

**San José State University**  
**Department of English and Comparative Literature**  
**ENGLISH 131: Writing Poetry, sec. 1**  
**Fall 2017**

Instructor:	Prof. Alan Soldofsky
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Office Hours:	M, T, W 2:30 – 4:00 PM, Th PM by appointment
Class Days/Time:	M W 10:30 – 11:45 AM
Classroom:	Clark Hall 238
Prerequisites:	ENGL 71: Introduction to Creative Writing (or equivalent); or instructor's consent.
Credits:	4 Units

**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 discussion pages.
- 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.
- Students will practice various styles and forms of prosody using an online workbook. The online workbook is comprised of excerpts from published poems 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 8 poems, which will be submitted to the instructor (in draft) at regular intervals during the semester (see Due Dates).
- Poems to be read and discussed in class will be listed in a PLAYLIST, and will be available on our Canvas course site and will be projected onto the Smartboard in our 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: Writing Poetry home page is found at: 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 CANVAS:

You will post poems to workshop (new and revised) on the ENGL 131 Canvas class 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). For our workshop we will project poems on the classroom Smartboard 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 for the in-class workshop, which we will be held once per week. 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 2 comments that other members of the class or the instructor have posted on the Canvas workshop discussion. To be workshopped in a Wednesday class, a poem must be posted on Canvas by midnight, the previous Friday. If you do not post a poem by midnight Friday, your poem will not be workshopped, and you will not receive credit posting 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.

#### New Drafts of Poems: Discussion Requirements:

Your Student Writing Group on Canvas is where you are to post for comments first drafts of new poems and new revisions of poems you previously had critiqued. You are to comment at least once per week on the poems posted by other Group members. And you are to reply to at least one comment per week about poems posted by one of your Group members. This enlarges the number of student poems that are read by peers.

#### Digital Device Policy:

Students are encouraged to bring laptops and tablets to use in class, but are restricted from reading Facebook, Instagram, and non-class related social media and messages during class meetings.

#### 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." Prosody is itself a form of focused attention, a collection of techniques 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.

**We will explore the craft of the poetic line, and work toward gaining greater mastery of the craft of writing poetry in contemporary modes and styles as well as in traditional forms. The workshop's emphasis will be on poetry that pays close attention, poems that contain closely observed details of the here and now that enable poets to turn the world into words.**

#### Course Writing Requirements

- Complete a final portfolio containing at least 8 poems in their finished versions by the end of the semester.
- Post a minimum of 4 of your poems on the workshop's Canvas Workshop discussion site for class members to discuss and the instructor's critique.
- Revise at least 4 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 Canvas workshop discussion pages. 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 4 poems workshopped during class meetings (see your group’s rotation schedule). Workshop discussions will be led by the instructor (and visiting guest poets).
- Complete at least one poem in a fixed metrical pattern, and/or one poem in a fixed rhymed or non-rhymed form.
- Complete notes on the weekly reading assignments on poetic craft. Closely read and comment on at least two poems from the readings per week.
- Complete weekly assigned workbook assignments and prosody exercises.
- **For the 4th unit of credit:** Attend (or view on streaming video) two full-length poetry readings (at least 15 to 20 minutes) either on campus or in the San Jose, Santa Cruz, or San Francisco Bay Area. Then research the work of the poets you saw read. And write a poem imitating a one of the poems you heard each poet read, accompanied by a brief essay (250 – 500 words) describing the elements you imitated from the published poem. Also include a copy of the poem’s text that you imitated with your poem. Post each of your imitations to your small group Discussion for peer comments, supervised by the instructor, before turning in the project for a grade.

### **IN-CLASS PRESENTATION OF A POEM(S) FROM 250 POEMS ANTHOLOGY.**

Present in-class a close reading and appreciation of a poem(s), including prosody analysis. You should plan to give your presentation on one of the poems assigned for the week you are scheduled to present. The presentation/close reading will be given by a team of two students at a time. Besides analyzing the poem’s prosody (even scanning a few lines), analyze the poem in terms of the five powers of poetry: Image, Diction, Voice, Structure, and Implication. Include relevant and brief bibliographic information about the poet on whom you are presenting.

### **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.

### **Learning Outcomes (SLO’s)**

Successful completion of this course contributes to students fulfilling the following English Department Student Learning Outcomes (SLO’s):

Student Learning Outcomes:	Skills/Knowledge Acquired:	Activities:
SLO 1: Read closely in a	1. Recognize various	1. Based upon close reading

<p>variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of creative writing (poetry).</p>	<p>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>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 each week on published poems assigned for class, analyzing craft elements and/or style or techniques they display, that were discussed in the assigned reading.  3. Attend two poetry readings, then research and write an imitation poem and brief essay (250 – 500 words) describing an element(s) you imitated from each poet’s work you heard read.</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. Present with a partner an analysis and appreciation of craft elements and styles associated with a particular work (or selection of works) by a prominent modern or contemporary poet.  2. In your discussions and prosody exercises, closely analyze (or imitate) the craft, style, and/or other formal techniques found in a poem by a prominent modern or contemporary poet.</p>
<p>SLO 3: Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.</p>	<p>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)</p>	<p>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</p>

	for audiences.	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.
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## Textbooks

Required:

Donald Justice. David Koehn and Alan Soldofsky, editors. [\*Compendium: A Collection of Thoughts About Prosody\*](#).

Kim Addonizio, [\*Ordinary Genius: A Guide for the Poet Within\*](#).

Donald Revell. [\*The Art of Attention: The Poet's Eye\*](#).

Peter Schakel and Jack Ridl, editors. [\*250 Poems: A Portable Anthology\*](#), 3rd edition.

Alan Soldofsky. [\*In the Buddha Factory\*](#)

Online: David Koehn and Alan Soldofsky. [\*Compendium: Workbook\*](#).

Recommended:

Kim Addonizio, Lucifer at the Starlite.

Elizabeth Bishop, [\*Poems\*](#).

Tony Hoagland. [\*Twenty Poems That Could Save America\*](#).

James Longenbach, [\*The Art of the Poetic Line\*](#).

David Perez. [\*Love in the Time of Robot Apocalypse\*](#).

Matthew Zapruder. [\*Why Poetry\*](#), (cloth or online).

Course Websites:

Course Homepage on CANVAS	Update to date course information, syllabus, class activities, worksheets, reading/writing assigned, instructor and student blogs, presentation notes and slides, etc.
Academy of American Poets URL	Large resource with thousands of poems, essays, biographies, weekly features, and poems for special occasions. <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.
- When commenting on a peer's poem during in-class workshops, be respectful, even if you have reasons to object to the poem. Avoid making personal critiques directed at the author and not to the poem.
- During in-class workshops, do not interrupt the person critiquing the poem. You should listen, even if you disagree. The critique may make sense to you later. Do not reflexively defend your poem.

## **Course Requirements**

1. At the end of term, submit a portfolio of at least 8 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 1 weekly comment 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 read the 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 work will reflect your lack of preparation.

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

**Oct. 25** -- Set 1 containing four completed drafts of new poems.

**Dec. 11** -- Final portfolio containing four new poems plus revisions of poems from Set 1.

## **Submitting Poems for the Workshop**

At least one week before the workshop, post your poem(s) to the class Blogger site: . 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.

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 1. There will be no more than 5 poets in each group.

Post poems you wish to workshop on the Canvas Workshop Discussion site. Post first drafts of new poems you want immediate comments on as new Discussions in your Small Group site. Post drafts of poems to be workshopped with the whole class in the Canvas Workshop Discussion the week prior to your Group's turn workshopped.

You can also send a poem(s) for the instructor's comments prior to the date the poem is to be discussed in the in-class Workshop.

Listen quietly to the comments offered in the in-class 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.

In Canvas you are required to comment on at least three poems during the semester in the class Workshop Discussion. You are also required to reply to at least three comments posted on Workshop Discussions during the semester.

### **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 1 comments—3 to 4 sentences—on other group members' poems posted in the Writing Group Discussions on Canvas. Read every draft of each poem posed, and comment at least once on each poem.

### **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.

### **In-Class Workshop Group Rotation**

Each week, all members of a individual 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. 9, 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 Other Letter Graded Assignments**

*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. 25

Four poems for Set 1

Including:

- ASSIGNMENT #1: A syllabic poem (uniform or variable syllable count). Write paying close attention to nuances in the diction. And use more than one level of diction if you can. Your syllabic poem may be based on the *Compendium Workbook* Module Two Writing Assignment.
- ASSIGNMENT #2: Write a poem that uses colloquial diction or common idioms in a humorous or unexpected (playful) way. Avoid using clichés in a clichéd way. Steal a strategy used in a poem you've read during this segment of class for yours—and leave as few fingerprints as possible. You can use the poem to tell a narrative. But allow the poem's ending be open or ambiguous. Write the poem in an unrhymed iambic pentameter, and in uniform size stanzas. Or in accentual verse. Use both parsing and annotating line endings.

## SET 2: FINAL PORTFOLIO SUBMISSION DEADLINE: Dec. 15

Four new poems for Set 2: Revisions of Set 1

Including:

- ASSIGNMENT #3 Write a long-line free or mixed long- and short-line free-verse poem that repeats words or phrases. Include word play such as puns and words whose meanings change as they are repeated multiple times in the poem.
- ASSIGNMENT #4: Write a [sonnet](#)—in free verse or in a traditional meter. Rhymed or unrhymed.
- One of the new Set 2 poems should be at least 30 lines long.

### Prosody Exercises

You are required to complete and post on Canvas the prosody exercises from the *Compendium Workbook*. We will often begin these exercises together in class. Each exercise can be downloaded from the assigned section of the *Compendium Workbook*.

### Discussion of Assigned Readings and Playlist Poems

You are to post a comment each week on the assigned readings and poems shown on the playlist. Mention the poems you liked best during the week and explain why, quoting lines from the poems. If you do any exercises from *Ordinary Genius*, you can post them for extra credit and include the poems in your poetry portfolio.

### **In-Class Presentation of Poems from the *250 Poems Anthology***

Each week, pairs of students will lead class discussions and give brief presentations about examples from the week's assigned readings, including selections of poems from the *250 Poems Anthology* and /or the PLAYLISTS.

### **Graduate Students / Extra Credit**

You may complete specifically indicated extra assignments for Extra Credit. Graduate Students must also complete a sestina and/or a villanelle for Set 2.

### **Late Work Policy**

Except in extraordinary circumstances, late work will be penalized as follows: work turned in over a week late will be marked down one full letter grade (e.g. B to C); beyond one week work will not be accepted. Any poem or presentation not turned in directly to me must be time-stamped by Canvas or by the English Department staff. (Do not put a paper under my door, in my mailbox, etc.) NO INCOMPLETES except in true emergencies.

### **Credit Hour Requirements:**

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

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

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

Increased course content and/or collateral readings;

#### **Attend two Poetry Readings (Live or Streamed on the Internet): Write a Poem in a Manner Imitating Each Poet Whose Reading You Attended**

There are numerous poetry readings by published poets scheduled each month at nearby colleges/universities, bookstores, libraries, galleries, and nonprofits in San Jose, Silicon Valley, Santa Cruz, and the greater San Francisco/Berkeley area. 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 more readings you can attend, consult the calendar pages of [PoetryFlash.org](http://PoetryFlash.org).

Find the text of a poem (online or in one of the poet's books) you particularly like by each of the poets you heard read. Then write a poem in a manner imitating a poem by each of the poets. Include with the poem a copy (or attached file) of the poem by each poet. Also include a brief (250 – 500 word) essay that describes the prosody, style, structure, and/or rhetorical techniques you imitated in your poem. *If you plan to write about an online poetry reading(s), please check with the instructor for his approval.*

Upload your poem and explanatory essay to the "Poetry Imitation" assignment page on Canvas. You should upload poem and essay within one week of attending the reading. If you attend more than two readings, you may include additional imitations of the poets (with brief explanatory essays) for extra credit.

## Grading Policy

- Completed Poetry portfolio (8 poems) 60 %
- Workshop Discussions on Canvas and in-class 10%
- In-class presentation and group discussion leading 10%
- Prosody exercises and weekly discussion posting 10%
- Poetry reading attendance and imitation poems, plus brief explanatory essays (for 4th credit) 10%
- Extra credit poems and extra-credit presentations 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)

## University Policies

### Academic integrity

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

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

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

The instructor reserves the right to revise the requirements and to notify students of such revision in a timely manner, e.g., "subject to change, announced at least one class meeting in advance. Students should know that the University's [Academic Integrity Policy is available at http://www.sa.sjsu.edu/download/judicial\\_affairs/Academic\\_Integrity\\_Policy\\_S07-2.pdf](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.

### More University Policies

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

<http://www.sjsu.edu/gup/syllabusinfo/>

## ENGL 131: Fall 2017 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."

<p><b>Week 1:</b> Aug. 23</p>	<p>CLASS ORIENTATION. Student Introductions—divide into groups. Introduction to the “five powers of poetry.” Introduction to “the mind of poetry.”</p> <p>Using classroom digital tools: Canvas Site.</p> <p>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 state of mind; the poem as a container for forms of linguistic attention.</p> <p>PREVIEW: Reading/discussion of select poems:</p> <ul style="list-style-type: none"> <li>• <a href="#">The Art of Attention: Excerpt</a>.</li> <li>• <a href="#">“The Flea”</a>, John Donne</li> <li>• <a href="#">“Recovery at Lake Tahoe,”</a> <a href="#">“In the Buddha Factory,”</a> Alan Soldofsky</li> <li>• <a href="#">Ezra Pound, from “Canto LXXX”</a>;</li> <li>• <a href="#">“The Five Powers of Poetry”</a>; <a href="#">“The Genius of American Diction,”</a> Tony Hoagland.</li> </ul> <p>ASSIGNED READING: <a href="#">Art of Attention</a>, pp. 5 – 12; “Preface,” Donald Revell, pp. 27 - 28; <i>Ordinary Genius</i>, Kim Addonizio, “Chap. 3: <a href="#">First Thought, Worst Thought</a>.”</p>
<p><b>Week 2:</b> Aug. 28</p>	<p>DISCUSSION OF READING: “The Five Powers of Poetry”; <a href="#">“The Genius of American Diction,”</a> Tony Hoagland; <a href="#">Art of Attention</a>, Donald Revell, pp. 5 – 12; <i>Ordinary Genius</i>, “Chap. 3: <a href="#">First Thought, Worst Thought</a>.”</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• from <a href="#">Canto LXXX</a> (p. 172); from <a href="#">Canto LXXXIII</a> (p. 111), Ezra Pound.</li> <li>• <a href="#">“To Poetry,”</a> Edward Hirsch.</li> <li>• <a href="#">“Watching Dogwood Blossoms Fall in a Parking Lot of Route 46,”</a> August Kleinzahler;</li> <li>• <a href="#">“Louie, Louie,”</a> Robert Pinsky;</li> </ul>

<p>Aug. 30</p>	<ul style="list-style-type: none"> <li>• <a href="#">“No Swan So Fine,”</a> Marianne Moore;</li> <li>• <a href="#">“Bantams In Pine Woods,”</a> Wallace Stevens;</li> <li>• <a href="#">“Mirror”</a> James Tate.</li> <li>• <a href="#">“I Do Not,”</a> Michael Palmer.</li> </ul> <p>ASSIGNED READING:  <i>Compendium</i>, “Metrical Types in English,” pp. 45 – 46; “Statements Regarding Classical Meter,” 47 – 50.</p> <hr/> <p>DISCUSSION OF READING I: Differences between patterned and unpatterned (free verse). Discussion of metrical types.</p> <p>DISCUSSION OF READING II: What makes good poetry? What is diction? Close reading of diction and rhythm in Playlist poems (Aug. 28). And apply the five powers to analyzing them. What’s the difference between meter and rhythm?</p> <p>PLAYLIST (Added to poems to be previewed Aug. 23). Also in addition:</p> <ul style="list-style-type: none"> <li>• <a href="#">“Hurt Hawks,”</a> Robinson Jeffers.</li> <li>• <a href="#">“Kindness,”</a> Sylvia Plath.</li> <li>• <a href="#">“Current”</a>; <a href="#">“Of It’s Occasion,”</a> Alan Soldofsky.</li> <li>• <a href="#">“Preface to Lyrical Ballads,”</a> William Wordsworth.</li> </ul> <p>READING ASSIGNED: In <i>Art of Attention</i>, pp. 12 – 22; <a href="#">Compendium Workbook</a>, “Intro to Meter,” pp. 3 - 8; Module One Writing Assignment (Extra Credit), p. 9. DOWNLOAD from Canvas: <a href="#">“Idiom, Our Funny Valentine,”</a> Tony Hoagland.</p>
<p><b>Week 3</b>  Sept. 4</p> <p>Sept. 6</p>	<p>LABOR DAY HOLIDAY – NO CLASS</p> <hr/> <p>PROSODY EXERCISE DUE: From Module One, from <a href="#">“Paradise Lost Book 1”</a>, John Milton.</p> <p>DISCUSSION OF READINGS: Review metrical types and their effect on voice. Review metrical types and ways of identifying them. What is a syllabic poem? Define syntax. Relation between syntax, rhythm, meter, and line. Metrical types and their effect on voice. (Presenters/Discussion Leaders from Group 4.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• <a href="#">“To A Poor Old Woman,”</a> William Carlos Williams; <a href="#">Stephen Burt on “To A Poor Old Woman.”</a></li> <li>• <a href="#">“Song 3,”</a> Charles Olson.</li> </ul>





<p><b>Week 6</b> Sept. 25</p>	<p>DISCUSSION OF READINGS: Classifications of accentual-syllabic meters, examples from <i>Compendium</i>. Permissive variations within meter. Meter, rhythm, and hearing the beat in free verse. (Presenters/discussion leaders from Group 3.)</p> <p>PROSODY EXERCISE REVIEW: Review the counting exercises from the <i>Compendium Workbook</i>.</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• “<a href="#">Song of Myself, pt. 8</a>,” Walt Whitman.</li> <li>• “<a href="#">America</a>,” Allen Ginsberg.</li> <li>• “Early Morning Postcard”; “New Century Hotel,” (pp. 39 – 40). Alan Soldofsky.</li> <li>• “<a href="#">Stopping By Woods on a Snowy Evening</a>,” Robert Frost.</li> <li>• “<a href="#">Falling Asleep Over the Aeneid</a>,” Robert Lowell.</li> <li>• “<a href="#">Nights of 1964 – 1966: The Old Reliable</a>,” Marilyn Hacker.</li> <li>• “<a href="#">This Be the Verse</a>,” Philip Larkin.</li> <li>• “<a href="#">Batter my heart, three-person’d God</a>,” John Donne.</li> <li>• “<a href="#">My Father’s Waltz</a>,” Theodore Roethke.</li> <li>• “<a href="#">Sonnet 130: My Mistress Eyes are Nothing like the Sun</a>.” William Shakespeare.</li> <li>• “<a href="#">Birches</a>,” and “<a href="#">Directive</a>,” Robert Frost.</li> </ul> <p>ASSIGNMENT #2: Write a poem that uses colloquial diction or common conversational slang or idioms in a humorous or unexpected (playful) way. Steal a strategy used in a poem you’ve read during this segment of class for yours—and leave as few fingerprints as possible. You can use the poem to tell a narrative. But allow the poem’s ending be open or ambiguous. Write the poem in an unrhymed iambic pentameter (blank verse), and in uniform size stanzas. Or if you prefer, you may write it in accentual verse. Use both parsing and annotating line endings.</p> <p>READING ASSIGNMENT: In <i>Art of Attention</i>, pp. 22 – 35; in <i>Compendium</i>, “Accentual-Syllabics” (continued); pp. 71 – 91; <i>Compendium Workbook</i>, Module 4, pp. 27 – 30 (do lineation exercises only); <i>Ordinary Genius</i>, Chap. 5, “Opening Doors.”</p>
<p>Sept. 27</p>	<p>WORKSHOP: New poems from Group 3.</p> <p>PRESENTATION: Two students present a poem from <i>250 Poems Anthology</i>.</p> <p>GROUP 4: Post new poem drafts (or drafts of your colloquial poem) to next week’s Canvas Workshop Discussion.</p>

<p><b>Week 7</b> Oct. 2</p>	<p>PROSODY EXERCISE REVIEW: Mark the stressed and unstressed syllables and divide the sample lines into feet for the poem exercises in the poems excerpted in <i>Compendium</i>; discuss permissive variations and metrical examples.</p> <p>DISCUSSION OF READINGS: <i>Compendium Workbook</i>: Module Four (Presenters/Discussion Leaders from Group 4).</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• “<a href="#">What the Leaf Told Me</a>,” Ronald Johnson.</li> <li>• “<a href="#">The Red Wheelbarrow</a>,” William Carlos Williams.</li> <li>• “<a href="#">Andrea del Sarto</a>,” Robert Browning.</li> <li>• “<a href="#">First Love</a>,” Denise Levertov.</li> <li>• “<a href="#">Often I Am Permitted to Return to a Meadow</a>,” Robert Duncan</li> <li>• “<a href="#">The Fish</a>”; “<a href="#">When I Buy Pictures</a>,” Marianne Moore.</li> <li>• “<a href="#">Nostos</a>,” Louise Gluck.</li> <li>• “<a href="#">Experience is the Angled Road</a>,” Emily Dickinson.</li> </ul> <p>READING ASSIGNMENT: In <i>Art of Attention</i>, pp. 35 – 45; <i>Compendium</i>, “Sound and Sense,” pp. 101 – 104; <i>Compendium Workbook</i>, Module Five: Sound and Sense.</p>
<p>Oct. 4</p>	<p>WORKSHOP: New poems from Group 4</p> <p>PRESENTATION: Two students present a poem from <i>250 Poems Anthology</i>.</p> <p>GROUP 1: Post drafts of your colloquial poem (assignment #2) or another poem to next week’s class Workshop Discussion.</p>
<p><b>Week 8</b> Oct. 9</p>	<p>PROSODY EXERCISE REVIEW: In Small Groups discuss free-verse poem written with constraints (from <i>Compendium Workbook</i> Module Five).</p> <p>DISCUSSION OF READING: In the <i>Compendium Workbook</i>: Module Five writing assignment, free verse with constraints. Attention and non-aggression (from <i>The Art of Attention</i>). (Presenters/Discussion Leaders from Group 5.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• “<a href="#">trees green the quiet sun</a>,” Larry Eigner.</li> <li>• “<a href="#">Final Soliloquy of the Interior Paramour</a>,” Wallace Stevens.</li> <li>• “<a href="#">An Infant-Ey</a>,” Thomas Traherne.</li> <li>• “<a href="#">Andrea del Sarto</a>,” Robert Browning.</li> <li>• “<a href="#">First Love</a>,” Denise Levertov.</li> <li>• “<a href="#">Often I Am Permitted to Return to a Meadow</a>,” Robert Duncan</li> <li>• “<a href="#">The Fish</a>”; “<a href="#">When I Buy Pictures</a>,” Marianne Moore.</li> <li>• “<a href="#">Nostos</a>,” Louise Gluck.</li> </ul>

<p>Oct. 11</p>	<ul style="list-style-type: none"> <li>• <a href="#">“Experience is the Angled Road,”</a> Emily Dickinson.</li> <li>• <a href="#">“Maximus to Himself,”</a> Charles Olson.</li> <li>• <a href="#">“Love (III),”</a> George Herbert.</li> </ul> <p>READING ASSIGNMENT: In <i>Art of Attention</i>, pp. 57 – 68; in <i>Compendium</i>, “Song,” pp. 105 – 109; in <i>Compendium Workbook</i>, “Song,” pp. 35 – 40; in <i>Ordinary Genius</i>, Chap. 7, “Line, Breath, and Vision.”</p> <hr/> <p>WORKSHOP: New poems from Group 5.</p> <p>PRESENTATION: Two students present a poem from <i>250 Poems Anthology</i>.</p> <p>GROUP 2: Post drafts of your syllabic poem or another poem to next week’s class Workshop Discussion.</p>
<p><b>Week 9</b> Oct. 16</p>	<p>PROSODY EXERCISE REVIEW: Mark the stressed and unstressed syllables in excerpts from the following poems/lyric verses in Cole Porter, “Just One of Those Things”; Michael McClure / Janis Joplin, “Mercedes Benz.”</p> <p>DISCUSSION OF READING: <i>Compendium Workbook</i> Module Six. Differences in form of song, blues, poems, and rap. <i>Prosody Workbook</i> Module Six. Line, line-endings, and breath from <i>Ordinary Genius</i>. (Presenters/Discussion Leaders from Group 1.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• <a href="#">“Dejection: An Ode,”</a> Samuel Taylor Coleridge;</li> <li>• <a href="#">“A Blessing,”</a> James Wright;</li> <li>• <a href="#">“Father Death Blues,”</a> Allen Ginsberg;</li> <li>• <a href="#">“The Tyger,”</a> William Blake;</li> <li>• <a href="#">“Me and the Devil Blues,”</a> Robert Johnson;</li> <li>• <a href="#">“In the Jailhouse Now,”</a> Jimmy Rodgers;</li> <li>• <a href="#">“Just One of Those Things,”</a> Cole Porter;</li> <li>• <a href="#">“Mercedes Benz,”</a> Janis Joplin, Michael McClure, &amp; Bob Neolith;</li> <li>• <a href="#">“Ballad of a Thin Man.”</a> Bob Dylan;</li> <li>• <a href="#">“My Heart Leaps Up”</a>; <a href="#">“A Slumber Did My Spirit Seal,”</a> William Wordsworth;</li> <li>• <a href="#">“God’s Grandeur.”</a> Gerard Manly Hopkins;</li> <li>• <a href="#">“Stripping and Putting On.”</a> May Swenson;</li> <li>• <a href="#">“Spoke Joe to Jack.”</a> and <a href="#">“Buffalo Bill’s Defunct,”</a> e. e. cummings.</li> <li>• <a href="#">“The Promise.”</a> Sharon Olds;</li> <li>• <a href="#">“Nothing to Declare,”</a> C. D. Wright.</li> </ul> <p>READING ASSIGNMENT: In <i>Compendium</i>, “Introduction to Free Verse,” pp. 119 – 139; <i>Compendium Workbook</i>, Module Seven: Free Verse, pp. 41 – 52.</p>



<p>Nov. 1</p>	<p>DISCUSSION OF READING: <i>Prosody Workbook</i> Module Eight: Loosened Iambic (blank verse) and Prose Broken Up Into Lines. Doing translations. Restraint and understatement—going against the grain. (Presenters/Discussion Leaders Group 3.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• “<a href="#">Mirabeau Bridge</a>” and “<a href="#">Zone</a>,” Guillaume Apollinaire;</li> <li>• “<i>from Jubilate Agno</i>,” Christopher Smart;</li> <li>• “<a href="#">Out of the Cradle Endlessly Rocking</a>,” Walt Whitman;</li> <li>• “<a href="#">Howl</a>” pt. 1, Allen Ginsberg;</li> <li>• “<a href="#">Bavarian Gentians</a>,” D. H. Lawrence;</li> <li>• “<a href="#">Taking a Walk With You</a>,” Kenneth Koch;</li> <li>• “<a href="#">Elegy for My Father</a>,” Mark Strand.</li> </ul> <p>READING ASSIGNMENT: In <i>Compendium</i>, “Long Line Free Verse, Loosened Blank Verse Type B,” pp. 146 – 156; <i>Compendium Workbook</i>, Module Nine Loosened Blank Verse Line, pp. 57 – 65</p> <hr/> <p>WORKSHOP: New poems from Group 3.</p> <p>PRESENTATION: Two students present a poem from <i>250 Poems Anthology</i>.</p> <p>GROUP 3: Post new poem drafts to next week’s Workshop Discussion.</p>
<p><b>Week 12</b> Nov. 6</p>	<p>PROSODY EXERCISE REVIEW: Mark the stressed and unstressed syllables and divide the lines into feet for the poem excerpts in the <i>Compendium Workbook</i> Module Nine assigned.</p> <p>DISCUSSION OF READING: <i>Prosody Workbook</i> Module Nine: Loosened Blank Verse Line and Prose Broken Up Into Lines. Form as a putting restraints on a poem (from <i>Ordinary Genius</i>). (Presenters/Discussion Leaders from Group 4.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• “from <a href="#">Sunday Morning</a> (pt. IV),”; from “<a href="#">It Must Change</a>” pt. V., Wallace Stevens.</li> <li>• “<a href="#">River Merchant’s Wife</a>,” Ezra Pound.</li> <li>• “<a href="#">The Day Lady Died</a>,” Frank O’Hara.</li> <li>• “<a href="#">Sonnet XXXVI</a>,” Ted Berrigan.</li> <li>• “<a href="#">Elegy for My Father (Pt. 4: Your Shadow)</a>,” Mark Strand.</li> <li>• “<a href="#">Tar</a>,” C. K. Williams.</li> <li>• “<a href="#">Anniversaries of Autumn</a>,” Alan Soldofsky.</li> <li>• “<a href="#">The Night Parade</a>,” Edward Hirsch.</li> </ul>

<p>Nov. 8</p>	<ul style="list-style-type: none"> <li>• <a href="#">“The Cellar,”</a> Alan Shaprio.</li> <li>• <a href="#">“Over 2,000 Illustrations and a Complete Concordance,”</a> Elizabeth Bishop</li> </ul> <p>READING ASSIGNMENT: In <i>Compendium</i>, “Short Line Free Verse,” pp. 150 – 161; <i>Compendium Workbook</i>, Module Ten: “Short Line Free Verse, pp. 66 – 73.</p> <hr/> <p>WORKSHOP: New or revised poems from Group 4.</p> <p>PRESENTATION: Two students present a poem from <i>250 Poems Anthology</i>.</p> <p>GROUP 5: Post new poem drafts to next week’s Workshop Discussion.</p>
<p><b>Week 13</b> Nov. 13</p> <p>Nov. 15</p>	<p>PROSODY EXERCISE REVIEW: Mark the stressed and unstressed syllables and divide the lines into feet for the poem excerpts in the <i>Compendium Workbook</i> Module Ten assigned.</p> <p>DISCUSSION OF READING: Find metrics (the beat) in short line free verse. Parsing and annotating line endings. Deploying forms of metaphor. Metaphor, humor, and surprise—from Addonizio readings. (Presenters/Discussion Leaders from Group 5.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• <a href="#">“Six Significant Landscapes.”</a> <a href="#">“Disillusionment of Ten O’Clock,”</a> Wallace Stevens.</li> <li>• <a href="#">“Home to Roost,”</a> Kay Ryan.</li> <li>• <a href="#">“Miracle Blanket,”</a> Erika Meitner.</li> <li>• <a href="#">“Jack’s Blues,”</a> Robert Creeley.</li> <li>• <a href="#">“The Red Wheelbarrow,”</a> <a href="#">“To Elsie.”</a> William Carlos Williams.</li> <li>• <a href="#">“Unbidden,”</a> Rae Armantrout.</li> <li>• <a href="#">“Poem of Night,”</a> Galway Kinnell.</li> <li>• <a href="#">“For Mother on Father’s Day,”</a> James Tate.</li> </ul> <p>READING ASSIGNED: In <i>Compendium</i>, “Some Rhetorical Figures, pp. 165 - 168; <i>Ordinary Genius</i>, Chap. 16, “What You Don’t Know”; Chap. 23, “White Heat, Necessary Coldness.”</p> <hr/> <p>WORKSHOP: New or revised poems from Group 5.</p> <p>PRESENTATION: Two students present a poem from <i>250 Poems Anthology</i>.</p> <p>ASSIGNMENT #3 Write a long-line free or mixed long- and short-line free-verse poem that repeats words or phrases. Include word play such as puns and words whose meanings change as they are repeated multiple times in the poem.</p>

	<p>GROUP 1: Post draft of Assignment #3 to Nov. 29 Workshop Discussion.</p>
<p><b>Week 14</b> Nov. 20</p>	<p>PROSODY EXERCISE REVIEW: Compose a short prose poem, then divide it into metrical lines. You may choose any meter, with approved substitutions. Name the meter.</p> <p>DISCUSSION OF READING: Restraint and understatement in poems. Form’s effect in forcing rhetorical restraint. Finding metrical rhythm in free verse rhetoric. (Presenters/Discussion Leaders from Group 1.)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• <a href="#">“Sonnet 91”</a>; <a href="#">“Sonnet 146,”</a> William Shakespeare.</li> <li>• <a href="#">“Evening Hieroglyph,”</a> Li-Young Lee.</li> <li>• <a href="#">“In The Waiting Room”</a>; <a href="#">“Filling Station,”</a> Elizabeth Bishop.</li> <li>• <a href="#">“Tyger, Tyger,”</a> William Blake.</li> <li>• <a href="#">“Two Clerics Hacked to Death in Holy City,”</a> “Susan Browne.</li> <li>• <a href="#">“Bag of Mice,”</a> Nick Flynn.</li> </ul>

<p>Nov. 22</p>	<ul style="list-style-type: none"> <li>• <a href="#">“The Death of the Ball Turret Gunner,”</a> Randall Jarrell.</li> <li>• <a href="#">“The Good Kiss,”</a> George Bilgere.</li> <li>• <a href="#">“Grief,”</a> Elizabeth Barrett Browning.</li> </ul> <p>READING ASSIGNED: <i>Compendium Workbook</i>, pp. 74 – 75; <i>Art of Attention</i>, pp. 84 – 98; <i>Ordinary Genius</i>, Chap 22, “The Shimmer”; Chap 26, “Metaphor: Parts &amp; the Whole.”</p> <hr/> <p>THANKSGIVING BREAK BEGINS</p>
<p><b>Week 15</b> Nov. 27</p> <p>Nov. 29</p>	<p>PROSODY EXERCISE REVIEW: Complete and upload <i>Compendium Workbook</i> exercises, complete scansion of Robert Frost’s <a href="#">“Directive,”</a> and Ellen Bass’s <a href="#">“Relax.”</a></p> <p>DISCUSSION OF READING: Free verse and meter; rhythm in free verse. Rhythm and word play; deploying forms of metaphor—metaphor, humor, and surprise—from <i>Ordinary Genius</i>. (Presenters/Discussion Leaders Group 2).</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• <a href="#">“The Traveler,”</a> (“<i>La Voyageur</i>”) Guillaume Apollinaire.</li> <li>• <a href="#">“In a Station of the Metro,”</a> Ezra Pound.</li> <li>• <a href="#">“The Triumph of Life,”</a> Percy Bysshe Shelley.</li> <li>• <a href="#">“Tell the Truth But Tell it Slant,”</a> Emily Dickinson.</li> <li>• <a href="#">“Her Kind,”</a> Anne Sexton.</li> <li>• <a href="#">“Here in Berkeley”</a>; <a href="#">“Jet,”</a> Tony Hoagland.</li> <li>• <a href="#">“Speck,”</a> Dean Young.</li> <li>• <a href="#">“I Feel Horrible,”</a> Richard Brautigan.</li> <li>• <a href="#">“Dear Reader”</a>; <a href="#">“To Some of My Recent Poems,”</a> James Tate.</li> <li>• <a href="#">“Variations, Two Trees,”</a> Ellen Bryant Voigt.</li> <li>• <a href="#">“Butcher Shop,”</a> Charles Simic.</li> </ul> <p>READING ASSIGNED: In <i>Art of Attention</i>, 137 – 149; <i>Ordinary Genius</i>,” Chap. 29, “Write a Sonnet.”</p> <hr/> <p>WORKSHOP: New or revised poems from Group 1.</p> <p>PRESENTATION: Two students present a poem from <i>250 Poems Anthology</i>.</p> <p>GROUP 3: Post new poem draft to Dec. 6 Workshop Discussion.</p>
<p><b>Week 16</b> Dec. 4</p>	<p>DISCUSSION OF READING: The outward looking eye and responding to Orphic poems in <i>Art of Attention</i>; types and styles of sonnets—metrically formal or free verse. Uses of form and mythology. (Presenters/Discussion Leaders from Group 3.)</p>

<p>Dec. 6</p>	<p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• “<a href="#">Lyre</a>,” Donald Revell.</li> <li>• “<a href="#">Novelty Love Trot</a>,” John Ashbery.</li> <li>• “<a href="#">Dream Song 1</a>,” John Berryman.</li> <li>• “<a href="#">Sonnets to Orpheus</a>,” (read #1), Rainer Maria Rilke</li> <li>• “<a href="#">Balance</a>,” Marilyn Nelson.</li> <li>• “<a href="#">Sway</a>,” Denis Johnson.</li> <li>• “<a href="#">What lips my lips have kissed, and where, and why</a>,” Edna St. Vincent “<a href="#">The Old Country</a>.” Millay.</li> <li>• “<a href="#">Are All the Break-Ups in Your Poems Real?</a>” Aimee Nezhukumatathil.</li> <li>• “<a href="#">Sonnet.</a>,” Elizabeth Bishop.</li> <li>• “<a href="#">Sonnet</a>.” Billy Collins.</li> </ul> <hr/> <p>WORKSHOP: New poem draft or revision from Groups 2 and 3.</p> <p>PRESENTATION: Two students present a poem from <i>250 Poems Anthology</i>.</p> <p>GROUP 4 and 5: Post new poem draft to next week’s final Workshop Discussion.</p> <p>ASSIGNMENT #4: Write a <a href="#">sonnet</a> (any type or form—free verse or traditional metric). Rules for writing sonnets. Modern sonnets must contain 14 lines but do not have to be in specific iambic pentameter or in a rhyme scheme. They can be in syllabics, accentual meter or free verse.</p> <p>EXTRA CREDIT: Write a poem in the form of <a href="#">Sestina</a> or a <a href="#">Villanelle</a>. Include it with your Set 2 poems.</p>
<p><b>Week 17</b> Dec. 11</p>	<p>WORKSHOP: New sonnets or other new poem draft or revision from Groups 4.</p> <p>PROSODY EXERCISE REVIEW: In class review of your scansion of Robert Frost’s “Directive” or Ellen Bass’s “Relax “due. (You must submit scansion of one of the poems, but can do both for extra credit.) Writing a sestina or a villanelle.</p> <p>PRESENTATION: Two students present a poem from <i>250 Poems Anthology</i>.</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> <li>• “<a href="#">Here in Katmandu</a>,” Donald Justice.</li> <li>• “<a href="#">A Miracle for Breakfast</a>,” “<a href="#">One Art</a>,” Elizabeth Bishop.</li> </ul>

FINAL MEETING Friday Dec. 15 9:45 AM – Noon:	<b>DUE: POETRY PORTFOLIO, SET TWO, including Assignments #3 and #4, plus any extra credit poems.</b>  FINAL CLASS WORKSHOP/CELEBRATION: (attendance required)  WORKSHOP: New sonnets or other new poem draft or revision from Groups 4 and 5.  GUEST POET: (Live in-class or via Skype.) Guest TBA.
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