berryman’s persona and alter ego’s.</p> <p>PRESENTATION: On a few of John Berryman’s “Dreamsongs.”</p> <p>ASSIGNED READINGS:</p> <p>ESSAYS: “Reintroducing John Berryman,” David Wojohn. “The Art of Reading John Berryman: Waking Up in the Dream Songs,” Jay Baron Nicorvo.” Paris Review Interview.</p> <p>READING LIST:</p> <p>The Dream Songs, John Berryman. (The Dream Songs on Google Books.) (Focus on the first 77 Dream Songs)</p> <p>PLAYLIST:</p> <p>John Berryman selected “Dreamsongs”:</p> <ul style="list-style-type: none"> Selected Dream Songs, #1, #2 (Big Buttons, Cornets: the advance), #3 (A Stimulant for the Old Beast), #4, #14, #16, #22 (Of 1826), #28 (A Strut for Roethke), #29, #45 (He stared at ruin), #46, #55 (Peter’s not friendly), #76 (Henry’s Confession), #77, #89 (Opus Posthumous #12). Links to more Dream Songs (Allpoetry.com). WATCH: John Berryman Interview and Reading #4. Reading Dream Song # 29. Berryman introduces the Dream Songs. More Dream Songs.
8	March 21	<p>DUE: Set 1 Poems</p> <p>POETRY WORKSHOP: Week 8</p> <p>DISCUSSION TOPIC: Speaking through the mask of a historical persona: Frank Bidart’s dramatic monologues.</p> <p>PRESENTATIONS: On Frank Bidart poem(s).</p> <p>ASSIGNED READINGS:</p> <p>ESSAYS: “On Frank Bidart’s ‘Ellen West,” Nicole Cooley. “Presence: Frank Bidart,” Dan Chiasson (through SJSU Library).</p>

		<p>READING LIST: <i>In the Western Night: Collected Poems, 1995 – 1990</i>: Frank Bidart</p> <p>PLAYLIST: Selected Frank Bidart poems:</p> <ul style="list-style-type: none"> • “California Plush,” “Herbert White,” “Ellen West,” “The War of Vaslav Nijinsky” (ESBCO Host through SJSU Library), “If See No End In Is,” “Third Hour of the Night,” “Writing Ellen West.” • WATCH: Frank Bidart reads “Herbert White”; Interview: Life of a Poet. Frank Bidart reading and interview (Poets & Writers, 2015). • INTERVIEW: Poets & Writers Interview with Bidart.
	March 28	SPRING BREAK
9	April 4	<p>POETRY WORKSHOP: April 4</p> <p>DISCUSSION TOPIC: Channeling presences, violence, and crossing gender lines: Ai’s Dramatic Monologues</p> <p>PRESENTATIONS: On Ai poem(s).</p> <p>ASSIGNED READINGS: ESSAYS: “Dialogue at the Core of Her Being,” Dean Rader (rumpus.net). Ai, National Book Award for Vice, Dilruba Ahmed. “Introduction to the Collected Poems of Ai,” Yusef Komunyakaa. “Regarding Ai,” (thepoetrypill blog)</p> <p>READING LIST: Vice: New and Selected Poems: Ai (Google Books)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • “The Hitchhiker,” “Everything: Eloy, Arizona, 1956,” “The Country Midwife: A Day,” “The Kid,” “Nothing But Color,” “She Didn’t Even Wave,” “Salome,” “Killing Floor,” “Passing Through,” “Blood in the Water,” “Conversation.” • WATCH: Ai’s poetry video of “The Good Shepherd, Atlanta,” • INTERVIEWS: In Ironwood. In The Writers Chronicle. In Standards.
10	April 11	<p>WORKSHOP: Week 10</p> <p>DISCUSSION TOPIC: Transgressive and gendered monologues as social critique: Carol Anne Duffy</p> <p>PRESENTATIONS: On a Carol Ann Duffy’s poem(s)</p>

		<p>ASSIGNED READINGS: Carol Ann Duffy (Scottish Poetry Library). “On Carol Ann Duffy—of course it’s political,” Jeannette Winterson. “Carol Ann Duffy: Streetwise Heroines at Home.”</p> <p>READING LIST: The World’s Wife, Carol Ann Duffy (Google Books)</p> <p>PLAYLIST: Selected Carol Ann Duffy Poems:</p> <ul style="list-style-type: none"> • “Mrs. Midas,” “History,” “Havisham,” “Valentine,” “Queen Herod,” “Little Red Cap,” “Pilate’s Wife,” “Mrs. Aesop,” “Mrs. Sisyphus,” “Mrs. Faust,” “Delilah,” “Mrs. Rip Van Winkle,” “Circe,” “Mrs. Lazurus,” “Pygmalion’s Bride,” “Frau Freud,” “Salome,” “Mrs. Beast,” “Eurydice,” “The Kray Sisters,” “Anne Hathaway,” “Queen King,” “Demeter,” “Mrs. Quasimodo,” “Medusa,” “The Devil’s Wife,” “Pope Joan,” “Penelope,” “Originally.” • WATCH/LISTEN: Reads Mrs. Midas @ SWF. Reads Mrs. Tiresias @ SWF. Reads Mrs. Aesop. Reads at Emory University (2015). • INTERVIEW: The World’s Wife: Conversation with Barry Wood.
11	April 18	<p>WORKSHOP: Week 11</p> <p>DISCUSSION TOPIC: Frame narratives, interrupted narratives, and bifurcated narratives. And verse plays.</p> <p>PRESENTATIONS: On a Denis Johnson poem(s) or scene.</p> <p>ASSIGNED READING: “Bifurcated Narratives in the Poetry of Robinson Jeffers, C.K. Williams, and Denis Johnson,” Alan Soldofsky. “Denis Johnson, Poet of the Fallen World,” S.F. Weekly. Denis Johnson’s Plays in Verse—The Art of Talking to the Devil (Arts Fuse).</p> <p>READING LIST: The Throne of the Third Heaven of the Nations Millennium General Assembly: Poems Collected and New, Denis Johnson Excerpts from Soul of a Whore and Purvis: Two Plays in Verse, Denis Johnson (Google Books)</p> <p>PLAYLIST: Selected Denis Johnson Poems:</p> <ul style="list-style-type: none"> • “Quickly Aging Here,” “A Poem About Baseballs,” “Now,” “Heat,” “White, White Collars,” “Talking Richard Wilson Blues, by Richard Clay Wilson” “The Confession of St. Jim-Ralph,” “The Boarding,” “Minutes,” “Passengers,” “The Flames,” “Now,”

		<p>“White Fires of Venus,” “Incognito Lounge” (scroll down).</p> <ul style="list-style-type: none"> WATCH/LISTEN: Denis Johnson interviewed on <i>Bookworm</i> (NPR).
12	April 25	<p>WORKSHOP: Week 12</p> <p>DISCUSSION TOPIC: The indeterminate persona and “cartoon surrealism” in Ashbery’s dramatic monologues.</p> <p>PRESENTATIONS: On a John Ashbery poem(s).</p> <p>ASSIGNED READING: “The Instruction Manual: How to Read John Ashbery,” Megan O’Rourke. “John Ashbery and Daffy Duck” (Artmatters blog). Excerpts of critical essays on “Daffy Duck in Hollywood,” Still Time for Surprises, Marjorie Perloff. “A Holiday in Reality,” Mark Ford.</p> <p>READING LIST: Notes from the Air: John Ashbery</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> “Daffy Duck in Hollywood” “The Instruction Manual,” “The Ice Storm,” “As We Know,” “Sleepers Awake,” “The Handshake, the Cough, the Kiss,” “This Room,” “Mutt and Jeff,” “Dangerous Moonlight,” “And the Stars Were Shining,” “Wakefulness,” “Korean Soap Opera,” “My Philosophy of Life,” “Proximity,” “Redeemed Area,” “Crossroads in the Past,” “Pastilles for the Voyage,” “Poem of Unrest,” “Can You Hear, Bird,” “Local Legend,” “The Bobinsky Brothers,” “Dear Sir or Madam,” “Merrily We Live,” “Your Name Here,” WATCH/LISTEN: Reading of “Local Legend.” PBS Interview. INTERVIEWS: Paris Review Interview.
13	May 2	<p>WORKSHOP: Week 13</p> <p>DISCUSSION TOPIC: Surreal narrators and bewildered personas in James Tate.</p> <p>PRESENTATION: On James Tate poem(s).</p> <p>ASSIGNED READING: “After Death, James Tate’s Poetry Continues to Delight” (NPR Books). Review of <i>Ghost Soldiers</i> (Boston Review).</p> <p>READING LIST: The Eternal Ones of the Dream, James Tate. Compete text of The Ghost Soldiers (PDF)</p>

		<p>PLAYLIST:</p> <ul style="list-style-type: none"> • Online Poetry Collection, James Tate (PDF) • “Restless Leg Syndrome” “The Motorcyclists,” “Shut Up and Eat Your Toad,” “Manna,” “It Happens Like This,” “A Knock on the Door,” “Never Again the Same,” “Lust for Life,” “The Florist,” “I Am a Finn,” “I Am Still a Finn,” “Lost River,” “The New Ergonomics,” “The Workforce,” “How the Pope is Chosen,” “Inspiration,” “Shroud of the Gnome,” “The Cowboy,” “Young Man with a Ham,” “The Radish,” “The Promotion,” “Search for Lost Lives,” “Father’s Day,” “Bounden Duty,” “A Sound Like Distant Thunder,” “Long-Term Memory,” “The War Next Door.” • WATCH/LISTEN: On the Fly: James Tate. • INTERVIEW: In Poets & Writers. In The Paris Review.
14	May 9	<p>WORKSHOP: Week 14</p> <p>DISCUSSION TOPIC: Poem in multiple conflicting voices: Postmodern heteroglossia.</p> <p>PRESENTATION: On poems (or a section from) <i>Senegal Taxi</i></p> <p>ASSIGNED READING: “In Theory Bakhtin: Dialogism, Polyphony and Heteroglossia,” Andrew Robinson. “Juan Felipe Herrera new U.S. Poet Laureate” (LA Times)</p> <p>READING LIST: Senegal Taxi, Juan Felipe Herrera (read the entirety of it)</p> <ul style="list-style-type: none"> • PLAYLIST: Senegal Taxi (pages available in Google Books) • WATCH/LISEN: Reading from Senegal Taxi (NEA Podcast). U.S. Poet Laureate NPR Interview. 21st Poet Laureate Inaugural Reading. • INTERVIEW: “Speaking for the Children...” (Zocalo), “Juan Felipe Herrera’s Global Voice and Vision,” Rigoberto Gonzalez
15	May 16	<p>DUE: Set 2 Final Poem Portfolio (Submit via Canvas).</p> <p>WORKSHOP: May 16</p> <p>ASSIGNED READING: “Keeping Up with Terrance Hayes,” (Coker College). “Above All, All of the Above,” Bill O’Driscoll. “About Terrance Hayes,” Robert N. Casper (Ploughshares).</p> <p>READING LIST: Wind in a Box, Terrance Hayes</p>

		<p>PLAYLIST</p> <p>Terrence Hayes poems:</p> <ul style="list-style-type: none"> • “What I Am,” “Woofers: When I Consider the African-American,” “MJ Fan Letter #782,” “Harryette Mullen Lecture on the American Dream,” “Blue Kool,” “The Blue Melvin,” “The Blue Terrance,” “Blue Seuss,” “The Blue Etheridge,” “The Blue Bowie,” “Shakur,” “Wind in a Box – After Lorca,” “Imaginary Poems for an Old Fashioned Future,” “It Can’t Be Good Sitting Around Imagining Your Death,” “A Few Rumors Concerning Mr. Potato Head,” “Lighthouse’s Guide to the Galaxy,” “Lighthouse’s Guide to Addiction,” • WATCH/LISTEN: Reading: On The Blackbird Archive, Terrence Hayes Pittsburgh Contemporary Writers. Poet Terrence Hayes: Anything But Invisible (On Studio 360 NPR). On PBS Newshour. • INTERVIEW/FEATURES: “Galaxies Inside His Head,” NY Times Magazine. terrencehayes.com (website with interviews and videos, poems, etc.) <p>EXTRA CREDIT: Read and write a blog entry on “The Schooner Flight,” by Derek Walcott.</p>
Final Week	May 23	<p>FINAL MEETING AND CELEBRATION; DETAILS TBA</p> <p>GUEST POET: TBA</p> <p>READING LIST: In the Buddha Factory, Alan Soldofsky</p> <p>PERFORMANCE/READING: Alan Soldofsky reading from <i>In the Buddha Factory</i>. Student readings of new poems performed for a private audience.</p>