

# ENGLISH 213

## Introduction to Poetry: American Poetry



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Fall 2006 T/R 10:30-11:50 Library 387  
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Image at Left: Bearden, Romare. "Out Chorus." 1979-80. A *Graphic Odyssey: Romare Bearden as Printmaker*.  
[<http://www.upenn.edu/ARG/archive/bearden/bearden.html>] (11 January 2005).

### Required Books:

*Norton Introduction to Poetry*, ed. J. Paul Hunter 8<sup>th</sup> edition with CD  
*The Venus Hottentot*, by Elizabeth Alexander

### Recommended:

*Poetic Designs*, by Stephen Adams

### Assignments:

In addition to a take-home exam, there are six 1-page papers due approximately every other week. Since these papers are intended to enhance class discussion as well as to hone your writing and analysis skills, you will be asked to turn in the papers on the readings for the specific days and to post them to the class via email at [english213@lists.reed.edu](mailto:english213@lists.reed.edu). Please see below for when your papers are due. You will be assigned a group the first day of class.

Three of the five short papers should consist of a close reading of one of the "In Depth Poems" for the day. This close reading should pay careful attention to the aspect of the poem discussed in the article or the *Norton* reading. (For example, during the week on tone, you should discuss tone, etc.) We will be discussing writing tips individually as well as in-class, but you should also read "**Writing about Poetry**" (**Norton A3-A15, A26-46**). Please skip the section entitled "Critical Approaches (A16-25) as this will be covered in Junior Seminar. You may find it helpful, however, to return to this section when you take that class.

Two of the five short papers should be a "Critical Article Synopsis." These are on days indicated as "Critical Article Synopsis." This review **MUST** include both a short paragraph summarizing the argument of the article and a long paragraph discussing the strengths and weaknesses of the argument. This is a crucial skill to learn in this course and you must complete this assignment. For examples of Synopses and more detailed instructions, please see the class webpage.

**All Papers (excluding the first which you should bring to class on 8/31) are due AT LEAST 36 hours before dates given below** (e.g. If you have been assigned to cover the readings for class on Thursday 9/14 your paper is due 10:30 pm Tuesday 9/12; If you have been assigned Tuesday 9/12 your paper is due 10:30 pm Sunday 9/10, etc.). All papers must be distributed to the class via the email [english213@lists.reed.edu](mailto:english213@lists.reed.edu). **DO NOT** send the paper as an enclosure, but paste it into the body of the email. Late papers will not be accepted. Other members of the class should read at least two of the discussion papers before class begins. **Please note:** the following are not due dates, but the date your paper will be discussed in class and the readings it will cover.

**Group One:** 8/31, 9/5, 9/19, 10/3, 10/24 (Critical Article Synopsis), 11/21 (Critical Article Synopsis).  
**Group Two:** 8/31, 9/7, 9/21 (Critical Article Synopsis), 10/5 (Critical Article Synopsis), 10/26, 11/28  
**Group Three:** 8/31, 9/12, 9/28 (Critical Article Synopsis), 10/10 (Critical Article Synopsis), 11/14, 11/30  
**Group Four:** 8/31, 9/14 (Critical Article Synopsis), 9/26, 10/12 (Critical Article Synopsis), 11/16 (Critical Article) Synopsis, 12/5 Please note that group four has a choice of which two of the three days they want to do a Critical Synopsis. On the other day please do a close reading.

Week	Date	Readings
<b>ONE</b>	<b>T 8/29</b>	<b>What is an American Poem?</b> Sign up for Groups. Your Group # is _____ Workshop: What is a Poem? What is an American Poem?
	<b>R 8/31</b>	<b>Poetry: Reading, Writing, &amp; Responding</b> (Norton 1-25) In Depth Poems: Anne Bradstreet, "To My Dear and Loving Husband" (Norton 16); Aphra Behn, "On Her Loving Two Equally" (Norton 19)
<b>TWO</b>	<b>T 9/05</b>	<b>Understanding the Text: Tone</b> (Norton 26-58) In Depth Poems: Maxine Kumin, "Woodchucks" (Norton 34 & CD) Li-Young Lee, "Persimmons" (Norton 42 & CD)
	<b>R 9/07</b>	<b>Tone, Continued</b> Simon Ortiz, "Song/Poetry and Language- Expression and Perception" ( <i>Speak to Me Words</i> , ed. Dean Rader and Janice Gould, 235-46. Reserve PS153.I52 S64 2003 and folders) OR <i>Video American Passages 1: Native Voices</i> (IMC Reserve) In Depth Poems Simon Ortiz, "My Father's Song" (Norton 42) Luci Tapahonso, "Starlore" (Handout)
<b>THREE</b>	<b>T 9/12</b>	Understanding the Text: Speaker (Norton 59-84) In Depth Poem: Pat Mora, "La Migra" (Norton 80); Gloria Anzaldúa, "El Sonavabitché" (Handout)
	<b>R 9/14</b>	<b>Speaker, Cont.</b> Adena Rosmarin, "The Dramatic Monologues and the Problem of Genre," "Madness, Melodrama, and the Monologue," & "Complicating the Rhetoric of Lyricism: Wordsworth, Pound and the Mask Lyric" ( <i>The Power of Genre</i> , 52-59, 102-108, 109-122; Reserve PN45.5 .R67 1985 and folder) In Depth Poem: Elizabeth Alexander, "The Venus Hottentot" ( <i>The Venus Hottentot</i> , 3-7) <b>**Critical Article Synopsis Due**</b>
<b>FOUR</b>	<b>T 9/19</b>	<b>Understanding the Text: Situation &amp; Setting</b> (Norton 85-122) "Aubade", <i>Princeton Encyclopedia of Poetry &amp; Poetics</i> (Handout) In Depth Poems: Sylvia Plath, "Morning Song" (Norton 108); Marilyn Chin, "Aubade" (Handout)
	<b>R 9/21</b>	<b>Situation &amp; Setting, Cont.</b> Lesley Wheeler, "Introduction" and "Emily Dickinson's Fairer Houses" ( <i>The Poetics of Enclosure</i> , 1-40; Reserve Folders or PS147 .W47 2002) In Depth Poems: Emily Dickinson, "Because I Could Not Stop for Death"; (Norton 477 & CD); "I Heard a Fly Buzz When I Died" (Handout); "Safe in their Alabaster Chambers" (Norton 452) <b>**Critical Article Synopsis Due**</b>
<b>FIVE</b>	<b>T 9/26</b>	<b>Understanding the Text: Language</b> (Norton 123-146) In Depth Poems: Rita Dove, "Parsley," (Norton 136-138)
	<b>R 9/28</b>	<b>Language, Cont.</b>

		Jonathan Arac, "Whitman, and the Problem of the Vernacular" ( <i>Breaking Bounds</i> , eds. Erkkila and Grossman, 44-61. Reserve PS3238 .B74 1996) In Depth Poems: Walt Whitman, "When Lilacs Last in the Dooryard Bloomed" (Norton 540) "I celebrate myself, and sing myself" (Norton 83) <b>**Critical Article Synopsis Due**</b>
<b>SIX</b>	<b>T 10/03</b>	<b>Picturing &amp; Metaphor and Simile</b> (Norton 147-173) In Depth Poems: Cathy Song, "Girl Powdering Her Neck" (Handout) William Carlos Williams, "Queen-Anne's Lace" (Handout) Yi Gon-Ch'ang, "The Moonlit Pond" (Handout) "Haiku" (Norton 347-48)
	<b>R 10/05</b>	<b>Metaphors, Cont.</b> Wayne Booth, "Metaphor as Rhetoric" ( <i>On Metaphor</i> , ed. Sheldon Sacks, 47-70; Reserve PN228.M4 O5). Poems: continued from previous day. <b>**Critical Article Synopsis Due**</b>
<b>SEVEN</b>	<b>T 10/10</b>	<b>Language: Symbol</b> (Norton 174-190) Robert Nelson, "Dawn / is a Good Word" ( <i>Speak to Me Words</i> , ed. Dean Rader and Janice Gould, 235-46. Reserve PS153.I52 264 2003 and folders) In Depth Poem: Luci Tapahonso, "A Breeze Swept Through" (Handout) <b>**Critical Article Synopsis Due**</b>
	<b>R 10/12</b>	<b>Symbols, Cont.</b> Michael Bibby, "The Territory Colonized": Sitting the Body in Women's Liberation Poetry," ( <i>Hearts and Minds</i> , 78-122; Reserve PS310.V54 B53 1996 and folder) In Depth Poems: Adrienne Rich, "Diving Into the Wreck" (Norton 184 & CD) <b>**Critical Article Synopsis Due**</b>
	<b>10/14-10/22</b>	<b>FALL BREAK</b>
<b>EIGHT</b>	<b>T 10/24</b>	<b>The Sounds of Poetry</b> (Norton 190-222) In Depth Poems: Michael Harper, "Dear John, Dear Coltrane" (Norton 213 & CD) Elizabeth Alexander, "John Col" ( <i>The Venus Hottentot</i> , 32) Sacha Feinstein, "The John Coltrane Poem" ( <i>Jazz Poetry</i> 115-143; Reserve PS310.J39 F45 1997 and folders) <b>**Critical Article Synopsis Due**</b>
	<b>R 10/26</b>	<b>Sounds, Cont.</b> In Depth Poems, Elizabeth Alexander, "Omni-Albert Murray" ( <i>The Venus Hottentot</i> )
<b>NINE</b>	<b>T 10/31</b>	<b>Scansion</b> INTRA: Interactive Tutorial On Rhythm Analysis ( <a href="http://academic.reed.edu/english/intra">http://academic.reed.edu/english/intra</a> ) Using Intra 1- The Purposes of This Tutorial 2- Some Introductory Concepts and Terms 3- Prosody 4- Versification (Including all exercises in these sections)

	R 11/02	<b>Scansion, cont.</b> INTRA: Interactive Tutorial On Rhythm Analysis (see URL) 5- Phrasal Rhythm (Including all exercises in this section)
<b>TEN</b>	T 11/07	<b>Scansion, cont.</b> Stephen Adams, "Meter and Rhythm" ( <i>Poetic Designs</i> , 1-36; Reserve PE1505 .A32 1997) Assignment for everybody: Scan one stanza from a poem we have read so far and comment on the significance of the meter in light of the overall meaning of the lines and the poem more broadly. Bring four copies of your analysis to class with you.
	R 11/09	<b>Internal Structure</b> (Norton 223-249) Elizabeth Bishop, "Pink Dog" (Handout given out in class 11/07)
<b>ELEVEN</b>	T 11/14	<b>Internal Structure, Cont.</b> Langston Hughes, "The Weary Blues" (Handout & Gwendolyn Brooks, "Queen of the Blues" (Handout)
	R 11/16	<b>Internal Structure, Cont.</b> Dimock, Wai Chee, "Whitman, Syntax and Political Theory." ( <i>Breaking Bounds</i> , eds. Erkkila and Grossman, 44-61. Reserve PS3238 .B74 1996) In Depth Poems: Walt Whitman, "When Lilacs Last in the Dooryard Bloomed" (Norton 540) "I celebrate myself, and sing myself" (Norton 83) <b>**Critical Article Synopsis**</b>
<b>TWELVE</b>	T 11/21	<b>External Form: Stanza Forms</b> (Norton 265-270) Peter Sacks, "Interpreting the Genre: The Elegy and the Work of Mourning," ( <i>The English Elegy</i> 1-37; Reserve PR509.E4 S23 1985). In Depth Poems: Elizabeth Bishop, "One Art" (Handout); Anne Sexton, "The Abortion" (Handout) <b>**Critical Article Synopsis Due**</b>
	11/23-11/26	<b>THANKSGIVING BREAK</b>
<b>THIRTEEN</b>	T 11/28	<b>External Form: The Sonnet</b> (Norton 250-264) Li-Young Lee, "I Ask My Mother to Sing" (Handout) Nellie Wong, "Grandmother's Song" (Handout)
	R 11/30	<b>Sonnets, Cont.</b> Handout: "Religious Sonnets: Form as Optimism" (If you wish you may read the whole article, available in <i>The Subtext of Form</i> , 69-118; Reserve PR535.134 H46 1994) In Depth Poems: John Milton, "When I consider how my light is spent" (Norton 258), Countee Cullen, "Yet Do I Marvel" (Norton 262)
<b>FOURTEEN</b>	T 12/5	<b>Sonnets, Cont.</b> Marcellus Blount, "Caged Birds: Race and Gender in the Sonnet," ( <i>Engendering Men</i> , ed. Joseph Boone & Michael Cadden, 255-38; Reserve PS152 .E49 1990) In Depth Poems: Claude McKay, "The White House," (Norton 257); Gwendolyn Brooks, "First Fight. Then Fiddle," (Norton 260); Elizabeth Alexander, "House Party Sonnet" ( <i>The Venus Hottentot</i> , 19)
<b>FINAL EXAM</b>		<b>Take Home Final Exam Due Via Email</b>