

Readings and Assignments Schedule 1

Note on the Reading Assignments. Before you come to class, read and re-read carefully the assigned poems for that date. During the class period prior to a reading assignment, I may designate a poem or two (or some aspect of all of the poems) for special attention.

Unless otherwise indicated, the page numbers listed on the Reading Schedule refer to *The Norton Anthology of Poetry* (5th edition). Please read the very short biographical sketches about each of the day's assigned poets as well (see pages 2075-2139 in the *Norton*.) If I've assigned a selection from Stephen Adams's *Poetic Designs* or the essays on "Syntax" and "Versification" in the *Norton*, I would encourage you to read those pages as well. If a poem has a link to The Norton Anthology of Poetry Workshop Online (designated by a ♣ below), you will not want to miss a look at those online materials.

Note on the Terms. Please learn the terms listed for each daily assignment. Please refer to your syllabus for a list of books and websites where you can find those terms defined. As I said on the first day of class, I want you to learn terms so you have a language for talking about what you see in poems. Still, don't get hung-up on the terms. Get hung-up on the poems.

Readings and Assignments Schedule

Aug 22M Introductions

Aug 24W **How do poems mean?**

Reading: ♣ William Blake, "London," 744-45; Henry Wadsworth Longfellow, "The Jewish Cemetery at Newport," 952-53; ♣ Emily Dickinson, 479 (712), 1119; Edward Arlington Robinson, "Miniver Cheevy," 1213-14; Billy Collins, "Litany," 1918; Yusef Komunyakaa, "Banking Potatoes," 1950. *Plus:* Jon Stallworthy, "Versification," 2027-28.

Assignment to bring to class: Read each of the poems carefully, and choose one. Write out its lines as if they were prose sentences. Make paragraphs where you think there should be paragraphs. Read this "prose" to yourself, and bring it to class. You may type or hand-write this assignment.

Terms: poetry, verse, lyric, punctuation, verse paragraph

Aug 26F **Do poems always mean something?**

Reading: John Skelton, "Mannerly Margery Milk and Ale," 90-91; ♣ Samuel Taylor Coleridge, "Kubla Kahn," 809-10; Edward Lear, poems, 1041-1044; Lewis Carroll, "Jabberwocky," 1135-36; Gertrude Stein, from "Stanzas in Meditation," 1248-1250; E. E. Cummings, "next to of course god America i," 1394; John Ashbery, "Brute Image," 1740.

Assignment: Read each of these poems carefully. Choose one and explain what it says or what it means in about a paragraph. Then choose one of the other poems, one that you do not understand, and write a paragraph that talks about the poem in an interesting, observant way without explaining the meaning of the poem. You may type or hand-write this assignment.

Terms: indeterminacy, nonsense verse

Aug 26 F *Poetry Reading: Creative Writing Faculty, Welcome Back Reading*
3:30 p.m., Union 212

Aug 29M **Speakers and Personae**

Reading: ♣ Christopher Marlowe, "The Passionate Shepherd to His Love," 256; ♣ Alfred, Lord Tennyson, "Ulysses," 992-994; Charlotte Mew, "The Farmer's Bride," 1216-17; Bob Dylan, "Boots of Spanish Leather," 1854-55; Judith Wright, "Eve to Her Daughters," 1579-80; Craig Raine, "A Martian Sends a Postcard Home," 1943-44. *Plus:* Jon Stallworthy, "Versification," 2027-28.

Assignment: Make a list that briefly describes the speaker of each of these poems. Then choose one of the poems and write a more detailed (one-paragraph long) character analysis of the speaker and his/her/their/its situation.

Terms: persona, speaker, poet, epic poetry, dramatic poetry, dialogue, monologue, dramatic monologue

Aug 31W **Tone**

Reading: Richard Lovelace, "To Lucasta, Going to the Wars," 430; ♣ Wilfred Owen, "Dulce et Decorum Est," 1276-77; William Blake, "Holy Thursday [II]," 679; Christina Rossetti, "Song," 1128; Theodore Roethke, "My Papa's Waltz," 1494; ♣ Gwendolyn Brooks, "We Real Cool," 1588.

Assignment: Select one of today's poems and write a paragraph that describes the speaker's attitude or feelings toward the subject of the poem. What words in the poem suggest or convey those feelings? Is there anything complex or complicated about this attitude or the emotions in the poem? If so, how would you describe that complexity?

Terms: tone, voice, topic, subject, theme

Sept 2 F **Words (and why poems mean more than they say)**

Reading: Emily Dickinson, 372 (341), 1117; Paul Laurence Dunbar, "We Wear the Mask," 1223; Randall Jarrell, "The Death of the Ball Turret Gunner," 1553; Henry Reed, "Lessons of the War," 1564-66; James Wright, "A Blessing," 1750; ♣ Li-Young Lee, "Persimmons," 2011-13.

Assignment: Choose five words from the poems scheduled for today (I recommend choosing words that stick out.) Look up each word in the dictionary (I recommend using the *Oxford English Dictionary*). For each word, answer the following questions: How would it change the poem to change this word (leave it out, use a phrase or synonym in its place, etc.)? What does this word suggest that other, substitute words might not?

Terms: connotation, denotation, lexis, diction (formal/elevated, informal/colloquial, abstract, concrete), ambiguity

Sept 5 M Labor Day. No Class.

Sept 7 W **Syntax and Poetic Line**

Reading: ♣ William Shakespeare, Sonnet 146, 9; William Blake, "The Lamb," 734; William Blake, "The Tyger," 743-44; Dorothy Parker, "Résumé," 1391; Jean Toomer, selected poems from *Cane*, 1398-1400; Allen Ginsberg, "A Supermarket in California," 1713-14. *Plus:* Margaret Ferguson, "Poetic Syntax," 2053-73.

Assignment: 1) Choose a sentence from one of the poems above and re-write it, in prose, in a way that alters or rearranges the syntax; make sure the rewritten sentence is a grammatically complete, clear, and correct sentence. 2) Rewrite one of the poems to change its line length—short to long, long to short, fixed length to varied, or whatever you invent; make sure your rewritten verse is still a *poem*.

Terms: line, syntax

Sept 9 F **Meter 1**

Reading: ♣ Edmund Spenser, Sonnet 75, 194; William Shakespeare, Sonnet 94, 265; Phillis Wheatley, "On Being Brought from Africa to America," 720-721; William Wordsworth, "I Wandered Lonely As a Cloud," 801; Emily Dickinson, 340 (280), 1115-16; Christina Rossetti, "Remember," 1128. *Plus:* Jon Stallworthy, "Versification," 2029-36; Stephen Adams, *Poetic Designs*, 1-30, 203-17.

Assignment: 1) Listen carefully to some conversations this week. See if you can't detect some phrases, lines, sentences in ordinary speech that approximate iambic pentameter ("I can't believe I have a test today," for example). Write down two or three of these overheard lines and bring them to class. 2) Identify a few lines of iambic pentameter from today's reading. Find a few others that are *not* iambic pentameter. How would you describe those lines that aren't iambic pentameter?

Terms: rhythm, meter, prosody, scansion, accent, accentual meter, syllabic meter, accentual-syllabic meter, stress *or* accent, unstressed *or* slack syllable,

foot, iamb, substitution *and* variation, monometer, dimeter, trimeter, tetrameter, pentameter, hexameter *or* alexandrine, heptameter *or* fourteeners, octameter

Sept 12 M **Meter 2**

Reading: Lady Mary Wortley Montagu, "The Lover: A Ballad," 641-642; William Blake, "The Tyger," 743-44; Henry Wadsworth Longfellow, from *Evageline*, 951-52; Edgar Allan Poe, "The Raven," 977-980; Edgar Allan Poe, "Annabel Lee," 981; Thomas Hardy, "The Ruined Maid," 1156. *Plus:* Stephen Adams, *Poetic Designs*, 43-69.

Assignment: To scan a poem is to mark or identify its pattern of stressed (or emphasized) and unstressed syllables. Select several lines from some of the poems above. Try scanning them. Bring your efforts to class.

Terms: trochee, anapest, dactyl, spondee, pyrrhic, end-stopped line, run-on line, enjambment, caesura, quantitative meter

Sept 14 W **Blank Verse and Free Verse**

Reading: John Milton, from *Paradise Lost*, Book 1, lines 1-25, 421-22; Walt Whitman, "When I Heard the Learn'd Astronomer," 1071; ♣ William Carlos Williams, "This Is Just to Say," 1274; ♣ Denise Levertov, "Tenebrae," 1679-80; John Hollander, "Swan and Shadow," 1775; Audre Lorde, "Coal," 1858-59. *Plus:* Stephen Adams, *Poetic Designs*, 149-98, 205-07; Jon Stallworthy, "Versification," 2039-40, 2048-52.

Terms: blank verse, open form, free verse, vers libre, anaphora, epistrophe, prose poem, visual poetry, concrete poetry, shaped poetry, sound poetry

Sept 15 Th *Poetry Reading: Gary Gildner*
4:00 p.m., *Union 212*

Sept 16 F **Rhyme**

Reading: Alfred, Lord Tennyson, "The Lotos-Eaters," 988-992; W.S. Gilbert, "I Am the Very Model of a Modern Major-General," 1144-45; Emily Dickinson, 591 (465), 1121; Countee Cullen, "Incident," 1446; Elizabeth Jennings, "My Grandmother," 1735; N. Scott Momaday, "Headwaters," 1861. *Plus:* Jon Stallworthy, "Versification," 2036-39; Stephen Adams, *Poetic Designs*, 199-202.

Terms: rhyme, rhyme scheme, end rhyme, internal rhyme, leonine rhyme, masculine rhyme, feminine rhyme, exact *or* perfect rhyme, slant *or* near rhyme, imperfect rhyme, pararhyme, wrenched rhyme, light verse

Sept 19 M **Alliteration, Assonance, Onomatopoeia**

Reading: "Cædmon's Hymn," 1; Gerard Manley Hopkins, "God's Grandeur," 1166; Edna St. Vincent Millay, "Euclid Alone Has Looked on Beauty Bare," 1383; Jean Toomer, "Reapers," 1398; Dylan Thomas, "The Force That Through the Green Fuse Drives the Flower," 1566-67; Adrienne Rich, "Aunt Jennifer's Tigers," 1791. Stephen Adams, *Poetic Designs*, 30-36.

Assignment: Explication Paper Due.

Terms: alliteration, initial rhyme, assonance, onomatopoeia, sprung rhythm, sound, sound poetry

Sept 21 W **Songs**

Reading: Isaac Watts, "Our God, Our Help," 591-92; William Blake, from *Milton*, "And Did Those Feet," 746-47; Julia Ward Howe, "Battle-Hymn of the Republic," 1054; Spirituals, 1057-1060; Emily Dickinson, 339 (241), 1115; Emily Dickinson, 1263 (1129), 1126; ♣ Langston Hughes, "The Weary Blues," 1429-30; Jay-Z, "Dirt Off Your Shoulder" (handout).

Terms: hymn, blues, carol, spiritual, chant, prayer, lament, music and poetry refrain, couplet, heroic couplet, tercet, common meter, quatrain

Sept 23 F **Ballads**

Reading: ♣ "Sir Patrick Spens," 103-04; Samuel Taylor Coleridge, "The Rime of the Ancient Mariner," 812-28; Sterling A. Brown, "Slim in Atlanta," 1426-27; Popular Ballads of Twentieth Century, 1853-56. *Plus:* Stephen Adams, *Poetic Designs*, 37-43, 71-88; Jon Stallworthy, "Versification," 2040-47.

Terms: stanza, ballad, ballad stanza, elegiac rhyme royal, ottava rima, Spenserian stanza, limerick

Sept 26 M **Sonnets**

Reading: ♣ Sir Thomas Wyatt, "They Flee From Me," 127-28; William Shakespeare, Sonnet 129, 267; ♣ William Shakespeare, Sonnet 146, 269; Christina Rossetti, "In an Artist's Studio," 1129; Emma Lazarus, "The New Colossus," 1172-1173; Edna St. Vincent Millay, "I, Being Born a Woman and Distressed," 1383-84; William Butler Yeats, "Leda and the Swan," 1200; Countee Cullen, "Yet Do I Marvel," 1446; Robert Hayden, "Those Winter Sundays," 1425-26. *Plus:* Stephen Adams, *Poetic Designs*, 88-92; Jon Stallworthy, "Versification," 2042-45.

Assignment: *Radi os* Assignment Due.

Terms: sonnet, English sonnet or Shakespearean sonnet, Italian sonnet or Petrarchan sonnet, octave, sestet, turn, sonnet sequence, closure, form

Sept 28 W **Villanelles, Rondels, and Sestinas**

Reading: Elizabeth Bishop, "Sestina," 1520-21; Elizabeth Bishop, "One Art," 1527-28; Muriel Rukeyser, "Rondel," 1538; John Ashbery, "The Painter," 1736-37; ♣ Rita Dove, "Parsley: 1. The Cane Fields," 1985-86. *Plus:* Stephen Adams, *Poetic Designs*, 92-101; Jon Stallworthy, "Versification," 2045-46.

Terms: villanelle, sestina, envoy or envoi, rondel, composite forms, fixed forms

Sept 30 F **Elegies and Odes**

Reading: Samuel Taylor Coleridge, "Dejection: An Ode," 828-31; Emily Bronte, "Remembrance," 1047-48; ♣ W. H. Auden, "In Memory of W.B. Yeats," 1472-74; Theodore Roethke, "Elegy for Jane," 1499; Dylan Thomas, "A Refusal to Mourn the Death, by Fire, of a Child in London," 1569-70; John Ashbery, "Ode to Bill," 1739. *Plus:* Stephen Adams, *Poetic Designs*, 101-03; Stallworthy, "Versification," 2048.

Terms: elegy, ode, Pindaric ode, Horatian ode

Oct 3 M Fall Break. No Class.

Oct 5 W **Imagery**

Reading: ♣ William Blake, "London," 744-45; H. D., "Sea Rose," 1311-12; Richard Wright, from *Haiku: This Other World*, 1502-03; Elizabeth Bishop, "The Fish," 1516-17; ♣ Dylan Thomas, "Fern Hill," 1571-72; Yusef Komunyakaa, "Facing It," 1949-50.

Terms: image, imagery, visual imagery, auditory imagery, tactile imagery, synesthesia, haiku, texture

Oct 7 F **Figures of Speech**

Reading: William Wordsworth, "Lines" [often called "Tintern Abbey"], 765-68; ♣ Derek Walcott, "A Far Cry from Africa," 1820. *Plus:* Stephen Adams, *Poetic Designs*, 105-32.

Assignment: **Formal Paper #1: Paper on Form Due.**

Terms: rhetoric, figure, figurative language, scheme, trope, parallelism, antithesis, chiasmus, repetition, amplification, periphrasis or circumlocution, catalogue, inversion or anastrophe, coinage or neologism, antanaclasis, paronomasia, pun, double entendre

Oct 10 M **Metaphor and Metonymy**

Reading: Paul Laurence Dunbar, "Sympathy," 1124; T. S. Eliot, "The Love Song of J. Alfred Prufrock," 1340-43; Thom Gunn, "The Missing," 1774; Carol Ann Duffy, "Warming Her Pearls," 2007 Cynthia Zarin, "The Ant Hill," 2013-14. *Plus:* Stephen Adams, *Poetic Designs*, 132-40.

Terms: metaphor, simile, conceit, catachresis, submerged metaphors, vehicle, tenor, mixed metaphor, analogy, metonymy, synecdoche

Oct 12 W **Personification, Allegory, and Symbolism**

Reading: Sir Philip Sidney, *Astrophil and Stella*: 52, 216-17; Emily Dickinson 764 (754), 1122; Christina Rossetti, "Up-Hill," 1129-30; Yusef Komunyakaa, "Sunday Afternoons," 1951-52. *Plus:* Stephen Adams, *Poetic Designs*, 140-41.

Terms: personification *or* prosopopoeia, apostrophe, allegory, symbol, allusion

Oct 14 F **Irony and Paradox**

Reading: Anna Laetitia Barbauld, "To the Poor," 706; Emily Dickinson, 620 (435), 1121; A. E. Housman, "To an Athlete Dying Young," 1174-75; Langston Hughes, "Theme for English B," 1434-35; John Ashbery, "Paradoxes and Oxymorons," 1739-40. *Plus:* Stephen Adams, *Poetic Designs*, 141-47.

Terms: irony, satire, sarcasm *or* antiphrasis, hyperbation, overstatement *or* hyperbole, litotes, understatement *or* meiosis, paradox, oxymoron

Oct 17 M **Midterm Examination**

Selected Upcoming Dates

- Oct 19 W Anne Bradstreet/Phillis Wheatley
- Oct 20 Th *Reading: Richard Thomas, "Play on Words"*
7:30 p.m., McCain [remember: tickets cost \$15]
- Oct 21 F Walt Whitman/Langston Hughes
- Oct 24-Nov 2 Presentations
- Nov 4 Ted Kooser
- Nov 4 F *Poetry Reading: Ted Kooser*
7:00 p.m., Union Little Theater [required event]
- Nov 2-18 Presentations
- Nov 7 M *Poetry Reading: Moya Cannon*
3:00 p.m., Public Library Auditorium
- Nov 21 M Robert Lowell
- Nov 23-25 Thanksgiving Break. No Class
- Nov 28M John Berryman
- Nov 30W Sylvia Plath/Anne Sexton
Paper #2 Due
- Dec 2-7 Susan Hahn, *Confession*
- Dec 9 F Conclusions
- Dec 14 W Final Examination, 11:50-1:40**