

San José State University
Department of English and Comparative Literature
ENGLISH 254: Genres in American Literature Seminar
“Can Poetry Save the Earth?: Eco-poetics and Environmental Justice”

Fall 2021

Instructor:	Prof. Alan Soldofsky
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Email:	alan.soldofsky@sjsu.edu
Virtual Office Hours:	M, W 3:00 – 4:30 PM, and Th p.m. by appointment
Class Days/Time:	Zoom Meetings: M 7:00 – 9:45 PM; Asynchronous on Canvas (24/7)
Classroom:	When S.C. County Pandemic Masking Requirements Permit Indoor Occupancy without Mask Wearing.
Credit Units:	4 Credits

Course Description

This seminar is designed to engage students in an immersive study of Environmental poetry, also known as “ecopoetry.” Eco-poetry is more than poetry about nature or the wilderness; eco-poetics investigates connections between human activity (including poetry) and the environmental impact of human cultures and endeavors. We’ll read poems that include works from earlier periods, that have influenced American Modernism. Then continue reading a diversity of modern and postmodern poems by poets such as: Walt Whitman, Emily Dickinson, Wallace Stevens, Robinson Jeffers, Marianne Moore, Kenneth Rexroth, William Stafford, Elizabeth Bishop, Gary Snyder, W.S. Merwin, Pablo Neruda, Seamus Heaney, Derek Walcott, Robert Hass, Brenda Hillman, Arthur Sze, Jorie Graham, Camille Dungy, C.S. Giscombe, Juliana Spahr, and Craig Santos-Perez, among others.

The seminar this semester is organized around four elemental themes: Fire; Water; Earth; and Air.

The ENGL 254 seminar changes in subject matter focus from semester to semester, depending upon the instructor. ENGL 254 may be taken two times for credit (toward an MA or MFA degree).

Thematic Focus

The evolution of ecopoetry: Critical readings of poetry written on environmental themes and environmental justice.

Course Goals

The curriculum will include the practice in close reading/explication of poems. Everyone in the seminar will present:

- Learn to read and appreciate the various styles of modern and contemporary ecopoetry by a diversity of poets who we explore in the seminar's weekly immersive readings. And to post questions and comments for weekly online (asynchronous) Canvas discussions.
- To explore the differences between nature poetry and ecopoetry.
- To present in-class at least one explication/close reading of a poet's work making the case for how this work can (or should) be read as ecopoetry. *Students may do a second explication for extra credit (with instructor's permission).* (Approximately 10 – 15 minutes).
- A short (5-page) paper (follow-up to the in-class explication) that makes the case for how an individual poet's work (from the reading list) can be read as ecopoetry. Should include close-readings from the poem(s) discussed in the paper. *Students may write a second paper for extra credit (with instructor's permission).*
- A 20 – 25-page (MLA-style) research paper, with Works Cited list, comparing and contrasting the work of two or more poets that you read through the theoretical lens of ecopoetics. Should include close readings of the poems cited in the paper as well as citations from ecopoetic theorists or from published works of ecocriticism and/or geocriticism. The paper should focus on how these poems that you investigated respond to larger or smaller environmental or environmental justice issues.
- Or alternatively: complete a creative assignment based on upon emulating the ecopoetic and stylistic element(s) of a poet's work (or poets' works) that you read during the semester. And that you want to more of in-depth. The project should also include a 6 to 10-page analytical essay on how you've emulated their work (with an MLA-style bibliography).
- Fourth Unit Enhancement: A 15 - 20-minute presentation (prerecorded) based on material from their paper. Follow conference paper presentation protocol for AWP, MLA, or American Literature Association conferences.

Textbooks (Recommended)

- Camille T. Dungy, *Four Centuries of African American Nature Poetry*, paper.
- Iris Jamahl Dunkle, *West : Fire : Archive: Poems*, paper.
- John Felstiner, *Can Poetry Save the Earth: A Field Guide to Nature Poems*, paper.
- Editors Ann Fisher-Wirth and Laura-Gray Street, *The Ecopoetry Anthology*.
- Editor, Molly Fisk, *California Water and Fire: A Climate Crisis Anthology*,
- Forrest Gander, *Twice Alive*, paper.
- Robinson Jeffers, *The Wild God of the World*, paper.
- Camile Rankin, *Citizen*, paper.
- Craig Santos-Perez, *Habitat Threshold*, paper.
- Janice Lobo Sapigao, *Microchips for Millions*, paper.
- Patricia Smith, *Blood Dazzler*, paper.
- Alan Soldofsky, *In the Buddha Factory*, paper.

Readings in Environmental Justice (Recommended)

- Cynthia Kaufman, *The Sea Is Rising and So Are We: A Climate Justice Handbook*, paper.
- Elizabeth Kolbert, *The Sixth Extinction*, paper.
- David Pellow and Lisa Sun-Hee Park, *The Silicon Valley of Dreams: Environmental Injustice, Immigrant Workers, and the High-Tech Global Economy*, paper.
- Dorceta E. Taylor, *Toxic Communities: Environmental Racism, Industrial Pollution, and Residential Mobility*, paper.
- Carl A. Zimring, *Clean and White: A History of Environmental Racism in the United States*, paper.

Each class member is urged (strongly) to buy at least one book that you've enjoyed reading for this class who you want to keep in your personal library.

Videos (Recommended)

- [Global Ecopoetics: Poetry, Translation, Climate Change, and Public Health](#)
- [Environmental Futures Lecture Archive](#), Univ. of Colorado, Boulder.

Required Websites: (Used Frequently)

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/1433024
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/
Modern American Poetry New Website	Updated website for the Oxford Modern Poetry Anthology with supplemental poems, letters, scholarship excerpts, and archival photos and recordings of the poets http://www.modernamericanpoetry.org/dashboard

Modern American Poetry Legacy Website	Site designed for the first edition of the Oxford Modern Poetry Anthology, ed. by Carey Nelson. This site collects supplemental poems, excerpts from critical essays, interviews, images, and manuscript facsimiles from libraries and special collections of the poets contained in the first edition of the MAPS anthology. http://maps-legacy.org/
The Quarry: A Social Justice Poetry Database	<i>The Quarry</i> is a searchable collection of over 600 poems by a diverse array of contemporary socially engaged poets, published by Split This Rock since 2009. Like all of Split This Rock’s programs, <i>The Quarry</i> is designed to bring poetry fully to the center of public life. Searchable by social justice theme, author’s identity, state, and geographic region, <i>The Quarry</i> is a unique, rich resource. https://www.splitthisrock.org/poetry-database

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.

MFA Program Learning Objectives:

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

Student Learning Objectives:	Skills/Knowledge Acquired:	Activities:
SLO 1: Students will demonstrate a high-level of ability to write and complete a publishable, full-length work of literature in a primary genre concentration (poetry).	1. Students will learn to apply the craft of poetry writing in free verse and traditional meters and forms.	1. Write and revised at least eight original poems. 2. Apply close-reading and knowledge of poetic craft to completing revisions of original poems.

SLO 2: Students will demonstrate high-level of proficiency to write works of literature in a secondary genre concentration (poetry).	See above.	See above.
SLO 3: Students will demonstrate an appropriate level of knowledge of literary history, literary theory, and craft and theory of creative writing.	<ol style="list-style-type: none"> 1. Recognize trends in contemporary creative writing (poetry). 2. Identify developments within poetry, and the development of individual authors and schools/styles of writing. 3. To effectively analyze and apply the elements of poetic craft (diction, syntax, image, form, etc.) to make revisions of one's own poems and offer constructive criticism to peers in workshopping their poems. 	<ol style="list-style-type: none"> 1. Give an in-class close-reading/ craft presentation discussing a poem from <i>The Art of Syntax</i>. 2. Give a 10-minute poetry analysis/close reading presentation, analyzing the craft a poem by one of the poets whose collection(s) you are reading from the recommended reading list. 3. Write a 2,500 – 3,000-word analysis paper in which you analyze one of the poet's poetry collections from the Recommended Reading list.
SLO 4: Students will demonstrate critical and analytical skills in the evaluation and interpretation of literary texts.	<ol style="list-style-type: none"> 1. Close read peers' poems and essays 2. Evaluate strengths (successes) and weaknesses (problems) in peers' poems as well as published poems by notable authors. 	<ol style="list-style-type: none"> 1. Workshop peers' poems weekly. 2.

Reading Required

- Weekly readings from select chapters in *Can Poetry Save the Earth*; and other critical essays to be read online.
- Weekly poems listed in the “Playlist.”

Writing Required

- Ten Weekly (minimum) Canvas Discussion posts on various topics. The content of your posts should include your reasons for preferring to write about a particular poet/poem you've selected as an example of ecopoetry to discuss (or reply to) in your post.
- One short 3 – 5-page review where you read a poet's work (one or two sample poems), making a case that this poet's work functions as an example of ecopoetry. (You may write on poems from the Canvas PLAYLIST or poems included in one of our anthologies that you choose (with the instructor's approval)—reading the work through its ecopoetic themes or through the “lens” of ecopoetic theory.

- In-Class live presentation and close reading of how one or more poems/poet you read during the week can be read as ecopoetry. (Same material you cover in your review-essay.) (10 – 15 minutes.)
- One 20 – 25-page (MLA-style) term paper comparing the work of two or more poets Must include an MLA Works Cited list. Post draft in-progress for class to workshop on Canvas and in two scheduled class-meetings.
- **OR Alternative Creative Assignment:**
A group of at least 4 poems based upon emulating or imitating some element(s) of an ecopoem.
 - Or you can write a series of “postcard” poems (with appropriate graphics included) adapted from the [Kundiman](#) Asian American Writers Workshop’s prompt. (If you write postcards, please post at least one each month during the semester to our Canvas site.)
 - Base your emulations on poems/poets you selected from poems contained in anthologies or collections on the required list.
 - Include a 6 to 10-page analytical essay analyzing how you’ve emulated the other poet(s)’ work (accompanied by an MLA-style Works Cited list). Post draft in-progress for class to workshop on Canvas and in two scheduled class-meetings.
- Fourth Unit Enhancement: A prerecorded 15 - 20-minute presentation based on material from your term-paper or alternative assignment. Follow conference paper presentation protocol used for AWP, MLA, or American Literature Association conferences.

One-on-One Office Consultation Required

Before starting work on your culminating term paper or alternative creative assignment, students are required to have a 20-minute consultation with the instructor to discuss the paper’s topic, poets/poems to be considered, and possible claims to make in the paper. I will set up a Zoom or phone discussion with you as you go forward. Before the consultation meeting, fill out the term-paper notes form I will distribute the first week of the term.

Dates/times for consultations: Aug. 30 – Oct. 15, virtual office hours. You should have your research paper or alternative creative project topic and focus approved by Oct. 15.

1-Unit Credit Enhancement:

20-Minute Presentation Based on Full-Length Research Paper Or Creative Project

Each class member will give a twenty-minute “conference-style” presentation based on pared-down version of your culminating research paper or creative project. The presentation should be done in a manner similar to conference protocols for AWP, MLA, or American Literature Association conferences. Include slides, notes, and other graphics/handouts with your presentation. Record your presentation, including slides and other visual materials, then post it to receive comments from class members on Canvas.

Or you may give an “AWP” annotated reading of from your creative project, emulating or imitating some element(s) of an ecopoem. Should you choose to, you may present a series of “postcard” poems, in which you emulated poets’ work you’ve read this semester. You can follow the prompt provided by [Kundiman](#), the Asian American Writing Workshop.

Class members will view the presentation asynchronously, then make comments and ask questions, posted as comments on Canvas. Students are encouraged to use various digital tools to

enhance their presentation and to present samples of texts, visuals, videos, etc. Use platforms such as Canvas has on its Studio tool; or use Google Slides, PowerPoint, Keynote, or Acrobat, etc. You can use Zoom screen sharing or post notes, slides, etc. as attached files. (Fulfills SLO's 3,4.).

Presentations will be scheduled for posting following Thanksgiving, unless someone wishes to post earlier to get more feedback.

- If possible, we will group these presentations into virtual “panels” addressing related topics, environmental issues, or themed by the four elements.
- If you have elected to write a creative alternative assignment, read your original poems and the poems by the poet(s) on whom you’ve modeled your work. Add commentary as you read, describing how the elements from the model poems you’ve emulated.
- Each presentation should include some close reading from the poems you discuss in your paper.

(You may with instructor’s permission give your paper synchronously if that works better for you. And the instructor can schedule it during final week.)

Workload

As ENGL 254 is a 4-unit course, students can expect to spend a minimum of 12 hours per week doing the assigned and supplemental reading, writing, participating in in online Canvas activities (synchronous and asynchronous) expected in this seminar, and completing required course activities. Careful time management will be essential to maintain the schedule of reading and writing necessary for success in this course and to comment on work posted by other students. You are urged to read ahead in the course calendar, and read to select the poets you want to investigate to write your term-paper.

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.

Due Dates

- **Fridays after each class (weekly):** Canvas discussion posts on poems read during the week with question, answers, comments, etc.
- **Sept. 20 – Dec. 13:** In-class close-reading presentation of poem through an eco-poetic lens. (Informal presentation in-class). Final Due Date. Dec. 13
- **Oct. 4:** Proposal (abstract) for your culminating research paper project or alternative creative project (250 words).
- **Oct. 18:** First Workshop submission date: Draft of Semester Term-Paper or Alternative Creative Assignment (in-progress) for workshop/discussion on Canvas.
- **Nov. 22:** Second Workshop submission date: Draft of Semester Term-Paper or Alternative Creative Assignment (in-progress) for workshop/discussion on Canvas.

- **By Dec. 6:** Short close-reading of an ecopoet/ecopoem paper: Due on Friday date after you give you in-class presentation.
- **Dec. 17:** Final Copy: Term-paper or Alternative Creative Assignment. No late papers accepted (without prior arrangement).

Grades

- **10%:** Weekly Canvas Discussion participation: Contributing to (or posting questions for required 10 separate, weekly ecopoetry discussions (100 points total).
- **15%** In-class close reading and of an ecopoem or two shorter ecopoems (150 points).
- **20 %** Short review-essay on an individual poet (or comparison/contrast of two poets (200 points).
- **20 %** Culminating term-paper or alternative creative project with MLA-style Works Cited list (200 points).
- **10%** Posting/participation for culminating term-paper or alternative creative project Canvas discussion and in-class workshop (100 points).
- **15%** Pre-recorded seminar presentation posted on Canvas (150 points).
- **10%** In-Class (Zoom) participation (100 points):

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. 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

Other Selected North American Eco-poets of Interest:

Larry Eigner
H. D. (Hilda Dolittle)
John Haines
Donald Hall
Jane Hirschfield
Mary Oliver
Michael Ondaatje
Theodore Roethke
Jonathan Skinner
Tim Siebles
C.K Williams

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/>

Course Calendar with Readings

- First two class meetings (before Labor Day) will be 100 percent remote learning via Zoom and Canvas.
- We have planned weekly in-person/hyflex (“Zoom-in-a-room”) synchronous seminar meetings from until Sept. 13 (or whenever the university lifts in-door mask requirements) until the end of the semester. Students may attend some or all meetings remotely Please complete the assigned readings and post comments on Canvas prior to the seminar meetings.
- The class member(s) presenting close reading/explications of a poem during the weekly meeting should post their notes, slides, etc., to Canvas (where designated) by the Friday prior to the seminar meeting.
- Post asynchronous comments and replies or questions about poems assigned on the Playlist within the week of the class meeting. *(These discussions won’t be closed, but as the weeks move on, these comments, questions, etc. will be of lesser interest.)*
- Class members posting prerecorded presentations should post on Canvas in the designated Discussion upload.

Before the semester starts:

- Please read the following:
 - [“Why Eco-poetry? There’s no Planet B,”](#) John Shoptaw.
 - [“Teaching Eco-poetry at a Time of Climate Change,”](#) Craig Santos-Perez
 - [“The Future of the Past: the Carboniferous & Ecological Poetics,”](#) Forrest Gander
 - [“Care in such a world: Introduction,”](#) John Felstiner (*Can Poetry Save the Earth*)
 - [“The Four Elements: Fire, Earth, Air & Water,”](#) by Daljeet Peterson.

View This Video: [Eco-poetry: A Brief Introduction](#)

Be sure to have completed the reading before each weekly synchronous seminar meeting. This semester is about immersing yourself in reading eco-poetry and environmental poetics. The poem titles in **BOLD** are most likely to be cited in a synchronous seminar meeting.

<p>Week 1 Aug. 23</p>	<p>FIRST MEETING: REMOTE LEARNING (ZOOM) FOR ALL Orientation and syllabus highlights. Review of the Four Elements, class structure. hybrid Zoom meetings, student intros, etc. Introduction the subject of eco-poetry and environmental poetry. Discuss Seminar Readings: “Why Eco-poetry? There’s no Planet B”; “Teaching Eco-poetry at a Time of Climate Change”; “The Future of the Past: the Carboniferous & Ecological Poetics”; “Care in Such a World: Introduction,” <i>Can Poetry Save the Earth</i>, 1 – 15. (Links emailed to students before class begins.)</p>
<p>Week 2 Aug. 23</p>	<p>REMOTE LEARNING (ZOOM) FOR ALL ELEMENT: FIRE READINGS: “The Revised Sublime: Eco-poetry, Politics, Apocalypse,” Christopher Arigo. “care in such a world” <i>Earth Home to William Stafford</i>, in <i>Felstiner</i>, 251 – 258. MEDIA: NPR, “An Author Asks: 'Can Poetry Save The Earth'?”; PLAYLIST:</p>

	<ul style="list-style-type: none"> • William Stafford poems (online): “The Well Rising”; “The Star in the Hills”; “Traveling Through the Dark”; “Thinking for Berky”; “The Tillamook Burn”; “Witness”; “The Concealment: Ishi the Last Wild Indian”; “Report to Crazy Horse” “The Way it Is”; “Ask Me”; “Burning a Book.” • Forrest Gander poems: (from <i>Twice Alive</i>) “Wasteland: On the California Wildfires”; “Post-Fire Forest”; “Twice Alive.” (Online) “Beyond this point, monsters: sarah’s tale”; “Pastoral”; “Knife on a Plate.” • MEDIA: “Loss is a Useless Word,” Przekrój, May 2016, Julia Fiedorczyk. “An Interview with Forrest Gander”; Forrest Gander webpage.
<p>Sept. 6</p>	<p>LABOR DAY HOLIDAY</p>
<p>Week 3 Sept. 13</p>	<p>HYBRID: ZOOM IN A ROOM BEGINS—CL 111 New Zoom synchronous hybrid classroom protocols (In-person students to use earphones.) READINGS: “American Ecopoetry: An Introduction,” Robert Hass, <i>The Ecopoetry Anthology</i>, TEA xli – lxv. PLAYLIST: <ul style="list-style-type: none"> • T.S. Eliot: “The Fire Sermon,” 54 – 57 TEA. • Iris Jamahl Dunkle: Two Poems About the Sonoma County Wildfires”; “Ground Truthing After the Great Fires”; “House Empty Speaks a Loud Truth, 2018”; “History of the Indian Wars as Seen from the 1980s”; “The Curious Incident with the Horse”; “About My Neck Was Hung.” </p>
<p>Week 4 Sept. 20</p>	<p>READINGS: America’s Angst and Robert Lowell’s,” in <i>Felstiner</i>, 259 – 265. “Towards an Antiracist Ecopoetics,” Angela Hume. “The Atlantic Ocean Breaking on Our Heads: Claudia Rankine, Robert Lowell, and the Whiteness of the Lyric Subject,” Kamran Javadizadeh. STUDENT PRESENTATION: PLAYLIST: <ul style="list-style-type: none"> • Robert Lowell: “Waking Early Sunday Morning”; “Quaker Graveyard Near Nantucket”; “Skunk Hour”; “For the Union Dead”; “Fall 1961”; “The Mouth of the Hudson.” • Claudia Rankine: “from Citizen, I”; “You are in the dark, in the car...”; “from Citizen, IV”; from “Citizen, VI [My brothers are notorious]”; from “Citizen, VI [On the train the woman standing]”; from Citizen, VI [I knew whatever was in front of me was happening]”; from Citizen, V [Sometimes "I" is supposed to hold what is not there]”; Section V, from Citizen”; from Citizen: “Some years there exists a wanting to escape...””; “Weather.” </p>
<p>Week 5 Sept. 27</p>	<p>ELEMENT: WATER READINGS: <ul style="list-style-type: none"> • “Environmental Justice Witnessing in Muriel Rukeyser’s <i>The Book of the Dead</i>,” Sarah Grieve. • “Under These Apo-calypto Rays”: Crisis, Pleasure, and Eco-Apocalyptic Poetry,” Lynn Keller. • “Imagining the Unimaginable,” Interview with Jorie Graham. Entangled Worlds: Subjectivity and Ethics in Jorie Graham’s Ecological Poetics, </p>

	<p>Alexander J. Lenkei. STUDENT PRESENTATION: PLAYLIST:</p> <ul style="list-style-type: none"> • Muriel Rukeyser: (<i>TEA</i> 112 – 116) “Waterlily Fire”; From <i>The Book of the Dead</i>: “Alloy”; “The Dam.” (Online) “The Face of the Dam: Vivian Jones”; poems from “U.S. 1.” • Patricia Smith: “Won’t Be a Minute,” <i>BN</i> 90; “34”; Three Poems from Blood Dazzler; “Siblings,”; “The President Flies Over”; “8 A.M., Sunday, August 28, 2005”; “Katrina”; “Buried”; “Spiritual Cleansing and Blessing.” • Jorie Graham: “Evolution”; “Sea Change” <i>TEA</i> 286 – 291; “Deep Water Trawling.”
<p>Week 6 Oct. 4</p>	<p>DUE: Semester culminating research paper or alternative creative project proposal.</p> <p>READINGS:</p> <ul style="list-style-type: none"> • “Nature was naked, and I was also” Adamic Walt Whitman, <i>Felstiner</i>, 64 – 74. • “In Conversation: Arthur Sze with Tony Leuzzi,” <i>Brooklyn Rail</i>, Oct. 2019. • “The Poems (We Think) We Know: “The Negro Speaks of Rivers” by Langston Hughes,” Alexandra Socarides, <i>LA Review of Books</i>, Aug. 1, 2013. • “Walt Whitman, Clarence Major, and Changing Thresholds of American Wonder,” Linda Furgerson Selzer, in <i>Walt Whitman Quarterly</i>, 2012. <p>STUDENT PRESENTATION: PLAYLIST:</p> <ul style="list-style-type: none"> • Walt Whitman: “Song of Myself, Section 6,” <i>TEA</i> 3 – 4”; “Song of Myself, Section 24”; “Song of Myself, Section 52”; “Out of the Cradle Endlessly Rocking,” <i>TEA</i> 4 – 9; “Crossing Brooklyn Ferry,” <i>TEA</i> 10 - 15. • Arthur Sze: Entanglement”; “The Angle of Reflection Equals the Angle of Incidence”; “Fault Lines”; “Steamers”; “Water Calligraphy”; “Transpirations”; “First Snow”; Rock, Paper, Scissors.” • Langston Hughes: “The Negro Speaks of Rivers,” “Daybreak in Alabama,” <i>TEA</i> 72 – 73. (Online) “The Bitter River.” • Clarence Major: “Water USA,” <i>BN</i> 167; “Sand Flesh and Sky”; “San Diego and Matisse”; “Mt. Rushmore.” (Online) “Father.”
<p>Week 7 Oct. 11</p>	<p>READINGS: “Marianne Moore’s Fantastic Reverence,” <i>Felstiner</i> 176 – 183; Elizabeth Bishop Traveling, <i>Felstiner</i> 228 – 238. “Nature’s Representatives,” by Marguerite Rigoglioso, <i>Stanford Magazine</i>, May/June 2009.</p> <p>STUDENT PRESENTATION: PLAYLIST:</p> <ul style="list-style-type: none"> • Marianne Moore: Marianne Moore in <i>TEA</i>: “The Fish,” 48 – 49; “A Grave,” 49 – 50; “The Paper Nautilus,” 49 – 51; “The Pangolin.” “The Fish” by Marianne Moore, Poetry in America (PBS Video). • Elizabeth Bishop: in <i>TEA</i>: “At the Fishhouses,” 99 – 101; “The Moose,” 101 – 106. “The Fish.” Online: “Poem”; “The Armadillo”; “Santarém.” • Brenda Hillman: “Practical Water”; “Enchanted Twig.”

<p>Week 8 Oct. 18</p>	<p>READINGS: “Teaching Ecopoetry in a Time of Climate Change,” <i>Georgia Review</i>, Fall 2020, Craig Santos-Perez. “Inscriptions of Power Upon the Land: Craig Santos Perez and Eric Magrane in Conversation,” Terrain.org, Nov. 11, 2020. “Poetry is Activism,” Medium, June 2020, Janice Lobo Sapigao.</p> <p>STUDENT PRESENTATION: WORKSHOP: END OF SEMESTER WRITING PROJECT PROPOSAL (AND IN-PROGRESS DRAFT)</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • Craig Santos-Perez: (Online) “Age of Plastic”; “Halloween in the Anthropocene, 2015”; “Rings of Fire, 2016”; “Thirteen Ways of Looking at a Glacier”; “Sonnet at the Edge of a Reef”; “A Rainbow After the Massacre”; “Care”; “Love in the Time of Climate Change”; “Chanting the Waters”; “Blood Ivory”; “One Fish, Two Fish, Plastics, Dead Fish”; “We Aren’t the Only Species”; “The Last Safe Habitat”; “Postcards from Taiwan”; “America”; “This Changes Everything”; “Fossil Fuels”; “Praise Song for Oceania.” • Janice Lobo Sapigao: (Online) Assorted Poems; “The Games”; “Uncles”; “Map of the Philippines”; “The Tech Museum of Innovation” (several poems); “For Filipina/x Americans Who See Themselves Thru Anthony Bourdain.” Prose: “Cancer is a Day that Never Ends, Joyland, July 2021.”
<p>Week 9 Oct. 25</p>	<p>ELEMENT: EARTH</p> <p>READINGS: Ocean, Rock, Hawk, and Robinson Jeffers; <i>Felstiner</i> 170 – 175; “George Oppen’s Psalm of Attentiveness;” <i>Felstiner</i>, 223 – 227. Robinson Jeffers • poet, stone mason & earth scientist, Aaron Yoshinobu. “Prophet as Confessionalist,” Alan Soldofsky.</p> <p>STUDENT PRESENTATION: PLAYLIST:</p> <ul style="list-style-type: none"> • Robinson Jeffers: (in <i>TEA</i>): “Shine, Perishing Republic,” 42; “Hurt Hawks,” 43; “The Purse-Seine,” 44 – 45; “Carmel Point,” 45; “The Deer Lay Down Their Bones,” 46 – 47. “Apology for Bad Dreams”; “Oh, Lovely Rock” “The Place for No Story” “Rock and Hawk.” Online: “Tor House”; “Clouds at Evening.” RESOURCES: Tor House Foundation; Robinson Jeffers Association. • George Oppen: (in <i>TEA</i>): “Eclogue,” 88; “California,” 88 – 89; “Psalm,” 89; “The Occurrences,” 90. (Online) “Imagine the Engine”; “Population”; “Edge of the Ocean”; “Part of the Forest.”
<p>Week 10 Nov. 1</p>	<p>READINGS: Things Whole and Holy for Kenneth Rexroth, <i>Felstiner</i>, 211 – 215; “Steve Bradley, “Reading Rexroth Rewriting Tu Fu in the “Permanent War”; “Gary Snyder’s Eye for the Read World,” <i>Felstiner</i> 344 – 354.</p> <p>STUDENT PRESENTATION: PLAYLIST:</p> <ul style="list-style-type: none"> • Kenneth Rexroth: (in <i>TEA</i>) “Toward an Organic Philosophy,” 78 – 81; “Lute Music,” 81 – 82; “Lyell’s Hypothesis Again,” 82 – 83; “Andree Rexroth,” 84. Tu Fu, tr. Kenneth Rexroth. (Online) “Gic to Har”; “When We With Sappho”; “Incarnation.” • Gary Snyder: (in <i>TEA</i>) “This Poem is For Bear,” 491 - 492; “The Text,” 492 - 493; “The Myth, 493”; “Piute Creek,” 494; “Milton by Fire Light,” 495 - 496; “Riprap,” 496; “For Nothing,” 497; “Burning the Small Dead,” 497 - 498;

	<p>“Wave,” 498; “For the Children,” 499. (Online) Mid-August at Sourdough Mountain Lookout”; “Cold Mountain pt.14” (translation of Han Shan); Kyoto, March”; “Manzanita”; “By Frazier Creek Falls” “Mt. Saint Helens.”</p> <ul style="list-style-type: none"> • Robert Hass: “State of the Planet” <i>TEA</i> 307 – 312; “Dancing”; “Ezra Pound’s Proposition”; “Picking Blackberries with a Friend Who Has Been Reading Jacques Lacan”; “September Notebook: Stories.”
<p>Week 11 Nov. 8</p>	<p>READINGS: The Syllables of Emily Dickinson, <i>Felstiner</i>, 75 – 87; “W. S. Merwin’s Motions of Mind,” <i>Felstiner</i>, 301 – 308; Zest of Galway Kinnell, <i>Felstiner</i>, 309 – 317. “The Palm Trees and the Poetry of W. S. Merwin (<i>The New Yorker</i>).</p> <p>STUDENT PRESENTATION:</p> <p>PLAYLIST:</p> <ul style="list-style-type: none"> • Emily Dickinson: (in <i>TEA</i>) “#126,” 16 - 17; “I heard a fly buzz when I died” 17 - 18; “Started early—Took my dog,” 18; “What mystery pervades a well!” 19”; “There came a Wind like a Bugle,” 19 – 20. (Online) “I taste a liquor never brewed”; “Touch lightly Nature’s sweet guitar”; A Route of Evanescence”; “A Bird came down the Walk”; “The Earth has many keys”; “A narrow Fellow in the Grass”; “A Pit—but Heaven over it.” • W.S. Merwin: (in <i>TEA</i>) “For a Coming Extinction,” 401 - 402”; “Vixen,” 402; “Nocturne,” 403; “Recognitions,” 403 – 404; “The Laughing Thrush,” 404. (Online) “The Blind Seer of Ambon”; “Leviathan”; “Questions to Tourists Stopped by a Pineapple Field”; “Rain at Night”; “Chord”; “Losing a Language”; “Hearing the Names of Valleys”; “The Asians Dying.” • Galway Kinnell: “The Bear,” “Daybreak,” “Burning the Brush Pile”; in <i>TEA</i> 357 – 362. (Online): “How Many Nights”; “Saint Francis and the Sow”; “The Porcupine”; “Vapor Trail Reflected in a Frog Pond”; “Blackberry Eating.”
<p>Week 12 Nov. 15</p>	<p>ELEMENT: AIR</p> <p>READINGS: “There is never anything without something else”: A Conversation with Brenda Hillman,” Gerald Ma, <i>LA Review of Books</i>, Dec. 27, 2013. SAD in the Anthropocene: Brenda Hillman’s Eco-poetics of Affect, Laurel Peacock, <i>Environmental Humanities</i>, May 2012. Placing a Tree in “Anecdote of the Jar.” Masahiko Abe, <i>The Wallace Stevens Journal</i>, Fall 2004. “Bad Air in the Anthropocene,” Orchid Tierney.</p> <p>STUDENT PRESENTATION:</p> <p>PLAYLIST</p> <ul style="list-style-type: none"> • Brenda Hillman, “Air in the Epic”; “Green Plants and a Bamboo Flute.” • Wallace Stevens: “Sea Surface Full of Clouds,” “Anecdote of the Jar.” • Philip Levine: “They Feed They Lion”; “Our Valley.” <i>TEA</i> 382 – 382. (Online) “Red Dust”; “Smoke”; “Coming Home, Detroit, 1968”; “Rain Downriver”; “Alone”; “Magpiety”; “On the Meeting of Garcia Lorca and Hart Crane”; “Dust and Memory”; “The Future.”
<p>Week 13 Nov. 22</p>	<p>READINGS: “Wind in the Reeds in the Voice of A.R. Ammons,” <i>Felstiner</i>, 294 – 300. “The Great American Poet of Daily Chores,” <i>The New Yorker</i>, Dan Chiasson, Nov. 17, 2017. A. R. Ammons: Ecological Naturalism and the Romantic Tradition, <i>Twentieth Century Literature</i>, Donald H. Reiman, Spring 1985. “Trust in Maxine Kumin,” <i>Felstiner</i>, 290 – 293.</p>

	<p>STUDENT PRESENTATION: WORKSHOP 2: END OF SEMESTER WRITING PROJECT PLAYLIST:</p> <ul style="list-style-type: none"> • A.R. Ammons: (in <i>TEA</i>) “Corson’s Inlet,” 133 – 136; “Gravelly Run,” 136 – 137; from “Garbage pt. 12,” 137 – 140. (Online) “Weathering”; “The Sap is Gone Out of the Trees”; “So I Said I am Ezra”; “Easter Morning.” • Maxine Kumin: (in <i>TEA</i>) “The Whole Hog,” 368 – 369. (Online) “Credo”; “Splitting Wood at Six Above”; “The Bangkok Gong.”
<p>Week 14 Nov. 29</p>	<p>READINGS: “Life Illumined Around Denise Levertov, <i>Felstiner</i>, 266 – 274. “Ecopoetics: Juliana Spahr’s Ecological Connectivity,” Christopher Arigo, <i>How2</i>; “The Politics of Weather,” In <i>Ploughshares</i>, blog Oct. 18, 2018; “Some Notes on Organic Form, Denise Levertov.”</p> <p>STUDENT PRESENTATION: PLAYLIST:</p> <ul style="list-style-type: none"> • Denise Levertov: “O Taste and See”; “Souvenir d’amitié”; “The Past III” <i>TEA</i> 126 – 128; “The Quest”; “The Breathing”; “The Clouds”; “Another Spring”; “In California: Morning, Evening, Late January”; “Tragic Error.” • Juliana Spahr: “from “Gentle Now, Don’t Add to Heartache, <i>TEA</i> 500 – 502. “poem written after september 11, 2001,” 1 – 8 (Google Books).
<p>Week 15 Dec. 6</p>	<p>READINGS: “Losing Language: Essay” “Is All Writing Environmental Writing,” Camille T. Dungy.</p> <p>STUDENT PRESENTATION: PLAYLIST:</p> <ul style="list-style-type: none"> • C.S. Giscombe: “Field Work”; “Nature Boy,” <i>BN</i> 127; “Look Ahead, Look South: the Future,” <i>BN</i> 269; “Two Directions,” <i>BN</i> 297. “Portland Parish/The Blue Mountains.” • Camille T. Dungy: “On the Rocks,” “Blue,” <i>TEA</i> 232 – 234; “What to Eat, What to Drink, and What to Leave for Poison,” <i>BN</i> 338 – 341”; “Characteristics of Life”; <i>In her mostly white town, an hour from Rocky Mountain National Park, a black poet considers centuries of protests against racialized violence</i>.”
<p>FINAL WEEK Dec. 13</p>	<ul style="list-style-type: none"> • SEMESTER’S END CELEBRATION: Final Synchronous Gathering (planning any poetry groups for summer). • Favorite poems of the semester reading (by class members or presentations on video). • Make-up poetry explication presentations. <p>DUE Dec. 17: Final Copy: Term-paper or Alternative Creative Assignment.</p>