

**San José State University**  
**Department of English and Comparative Literature**  
**ENGLISH 240: Poetry Workshop**  
**Fall 2023**

|                  |   |
|------------------|---|
| Instructor:      | Prof. Alan Soldofsky  |
| Office Location: | FO 106  |
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| Office Hours:    | W 3:30 – 4:30 PM (via Zoom)<br>R by appointment (in-person or via Zoom)             |
| Class Days/Time: | W 7:00 – 9:45 PM  |
| Zoom Link:       | <a href="https://sjsu.zoom.us/j/82838640280">https://sjsu.zoom.us/j/82838640280</a> |
| Classroom:       | On Zoom   |
| Credit Units:    | 4 Credits   |

### **Course Description**

English 240 is an MFA-level poetry workshop in which students write, revise and complete new poems. The course will include regular discussions of poetics and the theory and craft of poetry, as well as an examination of trends in contemporary poetry in the United States and internationally. Students will also learn to how finish revisions of poems to potentially include in their thesis manuscript and to potentially to submit for publication in small magazines, literary journals, and Websites. The course may be taken four times for credit (toward the MFA degree).

### **Thematic Focus: Making Strong Opening Lines, Closing Lines, and the Lines In-Between**

The Workshop will focus on what makes a strong first line, and how the first line establishes the tone and voice of a poem. Or as Billy Collins says, “The first line is the DNA of the poem.” We will closely read poems--written by class members and published poets--to become more aware of the kinds of poetic decisions and strategies used that determine a poem’s success in engaging the reader. At the level of line-level, we will focus on matters such as: line lengths, line endings, rhythm and music, figures of speech, and linguistic pleasure and surprise. We will also learn how--through careful reading--we can discover the inevitability of the poem’s finding the right ending line. Whether the ending is the product of traditional form or prosody. Or comes from the poem’s production of the speaker’s poetic authority by means of the poem’s rhetorical structure or linguistic virtuosity. Through close reading, we’ll also see how a successful poem reveals the poetic strategies used to create it, and better understand the connection between the poem’s voice and the craft used to construct it.

## Course Goals and Student Learning Objectives

### Course Goals:

- Start a new poem each week, about half of them you won't have to finish. (You can recycle lines you like into other poems.) Emphasis is on finding the strongest first line. Increase your understanding of what makes a strong first line.
- Complete a portfolio consisting of (depending on length) of **eight to ten** finished (revised) original poems. Including poems written in response to writing prompts.
- Explore varied modes and forms of contemporary poetry—from modern takes on traditional forms to experimental postmodern poetry.
- Workshop drafts poems on Canvas; to receive peer comments and comment on peers' poems throughout the semester.
- Workshop peers' poems a weekly workshop (via Zoom), using Canvas as the space for publishing each week's poetry workshop worksheet.
- Practice close reading published poems by other poets, including using other primary and/or secondary source--when relevant.
- Give a short (5 - 10 minute) in-class presentation, close reading a poem that was posted in Canvas or discussed in *The Art of Voice*. Discuss the poetic strategies used that you see. And how you see the first line as successfully establishing the tone/voice in the poem.
- Write a 1,000 - 1,500-word close reading of a poem (which you presented in class). Or select a different poem that we read on Canvas. (Or several short poems--if they're under 14 lines--by a poet you've chosen to further focus on.) In the paper, also discuss whether the poem(s) is characteristic of this poet's voice or is more of a one-off example of their work. Discuss the poetic strategies you see in the poem(s) that work to successfully engage the audience.
- Write a poetry prompt (similar to the prompts and exercises in *The Art of Voice*) that you teach to the class and post on Canvas. Also, write a poem in response to your own prompt; also write a poem in response to one additional prompt posted by a class member.

## English Department Students Learning Goals

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

### Learning Objectives:

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

| Student Learning Objectives:  | Skills/Knowledge Acquired:  | Activities:  |
|---|---|--|
| 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.<br>2. Practice drafting poems to determine what makes a strong first line.<br>3. Practice close-reading and of published 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.                      | 1. Recognize trends in contemporary creative writing (poetry).<br>2. Identify developments within poetry, and the development of individual authors and schools/styles of writing.<br>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. | 1. Give a 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.<br>2. Write a 2,000-word analysis paper offering a close reading of the published poem presented in class. Identify poetic strategies used in the poem and what makes the poem successful. |
| SLO 4: Students will demonstrate critical and analytical skills in the evaluation and interpretation of literary texts.   | 1. Close read peers' poems and essays<br>2. Evaluate strengths (successes) and weaknesses (problems) in peers' poems as well as published poems by notable authors.   | 1. Workshop peers' poems weekly.<br>2. Identify poetic strategies used in poems--in peers' poems and in published poems.   |

**Required Books**

Tony Hoagland (with Kay Cosgrove), [\*The Art of Voice\*](#), paper.

Matthew Zapruder, David Lehman (editors), [\*The Best American Poetry 2022\*](#), paper.

## Recommended Reading

Victoria Chang, *The Trees Witness Everything*  
Camille T. Dungy, *Trophic Cascade*  
Forrest Gander, *Twice Alive*  
Terrance Hayes, *American Sonnets for My Once and Future Assassin*  
Larry Levis, *The Darkening Trapeze*  
W. S. Merwin, *Second Four Books* -- (emphasis on poems in *The Lice*)  
Frank O'Hara, *Lunch Poems*  
Tim Seibles, *Voodoo Libretto: New and Selected Poems*  
Diane Seuss, *Frank: Sonnets*  
Maggie Smith, *Good Bones*

## ON-LINE RESOURCES:

|   |   |
|---|---|
| Course Homepage on Canvas URL                     | Update to date course information, syllabus, class activities, worksheets, reading/writing assigned, instructor and student blogs, presentation notes and slides, etc.<br><a href="https://sjsu.instructure.com/courses/1570435">https://sjsu.instructure.com/courses/1570435</a>   |
| 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>   |
| 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.<br><a href="http://www.poetryfoundation.org/">http://www.poetryfoundation.org/</a> |
| Associated Writers and Writing Programs (AWP) URL | AWP provides community, opportunities, ideas, news, and advocacy for writers and teachers of writing.<br><a href="http://www.awpwriter.org">http://www.awpwriter.org</a>  |
| Poets & Writers Online URL                        | Information, support, and guidance for creative <i>writers</i> . Find <i>writing</i> contests, grants for <i>writers</i> , news, small presses, and much more. <a href="http://pw.org">http://pw.org</a>  |

## Overview of Workshop Procedures

This class is conducted primarily as a writers' workshop, which requires active student participation. For the workshop, students will write (and revise), new poems (or essays) for other class members to read and discuss on the Canvas course site. The instructor will moderate the

workshop discussion. All students are expected to actively participate as critics except when their own work is under discussion. In class we will also discuss poems published in works from the assigned and recommended readings lists, and on the weekly PLAYLISTS on Canvas.

The poems you post should be single-spaced, with a double space between stanzas. Out of respect for yourself and your classmates, please observe the courtesy of proofing your poems before post them. Please follow standard conventions for usage, grammar, punctuation, and spelling. If you deviate from conventional textual practice for aesthetic reasons, you must be able to defend your work to the instructor. You should post in the “reply” box on Canvas, but also attach a Word file of the poem. Each student should expect to be workshopped approximately 4 to 5 times during the semester.

All poems submitted to the workshop must be your own original work (no translations), and written for this course exclusively. You may not hand in any poem you wrote for another course.

### **Etiquette for Student Writing Groups and Class Workshop Discussions**

- When you comment on peers’ work, mention what you find to be the strengths as well as offer constructive criticism of the work.
- When your poem(s) are being discussed in the class workshop, listen politely or ask permission to ask a question to clarify what a class member is explaining. Do not interrupt to defend your poem. You will have the opportunity to clarify or explain your intentions in the poem following the critical discussion. Remember, if your poem is published online or printed in a journal, you will not be present to explain the poem.
- As an author whose writing is being discussed, you will want your peers’ comments to be helpful for revising your poems. Please keep this in mind when you offer your “take” on others’ poems in the classroom Workshop or post comments on Canvas.
- SJSU respects students’ diversity and privacy. A poetry workshop should be a safe space. What happens in the workshop is not to be discussed publicly without other participants’ explicit permission. Do not submit work or make (or write) comments that will intentionally cause offense or hurt to another student (or instructor). Remember, the criticism in a workshop is not personal. It is about the work, not the author.
- If such purposely offensive or hurtful work or comments are found, the instructor will first discuss it with you, then remove the poem or comment from the Canvas Workshop Discussion. If you persist in posting knowingly and purposely offensive material that is intended to disrupt the Workshop, you will receive 0 credit for work. Poets often address sensitive issues or challenge readers’ sensibilities and mores in their poems. If you have written something that you think might possibly offend someone else in the class, check with the instructor before you post it. If you post potentially offensive or hurtful material, you are encouraged to include a “trigger warning.” And check with the instructor before you post the work.
- If you do not abide by these etiquette guidelines, you will receive one warning from the instructor. If you do not follow the etiquette guidelines after you have received one warning, warning the instructor may ban you from attending the class. (You would have

to complete the course requirements online via Canvas, where your comments will be strictly monitored.)

### Seminar Presentations

Each student will give an in-class presentation of their close reading of a poem posted on a Canvas Playlist or in the *Art of Voice*. Notes, slides, and other handouts and materials for these presentations are required to be posted in Canvas the Wednesday before the presentation date. (Fulfills SLO's 3,4.)

- Present a short close-reading and annotated analysis a poem(s) from a poem posted on Canvas or found in *The Best American Poetry* (choose works you've become interested in). Some or all of your close reading can be included in your close-reading paper. Discuss how the first line of the poem(s) establish the poem's DNA. And what kind of poetic strategies and decisions the poet uses throughout in the poem. Also discuss how and why the poem's last line produces a satisfying ending for the poem.
- Consult with the instructor about your presentation before it is scheduled for class.

### **Required Writing**

#### Poetry Prompts

Complete poems based on the first three poetry prompts, to include in your poetry portfolio.

#### Prompt #1: Generating Opening Lines:

Write a poem as a series of brief fragments in a sequence so in the process you write multiple opening lines. The sequence may only be loosely connected or it may be connected by theme or a narrative. Let yourself be surprised by what you write and allow playfulness into your lines.

#### Prompt #2: Establishing the poem's tone with the first line:

Write three potential opening lines. Try writing lines you don't fully understand or whose tone is strange or even transgressive but whose language is interesting to you. Then create a poem starting with one of them. (You may recycle the other two lines--in some form--to use in the poem if you wish.)

#### Prompt #3: Write a new poem whose first line contains a phrase or language that repeats in later lines (in different contexts).

You may "recycle" or "sample" language from another poem for your repeating phrase. Or simply used a common idiomatic phrase or bit of language from colloquial speech. You can also include both high and low language, representing multiple linguistic registers to create "contradiction" as Hoagland calls it. The goal is to achieve a feeling of "shape-shifting" voices. (Or you can write a [blues style villanelle](#) if you prefer to use a formal template.)

#### Poetry Portfolio

By the end of the semester, you will submit a completed portfolio of at least 8 revised and completed poems, which are of publishable quality. These are poems you may wish to submit to publications (print and digital) and/or include in your thesis collection. (Fulfills SLO's 1, 2.)

#### Close Reading Paper

Write a 1,500 - 2,000 word close-reading and annotated analysis of a poem(s) discussed in *The Art of Voice*, posted on Canvas Playlists, or found in *The Best American Poetry*. (Choose works you've presented on or you've become interested in). Analyze the poem's voice, and how its language (diction) and lineation is used to produce and/or enhance the poem's (or poems') voice and tone. Cite specific lines, stanzas or passages in the paper. If you use secondary sources, include a Works Cited list. (Fulfills SLO's 3,4.)

### **Poetry Workshop comments on Canvas**

Post your praise and/or constructive criticism of peers' poems in the weekly Workshop discussions on Canvas. You are required to post a comment at least 10 times during the semester. And reply to a comment at least 5 times during the semester. A good post should be about 250 – 300 words, including some close reading/quoting from the poem(s) on which you're commenting. A good reply should be about 100 – 150 words. (Fulfills SLO's 1, 2, 4.)

### **Art of Voice and Best American Poetry Readings**

#### **Weekly reading assigned from Canvas PLAYLISTS**

Comment on at least 5 short readings listed on the Weekly PLAYLISTS, which are poems to be used as models and for inspiration. PLAYLISTS include poems analyzed in *The Art of Voice* or contained in *Best American Poetry 2022*. (In addition to the reading you select for you in-class presentation.) Comments should be posted to designated Canvas discussions and be at least 250 words. Comments should include specific quotes and brief close readings. (Fulfills SLO's 3,4.)

#### **Presentations on Canvas**

Each class member is required present a close reading and lead a discussion of one of the poems included in readings from *The Art of Voice*. (Or one of the additional poems included on Canvas Playlist for that particular chapter.) The weekly Discussions will be used to extend the classroom discussion of these sections from the Hoagland/Cosgrove book. Discussion presentations should include slides and or notes, some of which contain close reading/quoting lines from the poems covered in the presentation. (Fulfills SLO's 3,4.)

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

### **Respond to Poetry Prompt and Post an Original Prompt on Canvas**

1. Write a poem in response to one of the poetry prompts in *The Art of Voice*, (117 - 160). Also write a 250 - 500-word comment on the poem, describing the poetic strategy you used; also, describe your poem's style and voice. Post the poem and your comment about it on 4th Unit Canvas Workshop. Then turn in a final (revised) draft of the poem by Dec. 13.
2. Write an original poetry prompt based that uses for a model a poem(s) you've discovered this semester in *The Best American Poetry 2022*. Also write a poem in response to the prompt. Use the same format for your prompt as used for the prompts and exercises at the end of *The Art of Voice*.
  - Post your original poetry prompt in a Canvas Discussion where class members will have the opportunity to respond by replying with their own poems and comments.
  - Comment on any poems classmates have posted in response to the prompt.

(Fulfills SLO's 3,4.)

### **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 has integrated into the syllabus the following 1-unit enhancement:**

### **Due Dates**

You will turn in the poems in two sets: The instructor will provide you with critical comments and a grade-in-progress for the first set.

- October 11: Poems Set 1 Due: (a minimum of 4 completed poems, including Poetry Prompts # 1 and 2). Also, (at least) 5 comments on peers' poems.
- November 29: Close-reading and analysis paper due.
- December 6: Poems Set 2 Due: (at least 8 completed poems, including any Set 1 revisions, and a second set of 4 (including Poetry Prompt # 3); also (at least) 5 more comments on peers' poems.

### **Grades**

- **60%** -- Final poetry portfolio.
- **10%** -- Participation in the weekly workshops; in class and on Canvas. Also comments on *The Art of Voice / Best American Poetry* assigned readings (and associated PLAYLISTS) posted to Canvas.
- **10%** -- *The Art of Voice* close reading in-class seminar presentations including presentation slides, notes, handouts, etc.; also comments on Canvas Discussion.
- **10%** -- Close reading paper.
- **10%** -- Poetry Prompts and Response. (*One-unit enhancement.*)
- **10%** -- Extra Credit presentations or poetry prompt responses (TBD).

**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](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/>

# Course Calendar

We will conduct an on-going poetry workshop in class until the end of the semester. Poems to be workshopped should be uploaded our Canvas course Workshop Discussion. We will workshop students’ poems (one poem at a time) mostly in alphabetical order—except when students have been very active submitting work. Please upload poems as Word files (.doc or .docx) to Canvas in the appropriate week’s Workshop Discussion. Poetry analysis seminar presentations will be determined by class members with the instructor at the start of the semester.

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| <p><b>Week 1</b><br/><b>Aug. 23:</b></p>  | <p>Orientation; introductions. Course syllabus review.<br/>Favorite first lines: from published poems chosen by class members<br/>Discussion÷: <a href="#">Best Opening Poetry Lines</a>, Robert Lee Brewer; Poetry Prompt #1:<br/>Individual poems linked via Canvas (Week 1).</p>                                       |
| <p><b>Week 2</b><br/><b>Aug. 30:</b></p>  | <p>POETRY WORKSHOP: First lines from class members for Prompt 1.<br/>For Discussion: <i>Art of Voice</i> “Introduction,” pp 3 - 5;<br/><a href="#">“As Wallace Stevens Once Put It: Hi!”</a> by Elisa Gabbert;<br/>“Poetic Voice”: Definitions; strategies for its production.<br/>PLAYLIST poems on Canvas (Week 2).</p> |
| <p><b>Week 3</b><br/><b>Sept 6:</b></p>   | <p>POETRY WORKSHOP: Poems written from Prompt 1 continues.<br/><i>Art of Voice</i> Discussion: “Chapter 2, “Showing the Mind in Motion” pp 7 - 15.<br/>Discuss: Poetry Prompt #2: establishing tone with first line.<br/>Discussion of poems posted on Canvas PLAYLIST</p>  |
| <p><b>Week 4</b><br/><b>Sept. 13:</b></p> | <p>POETRY WORKSHOP: Response to Poetry Prompt #2.<br/><i>Art of Voice</i> Discussion: Chapter 3, “The Sound of Intimacy,” pp 17 - 25.<br/>Discussion of poems posted on Canvas PLAYLIST<br/>First close-reading in-class presentation</p>   |
| <p><b>Week 5</b><br/><b>Sept. 20:</b></p> | <p>POETRY WORKSHOP: Response to Poetry Prompt #2 continues.<br/>Discuss <i>Art of Voice</i>: Chapter 4, “The Warmth of Worldliness” pp 27 - 37.<br/>Review PLAYLIST poems posted on Canvas<br/>Close reading in-class Presentation</p>  |
| <p><b>Week 6</b><br/><b>Sept. 27:</b></p> | <p>POETRY WORKSHOP: (Alpha order begins)<br/>Discuss <i>Art of Voice</i>: Chapter 5, “The Tribal Bond of the Vernacular,” pp 39 - 48.<br/>Review PLAYLIST poems posted on Canvas<br/>Close reading in-class Presentation</p>  |
| <p><b>Week 7</b><br/><b>Oct. 4:</b></p>   | <p>POETRY WORKSHOP: Continues.<br/>Discuss <i>Art of Voice</i>: Chapter 6, “Whose Voice Is It” pp 49 - 53.<br/>Review PLAYLIST poems posted on Canvas<br/>Close reading in-class Presentation</p>   |
| <p><b>Week 8</b><br/><b>Oct. 11:</b></p>  | <p>POETRY WORKSHOP: Continues.<br/>Discuss <i>Art of Voice</i>: Chapter 7, “Voice as Speech Registers,” pp 55 - 65.<br/>Review PLAYLIST poems posted on Canvas</p>  |

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|                             | Close reading in-class Presentation<br>PORTFOLIO: Set One Due (October 11)  |
| <b>Week 9<br/>Oct. 18:</b>  | POETRY WORKSHOP: Including response to Prompt #3.<br>Discuss <i>Art of Voice</i> : Chapter 8, “Imported Voices,” pp 67 - 78.<br>Review PLAYLIST poems posted on Canvas<br>Close reading in-class Presentation   |
| <b>Week 10<br/>Oct. 25</b>  | POETRY WORKSHOP: Continues: Including response to Prompt #3<br>Discuss <i>Art of Voice</i> : Chapter 9, “Voices Borrowed from the Environment,” pp. 79 - 88.<br>Review PLAYLIST poems posted on Canvas<br>Close reading in-class Presentation   |
| <b>Week 11<br/>Nov. 1:</b>  | POETRY WORKSHOP: Continues.<br>Discuss <i>Art of Voice</i> : Chapter 10, “Say It, Say It,” 89 - 97.<br>Review PLAYLIST poems posted on Canvas -- on W. S. Merwin<br>Close reading in-class Presentation<br>4th Unit Prompts open for posting: Discussion.                                   |
| <b>Week 12<br/>Nov. 8</b>   | POETRY WORKSHOP: Continues.<br>Discuss <i>Art of Voice</i> : Chapter 11, “Conclusion,” pp 99 - 114.<br>Review PLAYLIST poems posted on Canvas<br>Close reading in-class Presentation<br>4th Unit Prompts open for posting.  |
| <b>Week 13<br/>Nov. 15:</b> | POETRY WORKSHOP: Continues.<br>Review PLAYLIST poems posted on Canvas<br>Close reading in-class Presentation<br>4th Unit Prompts open for posting.  |
| <b>Nov. 22</b>              | <b>THANKSGIVING BREAK</b>   |
| <b>Week 14<br/>Nov. 29:</b> | POETRY WORKSHOP: Continues.<br>Review PLAYLIST poems posted on Canvas<br>Close reading in-class Presentation<br>4th Unit Prompts open for posting.<br>Close-reading analysis paper: DUE   |
| <b>Week 15<br/>Dec. 6:</b>  | POETRY WORKSHOP: Concludes.<br>Review PLAYLIST poems posted on Canvas<br>Close reading in-class Presentation.<br><b>SEMESTER PROJECTS DUE DATES:</b><br>PORTFOLIO: Set Two Due (Dec. 6)<br>4th Unit Poetry Prompts/poems: Dec. 13.<br>Last day to post comments on PLAYLIST poems: Dec. 13. |

Schedule of PLAYLIST Poems: To Close-Read for Inspiration  
*(PLAYLIST Poems may be added to or amended during the semester)*

|                                   |  |
|-----------------------------------|--|
| <b>Week 1</b><br><b>Aug. 23:</b>  | Philip Larkin, " <a href="#">This Be the Verse.</a> "<br>Larry Levis, " <a href="#">The Poem You Asked For</a> "<br>Tony Hoagland, " <a href="#">Hard Rain</a> "<br>Marilyn Chin, " <a href="#">How I Got That Name</a> "<br>Amy Gerstler, " <a href="#">My Ego</a> "<br>Robert Hass, " <a href="#">Meditation at Lagunitas</a> "<br>James Tate, " <a href="#">Flight</a> "<br>Charles Simic, " <a href="#">Brooms</a> "; " <a href="#">Country Fair</a> "; " <a href="#">Folk Songs</a> "   |
| <b>Week 2</b><br><b>Aug. 30:</b>  | Nicanor Parra, " <a href="#">The Individual's Soliloquy</a> ";<br>Ada Limon, " <a href="#">Give Me This</a> ";<br>Emily Dickinson: " <a href="#">I felt a Funeral in my Brain (340)</a> ";<br>Denis Johnson, " <a href="#">White Fires of Venus</a> "; " <a href="#">The Incognito Lounge</a> " (each stanza is separate poem)<br>Wallace Stevens, " <a href="#">Thirteen Ways of Looking at a Blackbird</a> "<br>Larry Levis, " <a href="#">For Zbigniew Herbert, Summer, 1971, Los Angeles</a> ";<br>" <a href="#">Poem Ending with a Hotel on Fire</a> "<br>Frank O'Hara, " <a href="#">Lines For the Fortune Cookies</a> " |
| <b>Week 3</b><br><b>Sept 6:</b>   | Frank O'Hara, " <a href="#">Poem [Lana Turner Has Collapsed]</a> ";<br>Gerald Stern, " <a href="#">Blue Skies, White Breasts, Green Trees</a> "; " <a href="#">Another Insane Devotion</a> "<br>Genevieve Taggart, " <a href="#">The Geraniums</a> " s<br>Carl Dennis, " <a href="#">Two Lives.</a> "<br>Caryl Pagel, " <a href="#">Old Wars</a> "   |
| <b>Week 4</b><br><b>Sept. 13:</b> | Mark Halliday, " <a href="#">Population</a> "<br>Maurice Manning, " <a href="#">A Blasphemy</a> "<br>Lisa Lewis, " <a href="#">While I'm Walking</a> "<br>Frank O'Hara, " <a href="#">Having a Coke with You</a> "<br>Sharon Olds, " <a href="#">Best Friend Ballad</a> "<br>James Tate, " <a href="#">Why I Will Not Get Out of Bed</a> "<br>Charles Simic, " <a href="#">My Shoes</a> "  |
| <b>Week 5</b><br><b>Sept. 20:</b> | T. S. Eliot, " <a href="#">Preludes</a> "<br>August Kleinzahler, " <a href="#">Spring Trances</a> "<br>C. D. Wright, " <a href="#">Everything Good Between Men and Women</a> "<br>Frank O'Hara, " <a href="#">Today</a> "<br>Derek Walcott, from " <a href="#">Omeros, Book 6</a> "<br>Diane Seuss, " <a href="#">Let's meet somewhere outside time and space</a> "<br>James Tate, " <a href="#">It's Not the Heat So Much as the Humidity</a> "   |
| <b>Week 6</b>                     |  |

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| <p><b>Sept. 27:</b></p>           | <p>e. e cummings, "<a href="#">Poem or Beauty Hurts Mr. Vinal</a>"<br/> Marie Howe, "<a href="#">Reading Ovid</a>"<br/> Brian Doyle, "<a href="#">What People Say When They Mean Something Other Than What They Say</a>"<br/> Morgan Parker "<a href="#">Let Me Handle My Business, Damn</a>"<br/> Tony Hoagland, "<a href="#">Dickhead</a>"<br/> Wanda Coleman, "<a href="#">The Saturday Afternoon Blues</a>"</p>  |
| <p><b>Week 7<br/>Oct. 4:</b></p>  | <p>William Carlos Williams, "<a href="#">The Red Wheelbarrow</a>"; "<a href="#">This Is Just to Say</a>"<br/> Mary Ruefle, "<a href="#">Red</a>"<br/> Kenneth Koch, "<a href="#">Variations on a Theme by William Carlos Williams</a>"<br/> W. S. Merwin, "<a href="#">My Friends</a>"; "<a href="#">River of Bees</a>"; "<a href="#">For a Coming Extinction</a>"; "<a href="#">Fly</a>"; "<a href="#">Provision</a>"<br/> Carmen Gimenez, "<a href="#">No Apology: A Poemifesto</a>"; "<a href="#">Entanglement</a>"<br/> Camille Rankine, "<a href="#">Forecast</a>"; "<a href="#">Ways to Disappear</a>"</p>   |
| <p><b>Week 8<br/>Oct. 11:</b></p> | <p>Elizabeth Alexander, "<a href="#">Boston Year</a>"<br/> Mary Ruefle, "<a href="#">Diary of Action and Repose</a>"<br/> Robert Pinsky, "<a href="#">Evolution of the Host</a>"<br/> Barbara Hamby, "<a href="#">Ode to My 1977 Toyota</a>"<br/> Catullus, "<a href="#">This One Boy II</a>"</p> <p>(Example poems for Prompt 3)<br/> Paul Muldoon, "<a href="#">The MRI</a>"<br/> Evie Shockley, "<a href="#">The Blessings</a>"<br/> Craig Santos Perez, "<a href="#">Love in the Time of COVID-19</a>"</p>   |
| <p><b>Week 9<br/>Oct. 18:</b></p> | <p>Stuart Dischell, "<a href="#">Lively in the Twilight with Abandoning Fleas</a>"<br/> Marianne Moore, "<a href="#">Values in Use</a>"<br/> A.R. Ammons, "<a href="#">So I Said I Am Ezra</a>"<br/> Maureen Owen, "<a href="#">For Emily (Dickinson)</a>"<br/> Matthew Siegel, "<a href="#">By the Flowers at the Supermarket</a>"</p> <p>Counter-narratives:<br/> Carolyn Kizer, "<a href="#">The Ungrateful Garden</a>"<br/> Carol Ann Duffy, "<a href="#">Little Red Cap</a>"<br/> Chana Bloch, "<a href="#">Mrs. Dumpty</a>"<br/> Anne Sexton, "<a href="#">Briar Rose (Sleeping Beauty)</a>"<br/> Tyehimba Jess, "<a href="#">Freedomsong: Dream Song</a>"<br/> John Berryman, "<a href="#">Dreamsong 1</a>"</p> |
| <p><b>Week 10<br/>Oct. 25</b></p> | <p>Naomi Lazar, "<a href="#">In Answer to Your Query</a>"<br/> Adam Zagajewski, "<a href="#">To...</a>"<br/> Mark Halliday, "<a href="#">Campaign Promise</a>"<br/> Tony Hoagland, "<a href="#">Joe's Dad's Burgandy</a>"<br/> Victor Hernandez Cruz, "<a href="#">The Latest Latin Dance Step</a>"<br/> John Ashbery, "<a href="#">They Knew What They Wanted</a>"<br/> Sylvia Plath, "<a href="#">The Applicant</a>"</p>   |

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|   | <p>More poems for Prompt 3<br/> Craig Santos Perez, "<a href="#">A Whole Foods in Hawai'i</a>;"<br/> Li-Young Lee, "<a href="#">Station</a>"<br/> Lisa Muradyan, "<a href="#">Quoting the Bible</a>"<br/> Paul Tran, "<a href="#">Incident Report</a>"<br/> Randall Mann, "<a href="#">Poem Beginning with a Line from John Ashbery</a>"</p>  |
| <p><b>Week 11</b><br/> <b>Nov. 1:</b></p> | <p>Muriel Rukeyser, "<a href="#">The Speed of Darkness</a>" (contains explicit language)<br/> Linda Gregg, "Fragments" (in the <i>Art of Voice</i> p. 92)<br/> William Stafford, "<a href="#">Thinking for Berky</a>"; "<a href="#">Traveling Through the Dark</a>"<br/> Emily Dickinson, "<a href="#">Remorse--is Memory--Awake--</a>" Spencer Reese,<br/> "<a href="#">ICU</a>"</p> <p><b>Authority in W. S. Merwin's poems</b></p> <p>"<a href="#">For a Coming Extinction</a>"<br/> "<a href="#">The Last One</a>"<br/> "<a href="#">The Hydra</a>"<br/> "<a href="#">For the Anniversary of My Death</a>"<br/> "<a href="#">When You Go Away</a>"<br/> "<a href="#">River of Bees</a>"<br/> "<a href="#">Provision</a>"<br/> "<a href="#">Looking East at Night</a>"<br/> "<a href="#">Unknown Bird</a>"<br/> "<a href="#">Avoiding News By the River</a>"<br/> "<a href="#">Thanks</a>"</p> |
| <p><b>Week 12</b><br/> <b>Nov. 8</b></p>  | <p>Czeslaw Milosz, "<a href="#">Ars Poetica?</a>"<br/> Meredith Cole, "Relationships" (pp. 104 - 105 in <i>Art of Voice</i>)<br/> Kenneth Patchen, "<a href="#">The Orange Bears</a>"<br/> Kimberly Bruss, "<a href="#">My Mother Says</a>"<br/> C.K. Williams, "<a href="#">The Singing</a>"<br/> Ron Padgett, "<a href="#">How to Be Perfect</a>"<br/> Bob Hicok, "<a href="#">An acronym which by any other name is a sore</a>" and other poems<br/> James Tate, "<a href="#">The Rally</a>"<br/> Li-Young Lee, "<a href="#">Big Clock</a>"</p>  |

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| <p><b>Week 13</b><br/><b>Nov. 15:</b></p> | <p><b>Recycling cliches and over-used language</b><br/> Charles Simic, "<a href="#">Two Riddles</a>"<br/> John Ashbery, "<a href="#">Whatever the Old Man Does is Always Right</a>"; "<a href="#">Short Answer</a>"<br/> Jeffery McDaniel, "<a href="#">Compulsively Allergic to the Truth</a>"<br/> Laura Kasischke, "<a href="#">My Beautiful Soul</a>"</p> <p><b>Poems with strong, surprising last lines</b><br/> Elizabeth Bishop, "<a href="#">Over 2,000 Illustrations and a Complete Concordance</a>"<br/> Robert Pinsky, "<a href="#">Samurai Song</a>"<br/> Gary Soto, "<a href="#">Oranges</a>"<br/> Rodney Jones, "<a href="#">How Much I Loved This Life</a>"<br/> Sharon Olds, "<a href="#">Feared Drowned</a>"<br/> Mary Oliver, "<a href="#">Sleeping in the Forest</a>"<br/> Danez Smith, "<a href="#">I'm Going Back to Minnesota Where Sadness Makes Sense</a>"<br/> Elisa Gonzalez, "<a href="#">Failed Essay on Privilege</a>"</p> |
| <p><b>Nov. 22</b></p>                     |   |
| <p><b>Week 14</b><br/><b>Nov. 29:</b></p> | <p><b>Narrative Subversions</b><br/> C.K. Williams, "<a href="#">Tar</a>"<br/> Camille T. Dungy, "<a href="#">Let Me</a>"; Mark Scarbough, "<a href="#">Audio</a> explaining Let Me"<br/> Mary Ruefle "<a href="#">Please Read</a>"<br/> Denis Johnson, "<a href="#">Talking Richard Wilson Blues by Richard Clay Wilson</a>"<br/> Tony Hoagland, "<a href="#">My Father Tells a Story</a>"<br/> Juan Felipe Herrera, "<a href="#">Borderbus</a>"<br/> Tim Seibles, "<a href="#">Unmarked</a>"; "<a href="#">What Bugs Bunny Said to Red Riding Hood</a>"</p>   |
| <p><b>Week 15</b><br/><b>Dec. 6</b></p>   | <p><b>Formal Subversions</b></p> <p><u>Villanelles and Blues Poems</u><br/> J. Michael Martinez, "[<a href="#">VEILS THROUGH VEILS, THOUGH FACE SHE YOU CRUSHED TO ME</a>]"<br/> Elizabeth Bishop, "<a href="#">One Art</a>"<br/> Tim Seibles, "<a href="#">All the Time Blues Villanelle</a>"; "<a href="#">Simple Song Blues</a>"<br/> Kim Addonizio, "<a href="#">Black Hour Blues</a>"; "<a href="#">Fever Blues</a>"</p> <p><u>Sestina Samples</u></p> <p><u>Sonnets (Nonce and other variations)</u><br/> Marvin Bell, "<a href="#">To Dorothy</a>"<br/> Diane Seuss, <a href="#">Six Sonnets</a>; "[<a href="#">I have slept in many places, for years on mattresses that entered</a> (from <a href="#">Frank: Sonnets</a>)</p>  |



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|  | <p>Odes and Subverted Forms<br/>Tim Seibles, "<a href="#">Ode to My Hands</a>"<br/>Marvin Bell, "<a href="#">The Book of the Deadman (Nothing)</a>"<br/>Pablo Neruda, "<a href="#">Ode to the Onion</a>" (English translation)</p> |
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