

POEM # 1: GUIDELINES FOR THE RECIPE POEM

DIRECTIONS:

Follow the guidelines for the assignment below, and most importantly, remember your poem must be a minimum of SEVEN LINES and ALWAYS PROVIDE A TITLE FOR YOUR POEMS. Of course, you can exceed seven lines, but you want to avoid forced rhyme, cliché terms, artificial flowery wordiness, or unoriginal phrases like “roses are red...” and maintain showing, not telling, even in poetry by using significant, concrete details. For example, you may want to apply the five senses, but do not try to sound poetic. Instead, write with honesty. With honesty, you will move your readers as well as elicit a powerful emotion in them.

We will be reading a few examples of “recipe” poems before you are asked to begin brainstorming and writing your first poem. For instance, you will want to carefully consider the well-known, satirical poem of “Recipe” by Janice Mirikitani, who reflects upon dominant cultural standards of beauty and even the themes of racism and identity in her work. Therefore, before doing any pre-writing, you will want to consult actual recipes and ingredients for any type of cuisine or even mixed drinks. It will help you understand the language of cookbooks and how directions are given.

BEGINNING YOUR FIRST POEM:

- First, write a list of things that are important to you or trigger a strong emotion, such as “friendship” or “failing a class”.
- Second, choose one item from your list and apply clustering; insert one of the words/phrases into a bubble and branch out: What emotion do you associate with it? What flavors, scents, or type of cuisine do you associate with it? What “ingredients” can you list that caused you to gain or lose a friendship and/or fail or succeed in a class, for instance?
- Third, you will want to add directions of when, how many it serves, and for how long it takes to make or, in other words, how long it might take to build or lose a friendship vs. failing or succeeding in a class or job, etc.
- Finally, decide on a title, such as a “Recipe for Gossip” or “Recipe for Laziness”.

<p>Janice Mirikitani’s “Recipe for Round Eyes”</p> <p>Round Eyes</p> <p>Ingredients: scissors, Scotch magic transparent tape, eyeliner — water based, black. Optional: fake eyelashes.</p> <p>Cleanse face thoroughly.</p> <p>For best results, powder entire face, including eyelids. (lighter shades suited to total effect desired)</p> <p>With scissors, cut magic tape 1/16" wide, 3/4"-1/2" long — depending on length of eyelid.</p> <p>Stick firmly onto mid-upper eyelid area (looking down into handmirror facilitates finding adequate surface)</p> <p>If using false eyelashes, affix first on lid, folding any excess lid over the base of eyelash with glue.</p> <p>Paint black eyeliner on tape and entire lid.</p> <p>Do not cry.</p> <p><u>Poem is taken from the following text:</u></p> <p>Meyer, Michael. <i>The Compact Bedford Introduction to Literature</i>. Boston: Bedford/St. Martin's, 2012. L-M. Print.</p>	<p>Consider the questions below about the poem and what message it conveys. It will help you identify what central idea is important to you and how you will want to express it in your poem.</p> <ol style="list-style-type: none">1. What is your response to the poem’s final line? What emotion does it trigger in you and why?2. What is the effect of the very specific details of this recipe poem? Why do you think Mirikitani wrote the poem in a recipe form and why does it work?3. Why is “false lashes” (line 4) a particularly resonant phrase in the context of this poem?4. How does Janice Mirikitani, a third-generation Japanese American, address the dominant cultural standards of beauty and the theme of racism and identity? Basically, how does she “show” us rather than simply telling us that women of color are faced with complicated decisions about what they want to appear and the decisions that they make to meet dominant cultural standards?
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EXAMPLE: RECIPE FOR BROWNIES

Ingredients:

1/2 cup butter
1 cup white sugar
2 eggs
1 teaspoon vanilla extract
1/3 cup unsweetened cocoa powder
1/2 cup all-purpose flour
1/4 teaspoon salt
1/4 teaspoon baking powder
3 tablespoons butter, softened
3 tablespoons unsweetened cocoa powder
1 tablespoon honey
1 teaspoon vanilla extract
1 cup confectioners' sugar

Directions

Preheat oven to 350 degrees F (175 degrees C). Grease and flour an 8 inch square pan. In a large saucepan, melt 1/2 cup butter. Remove from heat, and stir in sugar, eggs, and 1 teaspoon vanilla. Beat in 1/3 cup cocoa, 1/2 cup flour, salt, and baking powder. Spread batter into prepared pan. Bake in preheated oven for 25 to 30 minutes. Do not overcook.
To Make Frosting: Combine 3 tablespoons butter, 3 tablespoons cocoa, 1 tablespoon honey, 1 teaspoon vanilla, and 1 cup confectioners' sugar. Frost brownies while they are still warm. Serve and enjoy!

1. **What do you notice about the list of ingredients and how directions are arranged?**
2. **What significant details are used and what can you take from the language applied in a cookbook?**

USE THE PRE-WRITING EXERCISE BELOW TO GENERATE IDEAS AND FORMULATE A POEM

Take _____ (list ingredients) _____

Put _____ (ingredients you need to combine)

IN _____ (container) _____

Mix (or blend, stir, chop, etc.) with (utensil or machine) _____

Until _____ (how you can tell it's ready)

Pour (or throw, drop, etc.) _____

Cook (bake, broil fry, etc.) in a _____

At _____ (temperature) _____

Until _____

You can tell it's done when _____

Let stand (cool, etc.) until _____

Add (sprinkle on, etc.) _____

Cut (slice, chop, etc.) and serve (with, to, etc.) _____

Then, revise your draft rigorously, use a thesaurus, remove unnecessary repetition/redundancy, and aim for vivid language. Have fun!

POEM # 2: GUIDELINES FOR THE IMAGE AND SENSE POEM

DIRECTIONS:

Follow the guidelines for the assignment below, and most importantly, remember your poem must be a minimum of SEVEN LINES and ALWAYS PROVIDE A TITLE FOR YOUR POEMS. Of course, you can exceed seven lines, but you want to avoid forced rhyme, cliché terms, artificial flowery wordiness, or unoriginal phrases like “roses are red...” and maintain showing, not telling, even in poetry by using significant, concrete details. For example, you may want to apply the five senses, but do not try to sound poetic. Instead, write with honesty. With honesty, you will move your readers as well as elicit a powerful emotion in them.

We will be reading a few examples of “Image and Sense” poems before you are asked to begin brainstorming and writing your second poem. For instance, you will want to carefully consider the following poems that we will discuss in class: “Embrace” by Billy Collins, “The Plastic Cup” by Kim Roberts, “The Fish” by Elizabeth Bishop, “From my Window” by C.K. Williams, and “Outside Room Six” by Lynn Emanuel. You will write a poem about a gesture or movement (like “Embrace”), a scene you’ve witnessed (like “From my Window”), an object or animal (like “The Plastic Cup” or “The Fish”), or a place (like “Outside Room Six”).

POEM # 3: GUIDELINES FOR THE EKPHRASIS POEM

DIRECTIONS:

Follow the guidelines for the assignment below, and most importantly, remember your poem must be a minimum of SEVEN LINES and ALWAYS PROVIDE A TITLE FOR YOUR POEMS. Of course, you can exceed seven lines, but you want to avoid forced rhyme, cliché terms, artificial flowery wordiness, or unoriginal phrases like “roses are red...” and maintain showing, not telling, even in poetry by using significant, concrete details. For example, you may want to apply the five senses, but do not try to sound poetic. Instead, write with honesty. With honesty, you will move your readers as well as elicit a powerful emotion in them.

We will be reading a few examples of “Ekphrasis” poems before you are asked to begin brainstorming and writing your third poem. For instance, you will want to carefully consider the following poems that we will discuss in class: “Number 1 by Jackson Pollock” by Nancy Sullivan, “The Starry Night” by Anne Sexton, “American Gothic” by John Stone, “Landscape with the Fall of Icarus” by William Carlos Williams, “Musée des Beaux Arts” by W.H. Auden, and several others. We will view a few examples of the art that accompanies these poems as well.

We will start an in-class activity/exercise from Kowitz (Poems 11, 12, 14, 15, 16), and then, you will continue generating ideas at home. For the Ekphrasis poem, my website’s art gallery page: FeaturedArtistNetwork.com has several artists that you can select. Also, you will want to attach a photo of the artwork that you will be describing in your poem. You are not permitted to choose a famous work of art since there is a tendency for students to “borrow” what others have said about it. In other words, you will be forced to be original as a result.

POEM # 4: GUIDELINES FOR THE LOVE POEM

DIRECTIONS:

Follow the guidelines for the assignment below, and most importantly, remember your poem must be a minimum of SEVEN LINES and ALWAYS PROVIDE A TITLE FOR YOUR POEMS. Of course, you can exceed seven lines, but you want to avoid forced rhyme, cliché terms, artificial flowery wordiness, or unoriginal phrases like “roses are red...” and maintain showing, not telling, even in poetry by using significant, concrete details. For example, you may want to apply the five senses, but do not try to sound poetic. Instead, write with honesty. With honesty, you will move your readers as well as elicit a powerful emotion in them.

We will be reading a few examples of “Love” poems before you are asked to begin brainstorming and writing your fourth poem. For instance, you will want to carefully consider the following poems that we will discuss in class: “Love is more thicker than forget” by E.E. Cummings, “Aphrodisia” by Richard Hoffman, “First Love” by Jan Owen, and “When I Was One-and Twenty” by A.E. Housman. We will start an in-class activity/exercise from Kowitz (Poems 49, 50, 51, 52, 53, 54, 55, 56, 57, 58), and then, you will continue generating ideas at home.

POEM # 5: GUIDELINES FOR THE EMOTION POEM

DIRECTIONS:

Follow the guidelines for the assignment below, and most importantly, remember your poem must be a minimum of SEVEN LINES and ALWAYS PROVIDE A TITLE FOR YOUR POEMS. Of course, you can exceed seven lines, but you want to avoid forced rhyme, cliché terms, artificial flowery wordiness, or unoriginal phrases like “roses are red...” and maintain showing, not telling, even in poetry by using significant, concrete details. For example, you may want to apply the five senses, but do not try to sound poetic. Instead, write with honesty. With honesty, you will move your readers as well as elicit a powerful emotion in them.

We will be reading a few examples of “Emotions” poems before you are asked to begin brainstorming and writing your fifth poem. For instance, you will want to carefully consider the following poems that we will discuss in class: “Havisham” by Carol Ann Duffy, “Bag of Mice” and “Emptying Town” by Nick Flynn, “O Captain! My Captain” by Walt Whitman, and several others. We will start an in-class activity/exercise from Kowitz (Poems 59, 60, 61, 62, 63, and 64), and then, you will continue generating ideas at home.

POEM # 6: GUIDELINES FOR THE PHOTO POEM

DIRECTIONS:

Follow the guidelines for the assignment below, and most importantly, remember your poem must be a minimum of SEVEN LINES and ALWAYS PROVIDE A TITLE FOR YOUR POEMS. Of course, you can exceed seven lines, but you want to avoid forced rhyme, cliché terms, artificial flowery wordiness, or unoriginal phrases like “roses are red...” and maintain showing, not telling, even in poetry by using significant, concrete details. For example, you may want to apply the five senses, but do not try to sound poetic. Instead, write with honesty. With honesty, you will move your readers as well as elicit a powerful emotion in them.

We will be reading a few examples of “Photo” poems before you are asked to begin brainstorming and writing your sixth poem. For instance, you will want to carefully consider the following poems that we will discuss in class: “The Masked Woman” or “For the White Lady Holding Me” by Crystal Williams, “At Pegasus” by Terrance Hayes, and “Fatima” by Laura Kasischke. We will start an in-class activity/exercise from Kowitz (Poems 18, 19, 20), and then, you will continue generating ideas at home.

POEM # 7: GUIDELINES FOR THE LYRIC POEM

DIRECTIONS:

Follow the guidelines for the assignment below, and most importantly, remember your poem must be a minimum of SEVEN LINES and ALWAYS PROVIDE A TITLE FOR YOUR POEMS. Of course, you can exceed seven lines, but you want to avoid forced rhyme, cliché terms, artificial flowery wordiness, or unoriginal phrases like “roses are red...” and maintain showing, not telling, even in poetry by using significant, concrete details. For example, you may want to apply the five senses, but do not try to sound poetic. Instead, write with honesty. With honesty, you will move your readers as well as elicit a powerful emotion in them.

We will be reading a few examples of “Lyric” poems before you are asked to begin brainstorming and writing your seventh poem. For instance, you will want to carefully consider the following poems that we will discuss in class: “The Panic of Birds” by Olena Kalytiak Davis, “Seasonal” by Karen Volkman, “I Felt a Funeral, in my Brain” by Emily Dickinson, and several others. We will start an in-class activity/exercise from Kowitz (Poems 67, 68, and 69), and then, you will continue generating ideas at home.

POEM # 8: GUIDELINES FOR THE NARRATIVE POEM

DIRECTIONS:

Follow the guidelines for the assignment below, and most importantly, remember your poem must be a minimum of SEVEN LINES and ALWAYS PROVIDE A TITLE FOR YOUR POEMS. Of course, you can exceed seven lines, but you want to avoid forced rhyme, cliché terms, artificial flowery wordiness, or unoriginal phrases like “roses are red...” and maintain showing, not telling, even in poetry by using significant, concrete details. For example, you may want to apply the five senses, but do not try to sound poetic. Instead, write with honesty. With honesty, you will move your readers as well as elicit a powerful emotion in them.

We will be reading a few examples of “Narrative and Place” poems before you are asked to begin brainstorming and writing your eighth poem. For instance, you will want to carefully consider the following poems that we will discuss in class: “Eddie Priest’s Barbershop & Notary” by Kevin Young, “The Lights of Newport Beach” by Joe Bolton, and “Narrative without People” by Hilda Raz; and several others. We will start an in-class activity/exercise from Kowitz (Poems 65 and 66), and then, you will continue generating ideas at home. It is a good idea to take yourself to a new place, such as a coffee house, nature preserve, etc., outside of class to write. You will want to notice the details, jot them down, and possibly juxtapose it with an emotional experience.

POEM # 9: GUIDELINES FOR THE FORM POEM

DIRECTIONS:

Follow the guidelines for the assignment below, and most importantly, remember your poem must abide by the length requirement of a particular form, such as nineteen lines for a Villanelle as just one example, and ALWAYS PROVIDE A TITLE FOR YOUR POEMS. Also, you want to avoid forced rhyme, cliché terms, artificial flowery wordiness, or unoriginal phrases like “roses are red...” and maintain showing, not telling, even in poetry by using significant, concrete details. For example, you may want to apply the five senses, but do not try to sound poetic. Instead, write with honesty. With honesty, you will move your readers as well as elicit a powerful emotion in them.

We will be reading a few examples of “Form” poems before you are asked to begin brainstorming and writing your ninth poem. For instance, you will want to carefully consider the following poems that we will discuss in class: “Sonnet 130” by William Shakespeare, “How Do I Love Thee? Let Me Count the Ways” by Elizabeth Barrett Browning, “Sestina” by Elizabeth Bishop, “Do Not Go Gentle into That Good Night” by Dylan Thomas, “Parent’s Pantoum” by Caroline Kizer, and “Ghazal” by Agha Shahid Ali. We will start an in-class activity/exercise from Kowitz (Poems 36, 37, and 38), and then, you will continue generating ideas at home.

POEM # 10: GUIDELINES FOR THE POLITICAL, PROSE, OR PERSONAE POEM

DIRECTIONS:

Follow the guidelines for the assignment below, and most importantly, remember your poem must be a minimum of SEVEN LINES and ALWAYS PROVIDE A TITLE FOR YOUR POEMS. Of course, you can exceed seven lines, but you want to avoid forced rhyme, cliché terms, artificial flowery wordiness, or unoriginal phrases like “roses are red...” and maintain showing, not telling, even in poetry by using significant, concrete details. For example, you may want to apply the five senses, but do not try to sound poetic. Instead, write with honesty. With honesty, you will move your readers as well as elicit a powerful emotion in them.

We will be reading a few examples of “Political, Prose, or Personae” poems before you are asked to begin brainstorming and writing your tenth poem. For instance, you will want to carefully consider the following poems that we will discuss in class: “Helen of Troy Does Countertop Dancing” by Margaret Atwood, “Medusa” by Patricia Smith, “What Lot’s Wife Would Say (If She Wasn’t a Pillar of Salt)” by Karen Finneyfrock, “Ludwig Von Beethoven’s Return to Vienna” by Rita Dove, “Falling” by James Dickey, “Let America Be America Again” by Langston Hughes, “In Search of Aunt Jemima” by Crystal Williams, “History of My Face” by Khaled Delgado, “Theory on Extinction” by Kenneth Carroll, “Be Drunk” by Charles Baudelaire, and “A Box” by Gertrude Stein.

We will start an in-class activity/exercise from Kowitz Poems 4, 5, or 6: Try a poem to write a prose poem that maintains some sort of internal rhythm despite the lack of line breaks in Chapter 3; Poem 18: Try a personae poem in the voice of a widow who lost her husband at sea, an intriguing stranger, or even Elvis, etc. in Chapter 10; or Poems 44, 45, 46, 47, or 48: Try writing a poem of social consciousness that includes political themes and political irony), and then, you will continue generating ideas at home.