

Spring 2012 **COURSE CALENDAR**

The following is a tentative schedule subject to change at the discretion of *moi*—or unforeseen changes in collective linguistic weather (the best way to stay “in the loop” is to attend class regularly). Additionally, **IF YOU MISS CLASS, YOU ARE RESPONSIBLE FOR ARRANGING TO PICK UP HANDOUT/S BEFORE THE NEXT CLASS MEETS.** Absence is not an excuse for being unprepared for the following session. Those who show up for class unprepared drain our collective poetic energy...so please be present in body & mind. Also note that once we move to whole-class workshop, if you are absent the night your poem comes up for discussion, you will receive written feedback from the class and me the following week; however, we will not workshop your poem.



Remember: this classroom is a **NO CELL PHONE ZONE.** Cut the cord. Gracias.

Reading and poem assignments should be completed **FOR** the day they are assigned. In other words, come to class having prepared and/or completed what is listed that date. Poem assignments 1-6 are posted on the website the day after they are handed out in class. (A gentle reminder: please do not e-mail or place poems in my school mailbox; they will not be read.) Bring appropriate books/handouts on days you have readings/assignments from them. Pretty please.

Thursday, January 26

- Introduction: course, website, and first blog assignment
- View: Lannan Literary Video on Phillip Levine (60 minutes)
- Handouts: syllabus; calendar; “How We Talk When We Talk About Poems”; excerpt from W.D. Snodgrass’s *De/Compositions: 101 Poems Gone Wrong*; Question from Pablo Neruda’s *The Book of Questions* (William O’Daly translation)

Thursday, February 2

- Read: “How We Talk When We Talk About Poems” (handout), and from Sandra Cisneros’s *Loose Woman*, “Heart, My Lovely Hobo” (69)
- Critique: two poems on the Excerpt from W.D. Snodgrass’s *De/Compositions: 101 Poems Gone Wrong* (handout). Use the handout “How We Talk When We Talk About Poems” to guide you.
- Due: 4 copies of Poem #1 for small-group writers’ workshop. Poem should be a response to the Neruda question you received the first night of class; in fact, use the question as an epigraph for your poem. For examples of poems with epigraphs, check out the following page at the Poetry Foundation: <http://www.poetryfoundation.org/learning/glossary-term/Epigraph>

These additional “rules” also apply to Poem #1:

1. **NO END RHYMES.** End rhymes occur in the last syllables of a line.

For example:

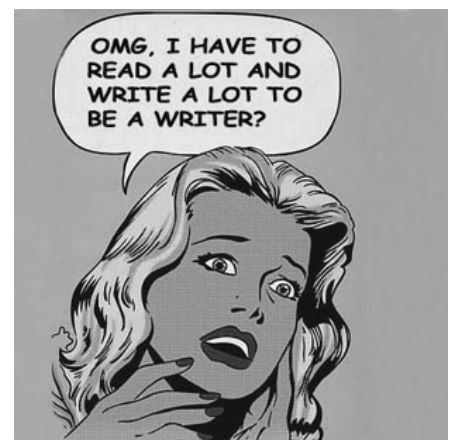
We walked into the dark night

The birds began to take flight.

2. Length: No longer than one page.

3. **AVOID ABSTRACT NOUNS** (AKA “big words” such as love, hate, fear, pain, soul, beauty, chaos, faith, evil, freedom, happiness, reality, etc.)

- Handout/discuss: Assignment for Poem #2



Thursday, February 9

- Discuss: Philip Levine's *New Selected Poems*, from *On The Edge* (3-12) and from *Not This Pig* (15-37)—poems should be read/studied before coming to class.
- Choose: one poem from tonight's assigned reading and be prepared to discuss content (what the poem is "about," or what it implies/suggests) and form (how it is written, poetic techniques), utilizing the "How We Talk When We Talk About Poems" handout as needed. I will call on people randomly to share their response.
- Due: 4 copies of Poem #2 for small-group writers' workshop. Follow prompt.
- Also due: Revision of Poem #1. Staple ALL workshopped drafts behind the revision.
- Handout/discuss: Assignment for Poem #3

Thursday, February 16

- Discuss: Philip Levine's *New Selected Poems*, from *They Feed They Lion* (69-89) and from *One for the Rose* (205-224)—poems should be read/studied before coming to class.
- Choose: one poem from tonight's assigned reading and be prepared to discuss content (what it's "about," or what it implies/suggests) and form (how it is written, poetic techniques), utilizing the "How We Talk When We Talk About Poems" handout as needed. I will call on people randomly to share their response.
- Due: 4 copies of Poem #3 for small-group writers' workshop. Follow prompt.
- Also due: Revision of Poem #2. Staple ALL workshopped drafts behind the revision.
- Handout/discuss: Assignment for Poem 4

Thursday, February 23

- Student Lecture: Douglas Payne
- Due: 4 copies of Poem #4 for small-group writers' workshop. Follow prompt.
- Also due: Revision of Poem #3. Staple one workshopped drafts behind the revision.
- Handout/discuss: Assignment for Poem #5 (designed by Douglas Payne)

**February 24th is the last day to apply for Pass/No Pass*

Thursday, March 1

- Read: Sandra Cisneros's *Loose Woman* (3-30)—poems should be read/studied before coming to class.
- Choose: one poem from tonight's assigned reading and be prepared to discuss content (what the poem is "about," or what it implies/suggests) and form (how it is written, poetic techniques), utilizing the "How We Talk When We Talk About Poems" handout as needed. I will call on people randomly to share their response.
- Due: 4 copies of Poem #5 for small-group writers' workshop. Follow prompt.
- Also due: Revision of Poem #4. Staple one workshopped draft behind the revision.
- Handout/discuss: Assignment for Poem #6

Thursday, March 8

- Read: Sandra Cisneros's *Loose Woman* (3-66)
- Choose: one poem from tonight's assigned reading and be prepared to discuss content (what it's "about," or what it implies/suggests) and form (how it is written, poetic techniques), utilizing the "How We Talk When We Talk About Poems" handout as needed. I will call on people randomly to share their response.
- Due: 4 copies of Poem #6 for small group writers' workshop. Follow prompt.
- Also Due: Revision of Poem #5. Staple one workshopped draft behind the revision.

Thursday, March 15

- Read: Sandra Cisneros's *Loose Woman* (69-115)
- Choose: one poem from tonight's assigned reading and be prepared to discuss content (what it's "about," or what it implies/suggests) and form (how it is written, poetic techniques), utilizing the "How We Talk When We Talk About Poems" handout as needed. I will call on people randomly to share their response.
- Due: One copy of Poem #7 for whole-class workshop manuscript, round one. Poem is your choice in content and form. Do not type on the backside of your poem. Type your name in the upper left-hand corner. Poems turned in after tonight will not be included in the manuscript.
- Also due: Revision of Poem #6. Staple one workshopped draft behind the revision.
- In-class writing

Thursday, March 22

- Handout: Whole-class Workshop Manuscript I.
- Discuss/begin: Whole-class Workshop Manuscript I

Thursday, March 29

- Whole-class Workshop: Manuscript I. For all whole-class workshops, come to class having read, reread, and provided feedback **IN WRITING** to a minimum of twelve poems in the packet. I begin discussion of each poem by randomly calling on someone to give a full critique. Be prepared to do the following for each of the twelve poems you prepare:
 1. explicate (what the poem is "about" or suggests/implies);
 2. discuss specific strengths of the poem (directing the class to them in your critique);
 3. discuss specific areas which, in your humble opinion, could be clarified and/or improved;
 4. ask a question of the class to generate class discussion.

You may, if you like, write your response to these four points at the bottom/backside of each poem. It is a good, clear way to communicate to the author and you will be well prepared for class. Be sure to sign your response.

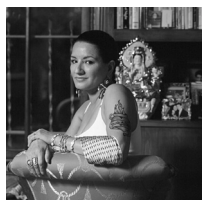
Thursday, April 5: Spring Break--Enjoy**Thursday, April 12**

- Due: One copy of Poem #8 for whole-class workshop manuscript, round two. Poem is your choice in content and form. Do not type on the backside of your poem. Type your name in the upper left-hand corner. Poems turned in after tonight will not be included in the manuscript.
- Whole-class Workshop: Manuscript I.
- Discuss Final Project: samples of chapbooks/zines/art books.

* April 20th is the last day to drop a semester-length class.

Thursday, April 19

- Continue whole-class workshop.
- Handout: Whole-class Workshop Manuscript II (perhaps begin workshopping poems)
- Discuss: 16th Annual Literary Arts Festival!

**Thursday, April 26**

- Attend: Sandra Cisneros Reading and Book Signing as part of the 16th Annual Literary Arts Festival. For more information, check out: <http://www.grossmont.edu/english/Festival/>

Thursday, May 3

- Discuss: Cisneros and Literary Arts Festival
- Whole-Class Workshop Manuscript II

Thursday, May 10

- Whole-class Workshop: Manuscript II. If we do not get to your eighth poem tonight, please make an appointment with me to discuss it.

Thursday, May 17

- **DUE:** chapbook, zine, art book. It should have a title, introduction (written by you or a someone else, like classmate, friend or family member who knows your work), a table of contents, numbered pages, and clean copies of the 8 poems from this semester. I do not write in your final project. If your Poem 8 was not workshopped by the class and you did not bring it by my office hours (or make an appointment to discuss it), still include it in your chapbook, zine, or art book. Final projects turned in after tonight will not receive a written response from me.
- Whole-class Workshop: conclude Manuscript II
- Discuss: Final

Thursday, May 24 Final Exam: Poetry Reading

- Time and location TBA.