

MONTCLAIR STATE UNIVERSITY

INSTRUCTIONS: Respond to each item on this form. This form must be accompanied by the original course proposal, including: objectives, scope, outline of content, methods of evaluation, required readings, and bibliography.

NOTE: If the proposed action involves a General Education Requirement (GenEd 2002), Multicultural Awareness Requirement (MAR), or Graduation Writing Requirement (GWR), the original, completed GenEd 2002, MAR, or GWR COURSE PROPOSAL form, as approved and signed at the level of the Dean, must accompany this form.

Please print or type the following, so that we may contact you should further information be required:

NAME: Susan Somers-Willett

Phone: x5149

College/School: CHSS

Date: 1/15/10

Department: English

1. Course Alpha Code, Number, and Full Title:

ENGL 365: Poetry and Performance

(Current and deleted course numbers are listed on SIS Plus, screen 128. Select a course number that has never been used or has not been active in the past ten years.)

2. Suggested abbreviated course title for schedule of courses (32 characters, including punctuation and spaces):

POETRY AND PERFORMANCE

3. Catalog Course Description: This course explores the roles of textuality, orality, and performativity in the work of American poets since 1950. Using interdisciplinary approaches, students consider the formal and political functions of poetry as it is performed across different media.

4. Prerequisite(s): One or more of the following: ENWR 200, ENWR 212, ENGL 226, ENGL 237, ENGL 238, ENGL 239, ENGL 240, ENGL 241, ENGL 247, ENGL 248, ENGL 250, ENGL 260, ENGL 294, ENLT 206, ENLT 207, ENLT 260
(All 300 and 400 level courses MUST have a prerequisite.)

5. Corequisite(s): none

6. Is this course to be cross listed in any other department? ☐ Yes ☒ No

a. If "Yes", identify the department, course alpha code, number, and full title of the course with which this one is to be cross listed: _____

7. Is this course to be offered on a Pass/Fail basis only? ☐ Yes ☒ No

8. What is the student capacity per section of this course? 33

9. How many student credit hours is this course?

a. 3 Fixed Credit b. _____ - _____ Variable Credit

10. May this course be repeated for academic credit? ☐ Yes ☒ No

a. If "Yes," how many times may this course be repeated for credit under the same course alpha code and number? _____

b. If "Yes," what is the maximum number of credits a student may accumulate under the same course alpha code and number? _____

11. Complete a and/or b:

a. Indicate the number of student/faculty contact hours per week for each of the following instructional modes used for the course (*1 hour = 50 minutes of class time*):

3 Lecture Laboratory Studio Music Lessons Physical Education

b. Check each of the following instructional modes used for the course: ☐ Field Experience

☐ Practicum ☐ Independent Study ☐ Cooperative Education ☐ Internship/Externship

12. Identify each of the following curriculum requirements satisfied by this course:

☐ Basic Skills (identify specific area) _____

☐ Teacher Certification (identify specific area) _____

☐ HIRR (Human and Intercultural Relations Requirement for Teacher Certification)

☐ Gen Ed 2002 (identify specific area) _____ **Attach GenEd 2002 Course Proposal (Form I)**

☐ GWR (Graduation Writing Requirement) **Attach GWR Course Proposal (Form K)**

☐ MAR (Multicultural Awareness Requirement) **Attach MAR Course Proposal (Form L)**

☒ Major (identify specific major) English

☐ Concentration (identify specific concentration) _____

☐ Minor (identify specific minor) _____

☐ Certificate Program (identify specific certificate program) _____

☐ Collateral required by another department (identify department and specific major, concentration and/or minor)

☐ Other (explain): _____

(To add a new course to a new or existing program, complete Form A-New Program-Undergraduate, or Form B-Program Alteration-Undergraduate, or the Graduate Curriculum Action Form.) Forms are available on the Provost's webpage: <http://www.montclair.edu/Provost/forms/>

13. RATIONALE FOR COURSE (include clientele to be served, needs to be met, and relationship to degree or teacher certification requirements):

This course will serve the growing number of students interested in spoken word poetry while giving them the scholarly tools to connect contemporary popular verse with more established literary traditions and theories. The course focuses on late 20th and early 21st century poetry in performance, and it cuts across the disciplines of literature, theater, music, and media and cultural studies. In addition to meeting the English major genre requirement in poetry, the course meets the area requirement for minority writers and women writers. It also will be of interest to students in the Teacher Ed program, as it approaches poetry in innovative ways in the classroom and encourages students to think about literature across different media (text, performance, audio, video, the Internet, film).

14. Is this course part of a teacher certification program? ☐ Yes ☒ No

a. If "Yes," the course must be reviewed and approved by the certification officer of the university.

15. What is the intended frequency of this course offering (e.g., one section per semester, one section per academic year, etc.)? 1 section per every 1-2 academic years

16. Is this course part of an overall curriculum revision? ☐ Yes ☒ No

a. If "Yes," explain: _____

17. Are present university facilities and library resources adequate in quality and quantity to support this course?

☒ Yes ☐ No

a. If "No," explain proposed provisions: _____

18. Are there currently adequate faculty resources to teach this course? ☒ Yes ☐ No

a. If "Yes," list faculty likely to teach this course: Susan Somers-Willett, Tom Benediktsson, Laura Nicosia

**Form E PROPOSAL FOR NEW COURSE
UNDERGRADUATE OR GRADUATE 10/2007**

b. If "No," explain provisions to be made: _____

19. Does this course replace another? ☐ Yes ☒ No

a. If "Yes," indicate the course alpha code, number, and title it replaces: _____

b. Delete the course being replaced, by checking the course deletion box on the back of the course's Course Catalog File Report (Form G) and obtaining appropriate signatures.

NOTE: A new course proposal must be received by the Provost/Vice President for Academic Affairs on or before November 30th to be circulated on a submissions list and receive approval on the **January Approval List**, to be offered the following spring semester; or it must be received by May 15th to be circulated on a submissions list and receive approval on the **June Approval List**, to be offered the following fall semester

An alteration to a course must be received by the Provost/Vice President for Academic Affairs on or before November 30th to be circulated on a submissions list and receive approval on the **January Approval List**, to be offered the following summer or fall semester; or it must be received by May 15th to be circulated on a submissions list and receive approval on the **June Approval List**, to be offered the following spring semester.

SIGNATURES

Approved: _____ Date: _____
Chairperson, Department/Subject Area Curriculum Committee

⇓

Approved: _____ Date: _____
Department Chairperson/Subject Area Director

⇓ ☐

Approved: _____ Date: _____
Chairperson, College/School Curriculum Committee

⇓ ☐

Approved: _____ Date: _____
Dean of the College/School

⇓ ☐

Approved: _____ Date: _____
Certification Officer of the University (Teacher Certification Courses Only)

At this point the proposals are circulated on a Submissions List for a month to the University community for reaction.

⇓ ☐

Approved: _____ Date: _____
Provost/Vice President for Academic Affairs

Montclair State University
Proposal for New Undergraduate Course

Course Number and Title

ENGL 365: Poetry and Performance

Course Description

This course explores the roles of textuality, orality, and performativity in the work of American poets since 1950. Using interdisciplinary approaches, students consider the formal and political functions of poetry as it is performed across different media.

Objectives

From the bards to the beatniks, performance has been an important part of how poets write, read, and are received by public audiences. However, the majority of literary criticism considers poetry as merely a textual entity. Is one's experience of a poem ever *just* textual? How does one's understanding of a poem shift when considering aspects of orality and performance? Is there a difference between a poetry "reading" and a "performance"? What are the roots of poetry in performance, and how are traditional notions of poetry transformed by current aesthetic movements and cultural practices such as hip-hop, spoken word, and poetry slams? In this course, students will consider the roles of textuality, orality, and performativity in the work of American poets since 1950 as well as the sociopolitical and commercial functions of verse in performance.

The goal of this course is to produce students of poetry who can both appreciate and criticize verse in performance. In considering poetry across a number of different media (print, audio, video, film, live performance), they learn to reflect critically on differences between "reading" (sounding aloud) and "performing" (theatrically embodying) verse. In the process, they also learn to use critical frameworks and theories from a number of different disciplines, such as performance studies, musicology, media studies, literary studies, cultural studies, and theater. At the end of the course, students should be able to effectively connect popular performance poetry movements such as slam poetry, Beat or Black Arts poetry, and hip-hop music with more established literary traditions and theories such as the dramatic monologue, the bardic tradition, or speech acts. One unique objective of the course is that students not only *analyze* verse in performance but *enact* verse in performance; students write traditional analytical essays but also perform poems (either their own or one by an established author) to expand their understanding of the course topic. In exploring what poetry is and does, how poetry reflects and shapes political expression, and how different media expand poetry's audience, this course ultimately asks students to consider the functions of art in society.

Scope

This course focuses on popular performance poetry movements since 1950 to the present. Literary and cultural movements that might be covered include Beat poetry, Black Arts poetry, jazz and blues lyricism, performance art and performativity, the dramatic monologue, hip-hop music, and slam and spoken word poetry. An introductory lesson may also be given to describe ancient Greek roots of poetry in performance. Because the

emphasis is on literature in performance, course materials include a large volume of video, audio, and online media to be played alongside textual sources.

Outline of Content

WEEK 1: Intro

Class intro and discussion of policies

WEEKS 2 & 3: Readings or Performances?

Lecture/overview of verse in performance since the Greeks

Dana Gioia's "Can Poetry Matter?" and "Disappearing Ink" debate

Readings or performances: Slam poets vs./via Poet Laureates

Discussion/position statement: Defining a reading and performance of poetry

WEEK 4: Beat Poetry

Cultural and historical underpinnings of the Beats

Beat poetics in performance, ties to jazz music and African American social alienation

Ginsberg's "Howl": text, audio, and performance notes

WEEK 5: Jazz, Prosody, and Performance

Introduction to prosody

Samples of Parker, Monk, Coltrane; discuss jazz phrasing

Brooks, Baraka, and Patchen poems: jazz phrasing and prosody

WEEK 6: Black Arts Poetry

Essays/manifestos from Black Arts Movements leaders from the mid-1960s

Baraka, Brooks, Sanchez, Giovanni poems (text/audio/video)

Gender in the Black Arts Movement: composition and performance styles

WEEK 7 & 8: Poetry, Music, and Hip-Hop

Song lyrics and the ballad tradition

The origins of rap: cultural and formal traditions

Is rap poetry?: Old school and new school approaches to the lyric

The metrics of rap and song lyrics (accentual verse)

The racial/cultural politics of hip-hop's mainstream consumption through media

WEEK 9 & 10: Slam Poetry, Identity, and the Dramatic Monologue

Discuss memorization techniques

View *Slamnation* (d. Paul Devlin, 1998)

The performance of identity in slam poetry (Jones, Somers-Willett)

Overview of the dramatic monologue in literary history (Browning); Compare to slam poems

Assignment: Research paper on the performance poetics of a single author

WEEK 11: Individual Conferences

Students meet with the instructor to recite a memorized poem

WEEK 12: Performance Art and Performativity

Overview/Lecture on performance art

Introduction of the term "performativity"

Discussion of Judith Butler's ideas of gender performance and applications to identity performance in poetry

WEEK 13: Performance Workshop

In-class performance workshop and rehearsals of poems

WEEK 14 & 15: Performances and Reflections

Students perform their works for class, write reflective essays on what they learned as performers to apply to course topic.

Methods of Evaluation

Students will be graded on two major papers, a research proposal, a performance of poetry in front of the class, and class participation in these proportions:

- 25% Position statement (5-7 pages)
- 25% Performance and reflection (2-3 pages)
- 5% Research proposal (1-2 pages)
- 30% Research paper (8-10 pages)
- 15% Participation and discussion

Required Readings

- Baraka, Amiri. "Dope." *The LeRoi Jones/Amiri Baraka Reader*, Ed. William J. Harris. New York: Thunder's Mouth Press, 1991. 263-6.
- Baraka, Amiri. "SOS" and "Black Art" In *The Norton Anthology of African American Literature*. Eds. Henry Louis Gates, Jr. and Nellie Y. McKay. New York: W.W. Norton, 1997. 1883-1884.
- Brooks, Gwendolyn. "Primer for Blacks" and "To Those of My Sisters Who Kept Their Naturals." In *Primer for Blacks*. Chicago: Third World Press, 1980. 1-5.
- Brooks, Gwendolyn. "We Real Cool" and "On Writing 'We Real Cool.'" *An Introduction to Poetry, Tenth Edition*. Eds. X.J. Kennedy and Dana Gioia. New York: Longman, 2001. 54, 210.
- Browning, Robert. "My Last Duchess." Poetry Online. Accessed 9 January 2009. http://www.poetry-online.org/browning_robert_my_last_duchess.htm
- The Caedmon Poetry Collection: A Century of Poets Reading Their Work*. New York: 2000.
- Diamond, Elin. "Introduction." In *Performance and Cultural Politics*. Ed. Elin Diamond. New York: Routledge, 1996. 1-7.
- DJ Renegade. "The Metrics of Rap." in *An Exaltation of Forms: Contemporary Poets Celebrate the Diversity of Their Art*. Ann Arbor: U of Michigan Press, 2002. 272-278.
- Dolan, Jill. "Def Poetry Jam: Performance as Public Practice." In *Utopia in Performance: Finding Hope at the Theater*. Ann Arbor: U of Michigan P, 2005. 89-112.
- Eleveld, Mark, ed. *The Spoken Word Revolution Redux*. Naperville, IL: Sourcebooks MediaFusion, 2007.
- Eleveld, Mark, ed. *The Spoken Word Revolution: Slam, Hip-Hop, and the Poetry of a New Generation*. Naperville, IL: Sourcebooks MediaFusion, 2003.
- Eliot, T.S. "The Love Song of J. Alfred Prufrock." *Poetry Speaks*. Eds. Ellie Paschen and Rebekah Presson Mosby. Naperville, IL: Sourcebooks MediaFusion, 2001. 107-108.
- Evans, Mari. "Status Symbol," "I Am a Black Woman." In *The Norton Anthology of African American Literature*. Eds. Henry Louis Gates, Jr. and Nellie Y. McKay. New York: W.W. Norton, 1997. 1807-1808.
- Gibson, Regie. "Jimi Christ." *Poetry Slam*, Ed. Gary Mex Glazner. San Francisco: Manic D, 2000. 162-168.

- Ginsberg, Allen. "A Definition of the Beat Generation," "The Six Gallery Reading," "Some Metamorphoses of Personal Prosody," "Some Different Considerations...", "Fourteen Steps for Revising." *Deliberate Prose: Selected Essays 1952-1993*. Ed. Bill Morgan. New York: HarperCollins, 2000. 236-242, 258-261.
- Ginsberg, Allen. "Howl." *The Portable Beat Reader*. Ed. Ann Charters. New York: Penguin, 1992. 62-71.
- Gioia, Dana. "Introduction to Tenth Anniversary Edition," "Preface," and "Can Poetry Matter?" *Can Poetry Matter?* Saint Paul, MN: Graywolf Press, 2002. xi-21.
- Gioia, Dana. "Disappearing Ink." *Disappearing Ink: Poetry at the End of Print Culture*. Saint Paul, MN: Graywolf Press, 2004. 3-31.
- Giovanni, Nikki. "For Sandra," "Beautiful Black Men," "Nikki-Rosa." In *The Norton Anthology of African American Literature*. Eds. Henry Louis Gates, Jr. and Nellie Y. McKay. New York: W.W. Norton, 1997. 1983-1985.
- Grandmaster Flash, "The Message." In *The Norton Anthology of African American Literature*. Eds. Henry Louis Gates, Jr. and Nellie Y. McKay. New York: W.W. Norton, 1997. 62-65.
- Gwynn, R.S. "Introduction." *Poetry: A Pocket Anthology*, 3rd Ed. New York: Longman, 2002. 1-11; 27-41.
- Hiltz, Virginia and Mike Sell. *Black Arts Movement* (English 499, The University of Michigan, 1998). Online Source. Accessed 7 January 2002. <http://www.umich.edu/~eng499/>
- Howe, Elizabeth. *The Dramatic Monologue*. New York: Twayne Publishers, 1996. 1-17.
- Hudson, Lee. "Poetics in Performance: The Beat Generation." *Studies in Interpretation, Vol. II*. Ed. Esther M. Doyle and Virginia Hastings Floyd. Amsterdam: Rodopi, 1977. 59-76.
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- Richards, Jeremy. "T.S. Eliot's Lost Hip Hop Poem." Online Source, reprinted with permission of the author. Accessed 21 December 2004. <http://www.jeremyrichards.com/tseliot.html>
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- Somers-Willett, Susan. "Slam Poetry and the Cultural Politics of Performing Identity." *Journal of the Midwest Modern Language Association*, 2005 Spring; 38(1): 51-73.
- Stewart, James. "The Development of the Black Revolutionary Artist." *Black Fire: An Anthology of Afro-American Writing*. Eds. LeRoi Jones and Larry Neal. New York: William Morrow & Co., 1968. 3-10.
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Young, Al. "A Dance for Militant Dilettantes" In *The Poetry of Black America*. Ed. Arnold Adoff. New York: Harper Collins, 1973. 362.

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<http://www.poets.org/page.php/prmID/361>
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- Manson, Lamar, (a.k.a. Black Ice). *The Death of Willie Lynch*. New York: Koch Records, 2006. CD.
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- Slamnation*. DVD. Directed by Devlin, Paul. 1998; Slammin' Entertainment, 2004.
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