

San José State University
Department of English and Comparative Literature
ENGLISH 202: Seminar on Poetic Craft and Theory
Course topic: Prosody and the Forms of Poetry
Fall 2017

Instructor:	Prof. Alan Soldofsky
Office Location:	FO 106
Telephone:	408-924-4432
Email:	alan.soldofsky@sjsu.edu
Office Hours:	M – W, 2:30 – 4:00 p.m., Th p.m. by appointment
Class Days/Time:	Th 7:00 – 9:45 PM
Classroom:	Faculty Offices Building (FO) 104
Credits:	4 Units

Course Format

This course adopts a hybrid format. You will do a number course activities using SJSU's learning management system Canvas, including reading activities to augment the textbooks. All writing assignments are described in detail on Canvas, and are to be uploaded to Canvas Discussion pages and Assignment tools in order to receive a grade. You will need a laptop or tablet computer with an Internet connection and access to WiFi to successfully complete this class.

Course Description

In this seminar we will examine poetry as a literary genre - its patterns and sub-types (including a variety of forms and modes). We will give attention to the theories of poetics applied to practical criticism. Prior permission of graduate advisor may be repeatable once for credit.

Thematic Focus: Prosody and Forms of Poetry

This Fall's Poetic Craft and Theory Seminar focuses on understanding prosody and poetic form, and the evolution of poetic form from the Elizabethan age to Modernism and experimental Postmodernism, and in global poetry beyond the Anglo-American tradition. Students in the seminar will write conference-length critical papers, prosody exercises, and a few new original poems, applying their knowledge of prosody and the poetic line. The poet Donald Revell has written "Like prayer, prosody is both a form and an energy, a compulsion to compel the world in Words. And like prayer, it retains its original necessity in living breath: one by one by one." Forms of poetry are containers for the poem's prosodic music. The poet Robert Hass claims that humans are wired to respond to poetry because we experience it as we experience music, not

through rules but through poetry’s mutable sonic forms “because we humans are pattern-discerning and symbol-making creatures at the core of our being. You hear a tune, that is, a sequence of notes, but not just a sequence of notes; at some point, it seems complete—then it’s a tune. And there was a certain sensation that went with it.” We will closely read poems by poets from before the twentieth century and from the twentieth century and after, to discern and decode the prosody used to create the music and the forms associated with these poets’ signature styles.

Course Goals and Student Learning Objectives

Course Goals:

During the semester students will:

- Understand and be able to identify the basic types of prosody as applied to metrical poetry and to poetry in free verse.
- Complete prosody and form exercises, which will be assigned more or less weekly during the semester.
- Prepare two 10 – 15 minute presentations closely reading and analyzing the prosody and form in one or two poems assigned for the weekly reading (or in the required textbooks). The poems may be one poet or by different poets.
- Write two short (500 word) papers describing examples of poems that exemplify a particular type of prosody or exemplify a particular poetic form.
- With instructor’s approval and guidance, write a 2,500 (potentially publishable) final paper analyzing the central thematic and prosodic features in an individual poem (or group of poems). The paper should read the poem closely to determine if any what formal relationship between subject and the poem’s prosodic style. The poem(s) may be in a formal pattern (syllabic, accentual, or syllabic/accentual meter), a traditional fixed form, or free verse.

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 Objectives:

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

Department Student Learning Outcome	Tasks
SLO 3. Students will demonstrate an appropriate level of knowledge of literary history, literary theory, and craft and theory of creative writing.	1. Seminar presentations/leading seminar discussions. 2. Writing short analytical and longer research paper.
SLO 4: Students will demonstrate critical and analytical skills in the evaluation and	1. Writing an analysis and close reading of assigned works of poetry and criticism in student’s

interpretation of literary texts.	blog or journal. 2. Writing short analytical and longer research paper.
SLO 5: Students will demonstrate a command of written academic English, including the abilities to: a) organize and present material in a cogent fashion; b) formulate and defend original arguments; c) employ effectively the language of their discipline; d) write under time constraints.	1. Seminar presentations/leading seminar discussions. 2. Writing short analytical and longer research paper. 3. Writing an analysis and close reading of assigned works of poetry and criticism in student's blog or journal.

Textbooks

(Purchase these texts either at Spartan Bookstore or through online vendors.)

Required

Robert Hass. *A Little Book on Form* (cloth).

Donald Justice. *Compendium: A Collection of Thoughts on Prosody*. Edited by David Koehn and Alan Soldofsky.

Recommended books

Robert Hass. *The Apple Trees at Olema: New and Collected Poems*.

Alan Soldofsky. *In the Buddha Factory*.

Jahan Ramazani, ed. *Norton Anthology of Modern and Contemporary Poetry*, Vols. 1 & 2.

Matthew Zapruder. *Why Poetry*.

Course Websites:

<i>Compendium Workbook</i> , by David Koehn and Alan Soldofsky	http://www.omnidawn.com/wp-content/uploads/2016/11/Prosody-Workbook-Modules-Koehn-Soldofsky-v1.pdf
Course Homepage on Google Sites URL	Update to date course information, syllabus, class activities, worksheets, reading/writing assigned, instructor and student blogs, presentation notes and slides, etc.
Academy of American Poets URL	Large resource with thousands of poems, essays, biographies, weekly features, and poems for special occasions. www.poets.org
Poetry Foundation URL	Large archive of poems, <i>poets</i> , <i>poetry</i> news, articles, and book reviews. Browse for poems by poet or title. Archives of Poetry Magazine. www.poetryfoundation.org
Poetry Flash URL	A literary review and events calendar for the Bay Area, West, and beyond.

	www.Poetryflash.org .
Poetry Center San Jose URL	Information on the literary arts in San Jose. http://www.pcsj.org .

Course Requirements and Assignments

Seminar Presentation / Discussion of Assigned Readings

Each student will lead class discussion by giving a presentation on a poem(s)—or types of prosody or forms—on which you’re writing one of your short papers. The presentation should address a poem(s) covered in *Compendium*, the *Compendium Workbook*, or in *A Little Book on Form*. In your presentation, be sure to closely read and unpack the prosody and/or form of the poem(s) you’ve chosen to present. Sign up for the week of presentation on the ENGL 202 Canvas page.

Assigned *Compendium Workbook* Exercises

You will complete prosody exercises on more or less a weekly basis, assigned from the *Compendium Workbook*. The exercises should be turned before the class on the due date.

Required Essays

Longer Research Paper (2,500 words)

DUE: Nov. 16:

Write a full-length research paper on a particular form or style of prosody or on a poetic form you have studied during the semester. Describe how the style of prosody or poetic form has evolved through several centuries, and provide examples to illustrate your analysis. You must include three to four examples in your paper, preferably one from the sixteenth or seventeenth century, one from the nineteenth century, and one from the twentieth and/or twenty-first centuries. Cite secondary sources to support your claims, and include a Works Cited list at the end of the paper, which should be formatted in MLA Style.

Two Short Analytical Prosody Papers (500 – 750 words each)

You are required to write two papers analyzing the prosody and/or trope you find in an assigned poem we read during the semester. (You can also propose your own choice of a poem from the *Norton Anthology of Modern Poetry* with the instructor’s permission).

Due Oct. 19: Write your first analytical prosody paper must be on a poem written in syllabics or in an accentual-syllabic meter.

Due Dec. 7: Write your second analytical prosody paper on a poem written in blank verse, loosened blank verse, or free verse.

Creative Writing Poetry Assignments

You will be assigned creative writing poetry exercises during the semester. You can also include additional poems for extra credit.

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:

Write Reviews Essays of Two Poetry Readings You Attended

During the semester, you are required to attend two poetry readings by published poets (who have published at least one book or chapbook) at SJSU or in the greater Bay area. You are to write a short review essay (1,000 – 1,500 words) about each of the readings you attended, analyzing the prosody, structure, and/or rhetoric of at least two specific poems that the poet read (giving the title of a few poems and quoting specific lines/passages). Turn in each review within one week of attending their readings to the Reading Review Essay Assignment page on Canvas. Each review essay will be peer-reviewed by another student in the class, supervised by the instructor. Then you will revise each essay, incorporating comments from the peer reviewer and the instructor.

You may include secondary sources or commentaries the poet her/himself has published about her/his work (documented in conventional MLA-format for research papers). Look for examples of the poet's work you heard read by getting their books, or finding their poems on reputable websites such as Poetryfoundation.org or Poets.org. Should you be unable to attend two readings live in-person you can find full-length streamed recordings of readings given at UC Berkeley, San Francisco State University, and other Bay Area universities and universities around the nation. Or hosted by [Poetry Center San Jose](#).

A good source of finding a schedule of live poetry readings to attend in the Bay Area is Poetry Flash: <http://poetryflash.org/>. A good source where to find scheduled and archived readings is UC Berkeley Lunch Poems <http://lunchpoems.berkeley.edu/>. Or the UC Berkeley Holloway Reading series: <https://hollowayreadingseries.wordpress.com/videos/>. There are several more such sites that feature poets reading in the Bay Area, such as the San Francisco State University Poetry Center: <https://poetry.sfsu.edu/>. If you attend more than two readings, you may upload an additional review essay for extra credit.

Grading

- 30% of grade based upon the longer research paper.
- 20% of grade based upon shorter analytical papers.
- 10% of grade based on your seminar presentation.
- 10% of grade based prosody workbook exercises.

- 20 % of grade based on Creative Assignments.
- 10% of grade based on poetry reading review essays you've written and peer edited.

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

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

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

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

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](http://www.sa.sjsu.edu/judicial_affairs/index.html) is available at http://www.sa.sjsu.edu/judicial_affairs/index.html.

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

More University Policies

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

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

ENGL 202: Poetic Craft and Theory -- Calendar of Seminar Topics and Readings

Projected calendar of seminar topics. Dates may be adjusted if necessary. For details regarding assigned reading and seminar presentations, click on the seminar's Canvas class site.

<p>Week 1 Aug. 24</p>	<p>Class Orientation.</p> <p>DISCUSS READING: From <i>Compendium</i>, Metrical Types in English, pp. 45 – 50, according to the prosody of Donald Justice.</p> <p>Discussion of syllabus; assigned reading and writing; student presentations. Q & A about prosody, poetic form, and expectations for the class; functions of meter and rhythm in patterned verse and free verse; the “Formal Imagination in Poetry,” Robert Hass, pp. 1 – 7; definitions of form.</p> <p>PLAYLIST:</p> <ul style="list-style-type: none">• “Louie, Louie,” Robert Pinsky;• “Current”; “Of It’s Occasion,” Alan Soldofsky.• “Rejection of Closure,” Lyn Hejinian <p>READING ASSIGNED: In Compendium Workbook, “Intro to Meter,” pp. 3 - 8; Module One Writing Assignment, p. 9.; <i>Little Book on Form</i>, “A Note on Stress”; “How to Scan a Poem,” pp. 393 – 411. Online handout, “Idiom, Our Funny Valentine.”</p>
<p>Week 2 Aug. 31</p>	<p>REVIEW WORKBOOK EXERCISE: Selections of Writing Assignment #1 presented.</p> <p>DISCUSSION OF READING: Learning to scan easily; recognizing types of metrical poems and lines. Discussion of prosody and idiom. Rhythm and line.</p> <p>PLAYLIST:</p> <ul style="list-style-type: none">• “Carless Love”; (read by the poet, 12:49), Stanley Kuntiz;• “Stopping by Woods on a Snowy Evening”; “Oven Bird”; “Neither Out Far Nor In Deep”; “Birches”; “Design,” Robert Frost;• “Sailing to Byzantium,” “In Memory of Eva Gore-Booth and Con Markievicz,” W. B. Yeats; <p>ASSIGNED READING:</p> <p>In <i>Compendium</i>, “Syllabics,” pp. 51 – 58; <i>Compendium Workbook</i>, “Module Two: Syllabics,” pp. 10 – 14; <i>Little Book on Form</i>, “One,” pp. 9 – 25.</p>

<p>Week 3 Sept. 7</p>	<p>DISCUSSION OF READING: Recognizing syllabic verse; distinguishing different types of syllabic verse. Strategies used in syllabic poems.</p> <p>REVIEW WORKBOOK EXERCISE: Module Two exercises from <i>Compendium Workbook</i> discussed in class; syllabic verse.</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • “No Swan So Fine”; “The Fish,” Marianne Moore; • “Mushrooms,” Sylvia Plath”; • “Miss Cho Composes in the Cafeteria,” James Tate; • “Prologue—And Then She Owns You,” Patricia Smith; • Review Haiku samples in <i>Little Book on Form</i>, Robert Hass, pp. 14 – 15. • “37 Haiku,” John Ashbery; • “Notes for Echo Lake 2,” Michael Palmer; • “Spring Rain,” Robert Hass; • “Howl pt. 1,” Allen Ginsberg; • “Makeup On Empty Space,” Anne Waldman. <p>READING ASSIGNED: In <i>Compendium</i>, “Accentuals,” pp. 59 – 67; <i>Compendium Workbook</i>: Module Three: “Accentuals and Dipodic Verse” (do exercises), pp. 16 – 21; A. E. Stallings, “Dipodic Verse.” Parsing and annotating line endings, review James Logenbach slides; <i>Little Book on Form</i>, “Two,” pp. 27 – 51.</p>
<p>Week 4 Sept. 14</p>	<p>DISCUSSION OF READING: Types of line endings: parsing and annotating (from Logenbach slides). The sentence and the line; two-line poems, epigrams; two-line stanzas, “Bantu combinations,” Ghazals, English couplet, experimental two line stanza poems.</p> <p>REVIEW WORKBOOK EXERCISE: Module Three exercises from <i>Compendium Workbook</i>; mark stresses from <i>Compendium Workbook</i> “Peas Porridge Hot”; Theodore Roethke “Dirty Dinky”; Charlie Daniels, “The Devil Went Down to Georgia.”</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • “People of the Future,” Ted Berrigan; • “Easter 1916,” W.B. Yeats; • “Stop All the Clocks,” W. H. Auden; • “Look to the Future,” Ruth Stone; • “Gin,” Philip Levine. “Song of Myself,” sec. 31. Walt Whitman; • “Nostalgia and Complaint of the Grandparents.” Donald Justice; • “Thirteen Ways of Looking at a Blackbird,” Wallace Stevens; • “What is it men in women do require,” William Blake; • “In a Station of the Metro,” Ezra Pound.

	<p>READING ASSIGNED: In <i>Compendium</i>, “Accentual-Syllabics” (continued); pp. 71 – 91; <i>Compendium Workbook</i>, Module 4, pp. 26 – 30; <i>Little Book on Form</i>, “Three,” pp. 54 – 83.</p>
<p>Week 5 Sept. 21</p>	<p>REVIEW WORKBOOK EXERCISE: Review Module Four, the counting exercises from the <i>Compendium Workbook</i>.</p> <p>DISCUSSION OF READING: Classifications of accentual-syllabic meters, examples from <i>Compendium</i>. Permissive variations within meter. Meter, rhythm, and hearing the beat in free verse. Permissive variations; metrical examples; the four-foot line. The three-line stanza; terza rima, tercets, the three-line poem, regna and haiku.</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • “Sunday Morning,” Wallace Stevens; • “In Memory of W. B. Yeats,” W. H. Auden; • “Stopping By Woods on a Snowy Evening,” Robert Frost; • “Falling Asleep Over the Aeneid,” Robert Lowell; • “Nights of 1964—1966: The Old Reliable,” Marilyn Hacker; • “This Be the Verse,” Philip Larkin; • “Upon Julia’s Clothes,” Robert Herrick; • “Convergence of the Twain,” Thomas Hardy; • “Ode to the West Wind,” Percy Bysshe Shelley; • “Cuchulain Comforted,” W. B. Yeats; • “Acquainted With the Night,” Robert Frost; • “Fine Work with Pitch and Copper”; “The Ivy Crown,” William Carlos Williams; • “Sea Surface Full of Clouds”; “The Snow Man,” Wallace Stevens; • “Masaccio’s Expulsion,” Jorie Graham; • “Red Clay Blues,” Langston Hughes and Richard Wright. • “A Kite’s Feathers,” (Renga), Kyorai, Basho, et. al. <p>READING ASSIGNED: <i>Compendium</i>, “Accentual-Syllabics” (continued); pp. 71 – 91; <i>Little Book on Form</i>, “Four,” pp. 85 – 107.”</p>
<p>Week 6 Sept. 28</p>	<p>DISCUSSION OF READING: Continued discussion of permissive variations and the four-foot line; <i>Compendium Workbook</i>: Module Four. The four-line stanza in metrical poetry and in free verse; in Chinese and Persian poetry.</p> <p>REVIEW WORKBOOK EXERCISE: <i>Compendium Workbook</i> Module Four (Continued); 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; lineation exercises.</p>

	<p>PLAYLIST:</p> <ul style="list-style-type: none"> • “Lines Composed on Westminster Bridge, September 3, 1802,” William Wordsworth; • “Ode to Melancholy,” John Keats; • “Servant to Servants,” Robert Frost; • “Spring,” Philip Larkin; • “For a Dead Lady,” E. A. Robinson; • “Channel Firing,” Thomas Hardy; • “Solitary Reaper,” William Wordsworth; • “Sonnet 30” and “Sonnet 73,” William Shakespeare; • “White Fires of Venus,” Denis Johnson; • “The Sick Rose,” William Blake; • “When You Are Old,” W. B. Yeats; • “My Papa’s Waltz,” Theodore Roethke; • “The Armadillo,” Elizabeth Bishop; • “Wild Nights – Wild Nights,” Emily Dickinson; • “Shall We Gather at the River,” Robert Lowry; • “The Jewel Stairs’ Grievance,” Du Fu (tr. Ezra Pound); • “The Cure,” William Carlos Williams; • “Poem,” Frank O’Hara; • “Sapphire’s lyre styles,” Harryette Mullen. <p>READING ASSIGNED: <i>Compendium</i>, “Sound and Sense,” pp. 101 – 104; <i>Compendium Workbook</i>, Module 5: Sound and Sense; <i>Little Book on Form</i>, “Variable Stanzas and Organic Form,” pp. 345 – 352; “Collage, Abstraction, Oulipo, and Procedural Poetics,” pp. 365 – 384.”</p>
<p>Week 7 Oct. 5</p>	<p>DISCUSSION OF READING: In the <i>Compendium Workbook</i>: Module Five writing assignment, free verse with constraints. Variable size stanzas in free verse; form as an extension of content; organic form and projective verse.</p> <p>REVIEW WORKBOOK EXERCISE: Discuss free-verse poems written with constraints (from <i>Compendium Workbook</i> Module Five).</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • “How They Brought the Good News from Ghent to Aix - an extract,” Robert Browning; • “Della Primavera Transportata al Morale,” William Carlos Williams; • “Thirteen Ways of Looking at a Blackbird,” Wallace Stevens; • “An Old Poet Moves to a New Apartment 14 Times,” Louis Zukofsky; • “Fear is What Quickens Me,” James Wright; • “Collage and It’s Discontents,” Peter Balakian;

	<ul style="list-style-type: none"> • “The Red Wheelbarrow,” William Carlos Williams; • “Stanzas in Meditation, Stanza LI,” Gertrude Stein; • “from 154 Forties,” Jackson MacLow. <p>READING ASSIGNED: <i>Compendium</i>, “Song,” pp. 105 – 109; in <i>Compendium Workbook</i>, “Song,” pp. 35 – 40; <i>A Little Book on Form</i>, “A Note on Numbers,” pp. 109 – 113; “Difficult Forms,” pp. 353 – 363.</p>
<p>Week 8 Oct. 12</p>	<p>REVIEW WORKBOOK EXERCISE: 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. Other ways of determining line and form; blank verse stanza; parallelism; phrase units and syntax.</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • “Me and the Devil Blues,” Robert Johnson. • “In the Jailhouse Now,” Jimmy Rodgers. • “Just One of Those Things,” Cole Porter. • “Ballad of a Thin Man.” Bob Dylan. • “My Heart Leaps Up”; “A Slumber Did My Spirit Seal,” William Wordsworth. • “God’s Grandeur.” Gerard Manly Hopkins. • “Stripping and Putting On.” May Swenson. <p>READING ASSIGNED: <i>Compendium</i>, “Introduction to Free Verse,” pp. 119 – 139; <i>Compendium Workbook</i>, Module 7: Free Verse, pp. 41 – 52; <i>A Little Book on Form</i>, “How Free Verse Works,” pp. 413 – 429.</p>
<p>Week 9 Oct. 19</p>	<p>DISCUSSION OF READING: From <i>Compendium</i> “Introduction to Free Verse,” matters of degree, measure, rhythm, and line length; <i>Compendium Workbook</i> Module Seven. How to determine stressed syllable in free verse; how to determine measure in free verse; how to determine line-endings in free verse.</p> <p>REVIEW WORKBOOK EXERCISE: Mark the stressed and unstressed syllables in excerpts from the free-verse poetry exercises in the <i>Compendium Workbook</i> Module Seven: Introduction to Free Verse, pp. 41 – 52. Mark stresses and measures in Allen Ginsberg’s “Kaddish Pt IV” and Robert Creeley’s “The Whip.” Describe what seems the dominant rhythm. Describe what seems the dominant syntax.</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • from “Spring and All”; “Pastoral,” William Carlos Williams;

	<ul style="list-style-type: none"> • “After Apple Picking,” Robert Frost; • “A Step Away from Them,” Frank O’Hara; • “For Love,” Robert Creeley; • “from “Kaddish, pt. 4,” Allen Ginsberg; • “Moth Orchids,” Ellen Bass; • “The Beautiful Hidden,” Jack Marshall; • “The Wasteland, pt. I; “The Wasteland, pt. III,” “The Love Song of J. Alfred Prufock,” T. S. Eliot; • “Of Mere Being,” Wallace Stevens; • “Denial,” George Herbert; • “Lachrymae Christi,” Hart Crane; • “Summer Song,” William Carlos Williams; • “Inversely as the Square of Their Distances Apart,” Kenneth Rexroth. <p>READING ASSIGNED: <i>Compendium</i>, “Long Line Free Verse,” pp. 139 – 146; <i>Compendium Workbook</i>, Module Eight: The Dithyrambic or Oracular, pp. 53 – 56; <i>A Little Book on Form</i>, “Ode,” pp. 209 – 221.</p>
<p>Week 10 Oct. 26</p>	<p>DISCUSSION OF READING: <i>Prosody Workbook</i> Module Eight: Loosened Iambic (blank verse) and Prose Broken Up Into Lines. What is an Ode; how has the Ode evolved in English (and other languages) through the 21st century.</p> <p>REVIEW WORKBOOK EXERCISE: Mark the heavy stresses and lighter stressed syllables in excerpts from the following poems in the <i>Compendium Workbook</i> Module Eight.</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • “from Jubilate Agno,” Christopher Smart; • “Out of the Cradle Endlessly Rocking,” Walt Whitman; • “Howl” pt. 1, Allen Ginsberg; • “Bavarian Gentians,” D. H. Lawrence; • “Taking a Walk With You,” Kenneth Koch; • “Elegy for My Father,” Mark Strand • “Ode I, 37,” Horace; • “Violins,” Zbigniew Herbert; • “Dejection: An Ode,” Samuel Taylor Coleridge; • “Ode on the Death of a Favourite Cat Drowned in a Tub of Goldfishes,” Thomas Gray; • “Ode to Walt Whitman,” Federico Garcia Lorca • “To Brooklyn Bridge,” Hart Crane; • “Waking Early Sunday Morning,” Robert Lowell; • “Ode to the Chameleon,” Yusef Komunyakaa.

	<p>READING ASSIGNED: <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; <i>A Little Book on Form</i>, “Blank Verse,” pp. 115 – 120.</p>
<p>Week 11 Nov. 2</p>	<p>DISCUSSION OF READING: Prosody Workbook Module 9: Loosened Blank Verse Line and Prose Broken Up Into Lines. Origins of blank verse, readings from “Tintern Abbey” (Wordsworth) and “Sunday Morning” (Stevens).</p> <p>REVIEW WORKBOOK EXERCISE: 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>PLAYLIST:</p> <ul style="list-style-type: none"> • “Lines Composed a Few Miles Above Tintern Abbey,” William Wordsworth; • “from Sunday Morning (pt. IV),”; from “It Must Change” pt. V., Wallace Stevens; • “River Merchant’s Wife,” Ezra Pound; • “The Day Lady Died,” Frank O’Hara; • “Sonnet XXXVI,” Ted Berrigan; • “Elegy for My Father (Pt. 4: Your Shadow),” Mark Strand; • “Tar,” C. K. Williams; • “Anniversaries of Autumn,” Alan Soldofsky; • “Lost in Translation,” James Merrill; • “Aspects of Robinson,” Weldon Kees; • “The Night Parade,” Edward Hirsch; • “The Cellar,” Alan Shapiro; • “Over 2,000 Illustrations and a Complete Concordance,” Elizabeth Bishop; • Excerpt from “The Task, Book IV: The Winter Evening,” William Cowper; • “Fra Lippo Lippi,” Robert Browning; • “Frost at Midnight,” Samuel Taylor Coleridge; • “Two Look at Two,” Robert Frost; • from “Clepsydra,” John Ashbery; • from “The New American Ode,” C.D. Wright. <p>READING ASSIGNED: In <i>Compendium</i>, “Short Line Free Verse,” pp. 150 – 161; <i>Compendium Workbook</i>, Module Ten: “Short Line Free Verse, pp. 66 – 73; <i>A Little Book on Form</i> “Reading the Ode,” pp. 223 – 253.</p>

<p>Week 12 Nov. 9</p>	<p>DISCUSSION OF READING: Find metrics (the beat) in short line free verse. Parsing and annotating line endings. Defining the ode; how the ode has evolved; ancient, early modern, Romantic odes.</p> <p>REVIEW WORKBOOK EXERCISE: 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>PLAYLIST:</p> <ul style="list-style-type: none"> • “Six Significant Landscapes.” “Disillusionment of Ten O’Clock,” Wallace Stevens; • “Home to Roost,” Kay Ryan; • “Miracle Blanket,” Erika Meitner. • “Jack’s Blues,” Robert Creeley; • “The Red Wheelbarrow,” “To Elsie.” William Carlos Williams. • “Unbidden,” Rae Armantrout; • “Poem of Night,” Galway Kinnell; • “For Mother on Father’s Day,” James Tate; • “Ode 37: “At last the day has come for celebration,” Horace; • “Inviting a Friend to Supper,” Ben Johnson; • from “Canto II,” Ezra Pound; • “Good Friday, 1613. Riding Westward,” John Donne; • “Ode to a Nightingale,” “To Autumn,” John Keats. <p>READING ASSIGNED: <i>Compendium</i>, “Some Rhetorical Figures, pp. 165 - 168; <i>A Little Book on Form</i> “Reading the Ode,” pp. 253 - 291.</p>
<p>Week 13 Nov. 16</p>	<p>DISCUSSION OF READING: Finding metrical rhythm in free verse rhetoric. Evolution of the ode: modern and postmodern odes.</p> <p>REVIEW WORKBOOK EXERCISE: Compose a short prose poem, then divide it into metrical lines. You may choose any meter, with approved substitutions. Name the meter.</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • “Sonnet 91”; “Sonnet 146,” William Shakespeare. • “Evening Hieroglyph,” Li-Young Lee. • “In The Waiting Room,” Elizabeth Bishop. • “An Octopus of Ice,” Marianne Moore; • “Ode to a Watermelon,” “Ode to My Socks,” Pablo Neruda; • “Poem With Lines in Any Order,” Robert Pinsky; • “Osso Buco,” Billy Collins. • The Ozark Odes,” C.D. Wright. <p>READING ASSIGNED: <i>Compendium</i>, pp. 189 – 198; <i>A Little Book on Form</i>, “Sonnet,” pp. 121 – 131; “Reading the Sonnet,” pp. 133 – 186.</p>

Nov. 23	THANKSGIVING BREAK – NO CLASS MEETING
Week 14 Nov. 30	<p>DISCUSSION OF READING: types and styles of sonnets—metrically formal or free verse.</p> <p>REVIEW WORKBOOK EXERCISE: In class review and classify selected passages excerpted by Donald Justice for the <i>Compendium</i> exercises.</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • “Dream-Land,” Edgar Allen Poe; • “Inversnaid,” Gerard Manley Hopkins; • “The Wings,” Denise Levertov; • “Burnt Norton,” T.S. Eliot; • “The Leg in the Subway,” Oscar Williams; • “First Rain,” Robert Creeley; • “The Warning,” Adelaide Crapsey; • “Tattoo,” Wallace Stevens; • “There’s a Certain Slant of Light,” Emily Dickinson • “In the Desert,” Stephen Crane; • “The Fish,” Marianne Moore; • “Continent’s End,” Robinson Jeffers; • from “Route,” George Oppen; • “Peter Quince at the Clavier,” Wallace Stevens. <p>READING ASSIGNED: <i>Compendium Workbook</i>, Module Eleven, “Additional Scansion and Lineation Practice”; <i>A Little Book on Form</i>, “Satire,” pp. 325 – 334; “Mixed Forms,” pp. 381 – 384.</p>
Week 15 Dec. 7	<p>DISCUSSION OF READING: Types and styles of sonnets—metrically formal or free verse. Rules for writing sonnets. Recognizing various verse forms; poems composed of mixed forms.</p> <p>REVIEW WORKBOOK EXERCISE: In class review of your scansion of Robert Frost’s “Directive” or Ellen Bass’s “Relax.”</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • Directive,” “Design,” Robert Frost; • “Relax,” Ellen Bass; • “Satire 3: City of Rome”; Juvenal; • “London,” William Blake; • “America,” Allen Ginsberg; • “The United Fruit Company,” Pablo Neruda; • “Ave Maria,” Frank O’Hara; • “Flower Herding on Mount Monadnock,” Galway Kinnell; • from “Spring and All,” William Carlos Williams; • “The Dance,” Robert Duncan; • “The Yellow Bicycle,” Robert Hass;

FINAL MEETING Dec. 14	FINAL MEETING AND CELEBRATION: TBD
---------------------------------	------------------------------------