

THE UNIVERSITY OF BRITISH COLUMBIA
DEPARTMENT OF LANGUAGE AND LITERACY EDUCATION
LLED 445 SECTION 952 3 CREDITS
2017 TERM 2B

TEACHING POETRY

Instructor: **Dr. Kedrick James**

Room: **Ponderosa Commons, Rm 1002**

Time: **July 24 2017 - August 11, 2017 MTWRF, 1:30-4:00 PM**

Instructor's Office: **Ponderosa Commons, Rm: 3107 (hours by appointment)**

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COURSE DESCRIPTION

This course covers instructional methodologies for all forms of poetry. It is divided into three weekly topics: 1) Oral, 2) Literary, and 3) Digital or Media poetry and poetics. Students are expected to engage in a personal quest for poems that will provide the basis for preparing poetry units to teach in schools and other educational settings and to augment these with their own creative writing. Both canonical and non-canonical examples will be used, ranging from poetry in popular culture to ancient and archaic texts. In addition, this course emphasizes a multicultural, world literature approach, and embraces texts in translation from a variety of languages, writing systems, and traditions. One of the starting premises for this course is that a) there is no singular or correct reading of a poetic text, and that all interpretations are possible—divergence is to be encouraged!, b) until one plays with a text, it is hard to get to know it!; c) equal emphasis on appreciating poetry and generating poetry is essential to effective poetic pedagogy.

The theoretical basis for this course draws broadly on writing theories such as process writing, and focuses on a field of arts-based research known as Poetic Inquiry. As poetic inquirers we will learn creative methods by which language and other semiotic resources can be used to illuminate deeper connections through the personal, the social, and the cultural functions of language. Close analysis of texts will provide the basis for a writer's workshop approach to teaching poetry. In light of recent changes in the British Columbia Ministry of Education curriculum to a more open and inquiry-based model of pedagogy, this course will also consider how teacher inquiry can serve as a model for how inquiry into big ideas, understandings, and creative actions can be promoted and sustained in school-based and community learning environments. As well as lecture style classes, we will engage in a variety of indoor and outdoor activities meant to get ideas flowing, words swirling, and poems rising off the page, filling the air and flooding the networks.

COURSE OBJECTIVES

During this course teacher candidates will review, consider, discuss and be able to apply:

- Major theories and approaches to poetic inquiry as pedagogical model for analysis and production of poems.
- Genres of poetry in connection to oral traditions, literary canons, or network dissemination
- Basic linguistic analytical tools for formal close reading of creative texts
- Utilize digital tools for “distant reading” of larger poetic texts
- Explore connections between the form and content in the teaching of poetry
- Develop strategies and prompts for teaching poetry through writing.
- Build upon the work in ecologies and pedagogies of place to situate learning and develop understanding of contexts significant to poetry based projects.
- Literary devices and their role in teaching literature
- Stimulate and motivate your own current or future students to explore and take risks with writing in a safe and inclusive setting that celebrates creative ability, cultural diversity, gender non-conformity, divergent thinking, and indigenous perspectives.

COURSE TEXTBOOKS AND READINGS

There is no required textbook for this course. However, substantive personally directed reading, listening and viewing of poetry is highly encouraged. Please see suggested readings for each individual day of class.. Many of the ideas discussed in this course will be elaborated in them and thus will support deeper inquiry than the short duration of this course permits.

COURSE SCHEDULE

Typical class routine will be similar to a writers workshop and will include lecture, discussion, writing and performance of student work. You will be presenting your writing samples from the previous class to start each new class. Please be sure to have completed and posted creative exercises to the home page of the course blog.

WEEK ONE

July 24

Topics: Teaching with Poetic Inquiry and BC's New Curriculum

Using course blog <https://blogs.ubc.ca/lled445/>

Introductions; Course overview; What makes a poem a poem? Why is it worth teaching? Broad overview of language according to three domains, i.e. Personal, social, and cultural factors influencing language in use; See Trilogistic Diagram on the blog's Resources Page. Genres; Oral language and notions of audience, direct address, and presence in poetry.

Prompt: Write a poem which directly addresses an audience, in either 2nd or 3rd Person!

Example, Mayakovsky's Poem "An Extraordinary Adventure..." <http://www.uvm.edu/~president/mayakovskypoem.html>

Resource: Meditate on Trilogistic Diagram

July 25

Topics: Primary Orality, Oral Poetries and Traditions

An overview of oral poetry in the Western Tradition. Walter J. Ong's primary and secondary orality. Role of breath (and motion) in understanding, performing and teaching poetry. Vocalizing poetry. Importance of rhythm, rhyme, repetition, and meter. Magic of the chorus. Folk lyric and song forms. Performance traditions, politics, charisma and wit of the speaker; burden of the Fool. The mutability of oral heritage, druidic rites, incantations, spells, and spiritual invocations. Imitation of natural sounds, onomatopoeia. Oral poetry and cultural communities.

Examples of oral "genres": Homeric folk music from Greece, Inuit, Tuvan, Tibetan, Throat singing, nursery rhymes, schoolyard and cheerleader chants, auctioneering,

Ketecak (Monkey Chant) from Bali <https://www.youtube.com/watch?v=RkxuPxdsZ58>

Russian <https://www.youtube.com/watch?v=YeAp1fPt8Eg>

Throat Singing Samples <https://www.youtube.com/watch?v=ruAQLi11lq8>

Amish Auctioneer <https://www.youtube.com/watch?v=q-7ZXgeiXio>

Prompt: Compose orally (without writing anything down). Memorize and be prepared to teach it to the class.

Suggested Reading:

p. 5-15 of Ong, W. J. (2002). *Orality and literacy: Technologizing of the mind*. New York: Routledge. http://dss-edit.com/prof-anon/sound/library/Ong_orality_and_literacy.pdf

James, K. (Spring 2007). Poetic terrorism and the politics of spoken word. *Canadian Theatre Review*, 130, 38-42. (posted under Resources on course blog)

July 26

Topics: Secondary Orality, or Orality in the Media Environment

Collective voicing of orally composed poems (from previous class). Contemporary oral traditions: Beats, Modernism (projective verse) Calypso, Rap, Slam, Popular Songs,. Oral Vs. Written language Domains of Language Use [<https://blogs.ubc.ca/teachingwriting/3-domains-of-language-use-graphic-organizer/>]

Prompt: PhoneMe poem:

Viewing: Allen Ginsberg and Bob Dylan "Prajnaparamitra Sutra" <https://www.youtube.com/watch?v=3-80uooTkCk>

Bob Dylan and Allen Ginsberg "Subterranean Homesick Blues" <https://www.youtube.com/watch?v=MGxjIBEZvx0>

Zabaan Language Institute (2015). Homer's Iliad Book VI sung with ancient Greek pronunciation (Recitation of Hector's homily in the sixth book of the Iliad to a prepared piano accompaniment using reconstructed pronunciation and pitch accent. Recording of the accompaniment and the Greek poetry by Silvio Zinsstag, teacher for ancient languages at Zabaan language institute, New Delhi: www.zabaan.com)

<https://www.youtube.com/watch?v=qI0mkt6Z3I0>

Reading:

Charles Olson, "Projective Verse" from *Collected Prose*, edited by Donald Allen and Benjamin Friedlander, published by the University of California Press. Copyright © the Estate of Charles Olson. Reprinted by permission of the Estate of Charles Olson Poetry Magazine, 1990

<https://www.poetryfoundation.org/articles/69406/projective-verse>

July 27

Topics: EcoPoetics: A walk about.

Please come prepared to walk outside, meaning have good walking shoes, and if needed, sunscreen or umbrellas and so on.

Prompt: Metaphors & Similes Poem. using close observation, metaphoric leaps, write a poem that takes a single item and repeatedly makes comparisons, either using the word like or not. Please post the poem to the course blog for the next class.

Reading:

Langston Hughes (1994). Theme for English B. Poem available at

<https://www.poets.org/poetsorg/poem/theme-english-b>

Naomi Shihab Nye (1995). Kindness. Poem available at

<https://www.poets.org/poetsorg/poem/kindness>

July 28

Topics: Performance and the Audience.

Limitations of oral poetry in a media saturated environment (Plato's interdiction against poetry).

Sharing of spoken word poems.. Exemplars, Process Writing and the (recursive) stages in the writing process. Voice and Editing.

Prompt: Reworking the poem for performance

Reading:

Rothemberg, J. (2003). Jerome Rothemberg and David Antin: A first interview with Kenneth Patchen (1958) Part One, *Jacket* (23). Interview available at

<http://poemsandpoetics.blogspot.ca/2011/08/jerome-rothenberg-david-antin-first.html>

WEEK TWO

July 31

DUE: Assignment #1: The PhoneMe recording and poem posted to the course blog.

Guest Speaker: Yuya Peco Takeda of the DLC discusses the PhoneMe Project, and assists putting work online.

Topics: Cultural and Linguistic Analysis of Literary Texts

Inquiry into literary genres. Introduction to the Cultural Fluency Language Assessment Tool. Literacy, the literary poet, and notions of cannon vs. anti-cannon. Confessional poetry and teenage emotions.

Prompt: Remix Renga

Resource: CFLAT, see Resources Page

Reading:

Northrop Frye (1962). The Educated Imagination, Part One. The CBC Massey Lectures. MP3 available at

<http://www.cbc.ca/player/play/2398913607>

August 01

Topics: Close Reading,

Intertextuality, Allusion The importance of the little things, counting, meter, increase in abstract language.

Example: Sylvia Plath's the Hanging Man,

Prompt:

Reading:

Language and Literacies Theory and Practice: Poetry: Contemporary Canadian Poetry. Start with Kyle Green's short page of suggestions for teaching Canadian Poetry. Watch the video of Christian Bök reading Enouia. Follow up by clicking a link of interest in the left side-bar of the web page.

<http://languageandliteracytheoryandpractice.wikispaces.com/Poetry+-+Contemporary+Canadian+Poetry>

August 02

Topics: Textual Materialism

Writing and ecology, visual effects of print, personal world and sovereignty of the author-reader relationship, public writing versus private or confessional writing. Changes when moving from hand writing to type. Stasis of the page, page as imaginal landscape. Materiality of the text and changes over time. Publishing as fulfillment of the writing process.

Prompt: Writing with unusual media (i.e. steam, sparklers, sand, food, chalk)

Reading: Bey, H. (1991). T.A.Z.: The temporary autonomous zone, poetic terrorism, ontological anarchy. <http://nomadism.org/pdf/taz.pdf>

August 03

Guest Speaker: Dr. Anthony Paré Dr. Anthony Pare, A Genre Viewpoint on the Teaching of Poetry

Topics: Reading Poetry

Working with a rhetorical genre approach to reading and comprehending poetry

Prompt: Dr. Paré's suggestion

Reading:

Jeanette Armstrong (1991). History Lesson. Poem available at

http://tolmanstarworks.weebly.com/uploads/4/6/7/5/4675995/history_lesson.doc

Interview with Jeanette Armstrong, Okanagan Knowledge Keeper, by Alan Safarik for *Turning Up the Volumes*. Interview available at

<https://www.youtube.com/watch?v=YnHynPM7c9c>

August 04

DUE: Assignment #2: Detailed Analysis of a Poem

Topics: Literary Language, Literary Criticism and Cultural Context

Teacher's review of literary devices. discussing voice, tone, style, author's intention. Reader response. How to interest young audiences in poetry. Poetry for children and children as poets. Literature in the 21st Century.

Prompt: Write a poem where every word is the opposite of what you intend

Reading:

Marshal McLuhan (1964). The medium is the message. In *Understanding Media*. Chapter one available at

<http://web.mit.edu/allanmc/www/mcluhan.mediummessage.pdf>

WEEK THREE

August 07

BC Day is a Statutory Holiday: No UBC Classes

August 08

DUE: Detailed Analysis of a Poem + Proxy poem posted online.

Special Location: Hidden Places on UBC Campus

Topics: The prosumer, media production,,

Prompt: Hiding Place video poem: Please bring a digital phone or other mobile recording technology,. This class will be dedicated to finding hidden spaces on campus and recording your proxy poem (with emotion or attitude) in a hiding place on the UBC Campus. This can be done in any of the locations we have already encountered during our eco-poetic walks. Each person needs to record their poem in a separate, secret location. Once complete you will return to class and upload this video to a social media site. We will view videos as time permits

Reading: Any web based information needed to learn how to make and post videos online using mobile technologies..

August 09

Topics: Digital Poetics, Iterature, New Information Environments,

Attention economy, principles of excess, network literacy, digital ecology and remix, reducing, reuse, recycle, poetry as process, automation and constraint, glitching systems as pedagogy.

Prompt: Exploring the GTS Language Workbench <http://workbench.gtrlabs.org>

Readings:

Klobucar, A. (2016). Articulate filters, fluent bodies: Reading Alan Sondheim's Writing Under (2012). *Hyperrhiz* (15). <http://hyperrhiz.io/hyperrhiz15/essays/klobucar-sondheim-writing-under.html>

Peña, E., James, K., and the Digital Literacy Centre (2016). A Glitch Pedagogy: Exquisite Error and the Appeal of the Accidental.. *Journal of the Canadian Association of Curriculum Studies*, 14(), 108-127 <http://jcacs.journals.yorku.ca/index.php/jcacs/article/view/40306>

August 10

Day of project production.

Individuals and groups will be given this time to complete work on assignment three. We will meet at the beginning of the class, but time will be given for independent work.

August 11

DUE: Final Projects: Amaze Me!

Sharing of final projects - Presentation Day and Party

ATTENDANCE

Students are expected to attend all classes and arrive on time. Many aspects of this course are participatory, collaborative, and require attendance in order to complete the relevant work. However in instances where there is an impediment to regular attendance, the student is expected to develop a collegial friendship and to share class content through peer to peer relationships.

ACADEMIC INTEGRITY

Academic integrity concerns the manner in which we recognize and attribute intellectual and creative resources. It is useful for students to understand issues related to intellectual property, copyright, copyleft, open access and creative commons licensing. Students at UBC are expected to follow the academic integrity guidelines as outlined in the following document:

<http://teach.educ.ubc.ca/students/policies-and-guides/plagiarism-guidelines/>

GRADING SYSTEM

This is a PERCENTAGE GRADED course. Students who fail an assignment will be given one chance to redo the assignment. Consult with the instructor and resubmit work within a negotiated period of time. Final assignments must be submitted and shared by the last day of class (which is also the last day of the program!) so late final assignments cannot be accepted. Although each assignment is weighted as to the percentage grade, please do not let grades impede you from taking risks and experimenting. We all know poetry is hard to grade. Therefore, your grade will be assessed on the degree to which you are willing to try new forms of expression, to experiment, to perform, to learn, rather than on any kind of criteria for the correctness of your contributions.

COURSE ASSIGNMENTS

Assignment 1: Creating, performing and recording a phoneme for the PhoneMe.com website (30%)

Due Date: July 31, 2017

Assignment Description: Prepare a spoken word poem for presentation to the class. This poem should be place-based, regarding a location that you have a particular connection to. The performance of this poem should take no longer than three minutes maximum. Once this poem has been completed, you will be required to record yourself performing the poem either with your phone or, if the setting permits, on your computer. Please download Audacity from <http://www.audacityteam.org/download/> and edit the file to include only the poem. If it was recorded with a noisy background, you may want to try noise removal under the preloaded effects. Once you have a working recording of your poem we will post it onto the website www.phonemeproject.com by placing a pin on the interactive map at the location which your poem is about. This location can be anywhere! Export the prepared file in MP3 format, and upload the audio file and text file to the course blog. Please note: We will also be uploading these poems to the [phonemeproject.com](http://www.phonemeproject.com) website, which is a public website! Please use the title Your-Last-Name Assignment 1 for the post.

Assignment 2: Detailed Analysis of Poetry, including creating a Proxy Poem (30%)

Due Date: August 04, 2017

Assignment Description: For this assignment you will find three poems that come from various periods, are in different styles and subgenres, one of which can be a translation from another language, and another of which can be an excerpt from a larger poem, a play, a novel, or an scholarly work. All selections should be 1-2 pages in length (if shorter, choose a suit of similarly short poems from the same author), and they should be literary poems, meaning that they are poems that are written to be read and contemplated. You will choose one to focus on for a close reading of the text, in which you analyze the poem linguistically to reveal its formal properties, and discuss matters such as tone, voicing, metaphor, and all other literary and rhetorical devices present in the poem. This analysis should be approximately 500 words long. Next take this 'blueprint' of the poem and build a new, different poem from it, using the same formal characteristics but changing the words and content to suit a topic of your choice. Please post your analysis, any other teaching resources, and the proxy poem to the course blog and use Your-Last-Name Assignment 2 as the title.

Assignment 3: Amaze Me (30%)

Due Date: August 11, 2017

Assignment Description: This is probably the last assignment you will do for the Bachelor of Education Program at UBC. You have had a full year of teaching and learning. As such, it is intentionally left completely up to you, but there are some rules. Here's the rules: 1) it must be presented on for the last day of the course and cannot be submitted late. 2) It must be documented and posted to the course blog. If the document's file is too large, post to a media sharing site and post the link. 3) It should be poetic – extolling the depth of insight afforded by poetic inquiry, it should be artful, explorative, and can be a work-in-progress. 4) Work alone or in groups of any size, we might decide to do something involving the entire class, but regardless, projects should involve the active participation of all involved.

Note on Class Participation (10%)

Students are expected to fully participate in all classes. Full participation involves coming prepared for class (completing readings and assignments/activities) and demonstrating a high level of engagement in classroom activities and discussions. In instances where you are not able to attend, please insure that you have a peer who can share the details of the lecture with you.

Statement of Respect and Inclusion

The Faculty of Education is committed to creating a respectful workplace and learning environment that supports inclusion based on the principles of equity, diversity and social justice. Our Faculty's commitments and approach to ensuring these principles at the institutional level include progressive approaches to inclusive campus culture; equitable demographic composition; orienting new students, faculty, and staff to relevant policies and procedures; and a social justice perspective on learning, teaching and research in order to create an educational and employment environment that supports our community members' full participation. The Faculty of Education is committed to providing accessible, usable, and welcoming spaces for faculty, staff, students, and visitors with

disabilities, members of racialized communities, indigenous people, trans, two-spirit and gender-diverse people, regardless of their age, sexual orientation, social status, religion, ethno-linguistic, nationality and citizenship status.