

English 53 Spring 2013: Modern American Poetry

Peter Schmidt

class: Monday, 1:15 – 4pm, LPAC 301

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office hours, Spring 2013: LPAC 206, MW 10:30am – noon, and by appointment



Course Overview

Words! Action! Song! And meanings!

An introductory survey of the full range of twentieth-century American poetry, but we will commence with Whitman and Dickinson, two key predecessors and enablers. The emphasis will be on particular poets and poems, but a recurrent theme will be poetry's role in a democracy: is poetry really an esoteric art for the "educated" few, as some imply, or has poetry in the twentieth century played a crucial role in shaping both democratic citizens and a sense of democratic *culture*? What are the connections between changing poetic forms and the changing ways we re-imagine the form of our communities, our nation, and our relation to the world?

We'll include about an equal number of writers from the first half of the twentieth century (the great explosion of Modernist masters such as Pound, Moore, Eliot, Williams, Hughes, and Stevens) with writers from World War II to the present.

A new module created for first time for English 53 will focus on the songwriters of the "Great American Songbook" from the 1920s through the 1950s—including Gershwin and Porter et al, various blues lyricists, and more contemporary figures as diverse as Patsy Cline, Lin-Manuel Miranda, Springsteen, Eminem, Jay-Z, and Santigold—as American poets returning brilliantly and wittily to poetry's roots in song.

In poems ideas make music—or maybe it's the other way around. This course will introduce you to the basics of analyzing poetic form and rhythms (called prosody or scansion), as well as interpretative strategies relevant for understanding an author's individual voice and the ways in which his or her poems engage with U.S. history and ideals of the poet's vocation in society.

This is a Core Course in the English Department's curriculum, which means it is an appropriate introductory course for any student who has had a W (Writing) course from any department on campus. The course will also be very appropriate for English majors and possible majors.

The primary textbook for English 53 is Cary Nelson's *Anthology of Modern American Poetry*, from Oxford. In addition to the anthology, we will use its excellent accompanying website material at <http://www.english.uiuc.edu/maps>. Other required readings will include in-class handouts and the use of materials (including mp3s) posted on the English 53 site on Blackboard; and blog posts and comments on the English 53 Blog at <http://swat-english53.blogspot.com>].

English 53 Course Requirements

- **Regular attendance:** This class meets just twice a week. More than 2 unexcused absences over the course of the semester will hurt your grade.
- **Come to class prepared**, having studied the materials assigned for that day, with questions and ideas and passages from the poetry you'd like to discuss. *This often means doing assignments on the anthology's website or other online sources, not just readings in the book itself.* The course will feature some lecturing but many classes will include discussion in either large or small groups. It is thus crucial to come to class having done the reading and prepared to participate in discussion.
- Each student **once** during the semester will **post 2-3 comments or questions about a poem on our English 53 Moodle class blog**. More details on these assignments will be given in class, and there will be a sign-up sheet posted so everyone can see who will be doing blog posts and when. We'll use students blog posts as part of the class discussion.
- Each student will do a **creative project** responding to and/or inspired by a particular poet and poem. These projects may be done by yourself, or in collaboration with 2-3 other classmates. There will be a sign-up sheet for these, which will occur both during the semester. Students will have several options for their creative projects:
 - a) an in-class performance of a poem, or part of a poem, with or without suitable musical accompaniment, followed by leading a short discussion;
 - b) a web-based project celebrating a poem, from posting a YouTube or a podcast reading to doing a Wiki or the equivalent annotating your poem as needed and providing discussion questions and other guidance (I especially recommend annotations that would be helpful to high school and college students or the general reader); or
 - c) a suitable creative project of the student's invention (this latter option must first be discussed with and approved by Peter Schmidt). I encourage students to consider doing creative projects that will also be sharable with the community outside of our classroom.

One particularly exciting collaborative performance possibility for English 53 members would be a **collective creative performance**, during either our Feb. 25 or March 4 class, of a portion of Langston Hughes' fascinating long poem "Montage of a Dream Deferred." This project could involve more than 2-3 students. Students interested in the project can work with Prof. Schmidt to choose suitable selections from this poem as well as a (possible) musical accompaniment.

- **Two short 4-6pp. papers and a final paper of 5-8pp. The first two will be WA'd will be assigned using WAs assigned to our class (see more details below); the final paper will be due at the end of the semester (see below).** All students must participate in assigned WA (Writing Associate) conferences for their two papers. Students will submit drafts of both their first and second papers to one of the three WAs (Writing Associates) assigned to this course—Julia Finkelstein, Timothy Bernstein, or Natasha Pena. Students must then attend a meeting with the WAs to discuss suggested revisions, incorporating those as they see fit into the final versions of their papers. Both WA'd drafts and final papers must be turned in together: see syllabus below for the due dates. *Any failure to follow these procedures regarding required WA work—and/or missed or late WA deadlines and conferences—will result in a grade penalty.*

English 53 Grading:

25%: class attendance and participation in the discussion, plus your English 53 blog post and participation in other assignments, such as the creative project;

First paper, 20%; second paper, 25%; final paper: 30%.

Poor attendance, poor class participation, and/or late assignments will negatively affect your grade.

A note about honesty and coursework in English 53 and the P word (plagiarism). Yes it's easy to download stuff from the Internet if your idea of education is having your parents or guardians pay money for you to learn how to copy from others. But it's also not too hard for teachers who get suspicious to find your source using the same search-phrases and other techniques that you would use. All writing that you turn in for this course should be yours alone and done solely for this course.

When you borrow ideas and language from others (such as the critics on the anthology website or even your fellow classmates) it is your responsibility to acknowledge these sources accurately. For academic papers, the same rules apply whether your sources are an oral conversation, the Internet, or a printed source. Not acknowledging such borrowings from others constitutes plagiarism and severe penalties may be involved whether you "intended" to plagiarize or not. (For more information, see the Swarthmore Student Handbook on Academic Honesty and the English Department's website on plagiarism and citation).

This does not mean you should be afraid of consulting with others (fellow students, me, a student at the Writing Center) or of borrowing good ideas from others: it is very simple to acknowledge these with a "thank you" at the end of a paper, discussion in the paper itself, or through footnotes. The basic guidelines for academic honesty apply to every kind of coursework students do. Acknowledging your sources of inspiration also acknowledges a basic fact of academic life: our "original" ideas don't come to us in a vacuum; they are generated through a process of collaboration and conversation. Formal or informal citations thus acknowledge that you're part of a community.

Citing poetry and articles in your papers

In class I will also give specific instructions for how to cite and quote lines of poetry, both within the body of a paragraph and in indented format. See the English Department's website specific information regarding quoting poetry: <http://www.swarthmore.edu/academics/english-literature/plagiarism-and-citation/poetry.xml>

Regarding articles, in English 53 I don't expect you to do extensive research papers involving published materials on these poems and poets—though our anthology's website includes LOTS of excerpts from published articles on these poets and poems, and if you'd like to use some of these (or other) secondary sources on particular poems and authors you are certainly welcome to do so! Just cite them properly.

For instance, if you'd like to cite the brief article on the Dickinson page on the anthology website about Dickinson's use of the dash in her poetry, here's how to do it:

Sample citation from the poetry anthology website for your paper:

Denman, Kamilla. "Emily Dickinson's Volcanic Punctuation." *The Emily Dickinson Journal* (1993). Excerpted on the *Modern American Poetry* website.

http://www.english.illinois.edu/maps/poets/a_f/dickinson/dash.htm

[Note: as shown above, cite the print publication info the MAPS website gives you, followed by the note explaining that you found the article on this website. Give the URL of the page with the article, not the general URL for the anthology.]

I expect you in your papers to make intelligent use of ideas from our class discussions, relevant background materials on poems and poets in the printed course anthology and its website, and (when appropriate) materials on the English 53 Moodle website and/or the English 53 Blog. Mention what sources you're drawing on as part of your presentation. If you have questions regarding the use of secondary materials for an in-class presentation or for either of your papers, please discuss these with me before your assignment is due.

Accommodations for Disabilities

If you have a disability that will affect your participation in class or your ability to do class assignments, please discuss this ahead of time with Peter Schmidt. It's particularly important that you plan so that you can meet all course requirements in a reasonable way—including turning in on time the course's 3 assigned papers, and doing the blog post and the creative response assignment.

Swarthmore College policies require that, if you believe that you need accommodations for a disability, you must contact Leslie Hempling in the Office of Student Disability Services (Parrish 130) or email lhempli1@swarthmore.edu to arrange an appointment to discuss your needs. Leslie Hempling is responsible for reviewing and approving disability-related accommodation requests. As appropriate, she will issue students with documented disabilities an Accommodation Authorization Letter. Since accommodations require early planning and are not retroactive, please contact her as soon as possible. For details about the Student Disability Service and the accommodations process, visit <http://www.swarthmore.edu/student-life/academic-advising-and-support/student-disability-services.xml>. You are also welcome to contact Peter Schmidt privately to discuss your academic needs. However, all disability-related accommodations must be arranged through Leslie Hempling in the Office of Student Disability Services.

English 53 SYLLABUS

NOTE: FOR EACH READING ASSIGNMENT AND EACH POET, THE ANTHOLOGY OF MODERN AMERICAN POETRY WEBSITE HAS SPECIFIC LINKS, ARRANGED ALPHABETICALLY BY THE POET'S LAST NAME OR THE TOPIC NAME. COURSE READING ASSIGNMENTS WILL FREQUENTLY USE MATERIALS ON THIS WEBSITE, SO PLEASE BOOKMARK ON YOUR BROWSER THE WEBSITE ADDRESS:

<http://www.english.illinois.edu/maps/poets.htm> [.] ALSO, ALWAYS READ THE INTRO PARAGRAPHS IN THE ANTHOLOGY REGARDING EACH POET. ALL POEMS AND AUTHORS LISTED BELOW ARE IN THE MODERN AMERICAN POETRY ANTHOLOGY UNLESS OTHERWISE SPECIFIED.

FOR THE TWO "AMERICAN SONGBOOK" CLASS SESSIONS, ALL MATERIALS WILL BE AVAILABLE ON THE ENGLISH 53 MOODLE WEBSITE.

Jan. 21 Introduction to Modern American Poetry

- Whitman, "There Was a Child Went Forth" and Dickinson, #613 and 883 ("They shut me up in Prose" and "The Poets light but Lamps") [in-class handouts; also posted on our English 53 Moodle site]
- Plath, Black Rook in Rainy Weather
- A. R. Ammons' poem Motion and an excerpt from his Essay on Poetics (xerox handout; also a pdf on English 53 Moodle), which give us two powerful contemporary theories of how a poem works.
- Daisy Fried (Swarthmore '89), "Women's Poetry" (xerox and pdf on Moodle)
- Rowan Richardo Phillips (Swarthmore '96), "Proper Names in the Lyrics of Troubadours," "Terra Incognita," and "Aubade, Vol. 2: The Underground Sessions," from *The Ground* (pdf on Moodle)x

We'll also look at some excerpts from Emerson's 1844 essay "The Poet," with annotations by Peter Schmidt. This essay had a huge influence on Whitman and Dickinson and provides a superb visionary statement about what poets do with language and why they are indispensable for the societies in which they live—as do the Whitman, Dickinson, and Ammons examples.

Complementing Emerson and the poems above, we'll also read a brief statement by Frank O'Hara about poetry and listen to Adrienne Rich reading from an essay on the survival of poetry. Rich's essay notes that Karl Marx may be discredited by many, yet the questions he asked still remain relevant: What is true social wealth? How do the conditions of labor infiltrate other social relationships? How much inequality can our democracy tolerate and still be healthy? And what role should the arts play in our society? American culture, Rich says, is full of dead poetry—and dead culture of all kinds. Yet living poetry is reborn everyday because, as the poet Muriel Rukeyser said, we have an "intolerable hunger" for it:

http://media.sas.upenn.edu/writershouse/Rich-Adrienne-14_KWH-UPenn_5-19-05.mp3

For examples of Whitman's huge influence on twentieth-century poetry, see Langston Hughes's Let America Be America Again (in our anthology), Williams, Ammons' and O'Hara's poems, Ai's poem on J. Robert Oppenheimer (anthology), Jayne Cortez's I Am New York City, and Martín Espada's Alabanza (.doc file on Moodle);

For some poets empowered by Dickinson, see Williams; Niedecker; Rich, Shooting Script (sections 1-2, for example); and Lorde, Coal.

Finally, if scheduling works out we'll conclude our class with in-class performances by some of Swarthmore's award-winning Poetry Slam contest-winners; they'll be representing Swarthmore in the national Slam contest in April.

Jan 28

(Mostly) Recent Poets: Contrasting Visions of Nature

[remember, for this and the following assignments, all poems assigned are in our course's print anthology unless otherwise specified]

- Bishop, *The Fish, At the Fishhouses*
 - Niedecker, *Poet's Work, Paeon to Place*. For recordings of Niedecker reading other poems of hers, see the PennSound site: <http://www.writing.upenn.edu/pennsound/x/Niedecker.php>
 - Wilbur, *A Baroque Wall-Fountain*
 - Merrill, *Christmas Tree* (pdf on English 53 Moodle site)
 - Ammons, *Corson's Inlet* (anthology) plus *Identity and Motion* and the excerpt from his *Essay on Poetics* (pdf)
 - Lorde, *Coal*
 - Mary Oliver, *The Lillies Break Open Over the Dark Water*
 - Hongo, *Ancestral Graves Kahuku* [Hawaii]
 - Rowan Richardo Phillips (Swarthmore '96), "Sheep Meadow" from *The Ground* (pdf on Moodle)
 - Dickinson, *There's a certain slant of light; I heard a fly buzz; Volcanos be in Sicily* [all in our anthology]; and #1463, *A route of evanescence* (find and print this poem from the Internet)
 - Whitman, *Song of Myself* sections 4, 5, and 6 (find and download/print these sections from the Internet)
- Part I of PS's tips on poetic meter and music (poetics beats, music, rhyming, and other elements of form)—see English 53 Moodle site. Download or print this file & read and bring to class; we'll focus on as much as we have time for. (We'll do the rest during the Feb. 18 class.)

Feb 4

Recent Poets: Poetic Justice / Historic Atrocities I

- Bishop, In the Waiting Room
 - Plath, Colossus, Tulips, Ariel, Daddy, Lady Lazarus. Listen to Plath read Daddy:
<http://www.youtube.com/watch?v=6hHjctqSBwM> [.] Other readings of Plath's are also posted on YouTube.
 - Levine, Not this Pig, They Feed They Lion, and Let Me Begin Again (pdf of poems and 3 short essays on them; see also Levine intro materials in our anthology)
 - Rich, Trying to Talk with a Man [see also Rich's 1985 discussion of this poem and American nationalism: go to the PennSound website, scroll down to the 1985 materials, then to "Discussion and Readings," item #2]:
http://media.sas.upenn.edu/writershouse/Rich-Adrienne-02_KWH-UPenn_5-19-05.mp3
 - Ai, Testimony of J. Robert Oppenheimer
 - Komunyakaa, Communiqué and The Dog Act
 - Richard Leong, Aerogrammes (pdf on Moodle)
 - Martín Espada, Alabanza (pdf; see also Espada selections in our anthology)
- last part of class: Lillian Dunn (Swarthmore '06) visits to discuss her work with Philadelphia's new poetry & literary magazine, *Apiary*, which she helped found and co-edits.
<http://apiarymagazine.com/read/apiary-online/>

Feb 11

Recent Poets: Poetic Justice / Historic Atrocities II

- Poems carved on the walls at Angel Island; see also background material on the anthology website:
http://www.english.illinois.edu/maps/poets/a_f/angel/angel.htm
- Muriel Rukeyser, 2 poems from *The Book of the Dead* followed by commentary by two contemporary poets (Moodle). See also the Rukeyser intro materials in our course anthology; see also the link below to Rukeyser's comments on the Beat era in our Beat syllabus materials (Feb. 25)
- Japanese American internment camp haiku (from World War II era). Study all background material on the anthology website:
http://www.english.illinois.edu/maps/poets/g_1/haiku/haiku.htm
- Robert Hayden, Middle Passage
- Lowell, For the Union Dead

- last part of class: Amanda Vacharat (Swarthmore '06) and Dorian Geisler visit from *Hoot: a postcard review of {mini} poetry and prose*, which they co-edit. This evening at 7:00pm, Dorian will lead a brief workshop at Swarthmore on writing and publishing mini (extremely short) fiction. Check out their website:
<http://www.hootreview.com>

Friday, Feb. 15: draft of paper # 1 due, on a poem or portion of a poem we've read so far. 4-6pp. double-spaced; print and turn in to the mailbox outside LPAC 206 by 5pm. Do not email. Between Feb. 15 and Feb. 24, meet with your assigned WA to get ideas on how to improve your paper. You must meet with your WA for this assignment; no exceptions. Turn in both your WA copy and your revised paper in class on Monday, Feb. 25.

- Feb 18 **American Songbook I:** see [English 53 Moodle resources](#) (texts, YouTube links, music files. Print out all texts of lyrics and authors and bring to class, including my tips on rhyming and listening to words and music together.)
- rap from back in the day: Queen Latifah and Daddy-O, The Pros
 - Lauryn Hill, Doo Wop (That Thing)
 - Erykah Badu, Apple Tree
 - Digable Planets, Rebirth of Slick (Cool Like Dat)
 - Tupac Shakur and Snoop Dogg, 2 of Americaz Most Wanted
 - Eminem, Sing for the Moment
 - June Jordan, The Talking Back..., Owed to Eminem [poems; see pdf on Moodle]
 - Jay-Z and Kanye West, selections from *Watch the Throne*
 - Angel Haze and Drake, Haze's response to Drake's I Always Fall For Your Type, followed by Drake's song
 - Santigold, Disparate Youth
 - Joni Mitchell, Little Green and Twisted
 - Bruce Springsteen, Thunder Road (live solo performance)
 - Taylor Swift, Red
- we'll also consider a recent online essay on gender roles/ stereotypes in recent pop music, including Madonna and Nicki Minaj (see the link on the Angel Haze/Drake document)

also on Moodle for this week:

- PS's tips on rhyming in rap & hip hop prosody (and enjambment)
- PS's tips to listening to words and music
- PS's notes on poetic meter and music (poetics beats, music, rhyming, and other elements of form)—we'll do the second half of these notes, including the part on rhymes. [Download or print all these and bring to class.](#)

Feb 25

The Beats and Other Hipsters, 1950s and after, I

- Bring to class your WA draft and your revised revised paper #1
- Ginsberg, *Howl* (the graphic novel version): read the entire poem.
For Ginsberg reading from *Howl* in 1959:
http://media.sas.upenn.edu/pennsound/authors/Ginsberg/Chicago-1959/Ginsberg-Allen_01_Howl_Big-Table-Chicago-Reading_1959.mp3
- Snyder, Riprap, Straight-Creek--Great Burn, Axe Handles
- Inada, Listening Images
- Hughes, Montage of a Dream Deferred (pdf on Moodle).
Hughes' poem is an important precedent for all contemporary efforts to unite poetry and music/spoken word and dramatic performance.
- Adrian Louis, The Great American Copulation
- O'Hara, Poem, Today, A Step Away from Them, The Day Lady Died [about Billie Holiday, also know as Lady Day], A True Account of Talking to the Sun, and Having a Coke With You. For the last poem, read the pdf in Moodle and listen to O'Hara reading it on YouTube:
<http://www.youtube.com/watch?v=YDLwivcpFe8>
- Helen Vendler, essay on O'Hara's *Collected Poems* (.doc file)
- Reed, I am a cowboy in the boat of Ra
- Kaufman, 3 poems
- Cortez, I Am New York City, Do You Think
- for the poet Muriel Rukeyser's 1959 reflections on the SF vs NY poetry scenes, and also her thoughts on the male Beats' attitudes toward women, see the relevant mp3 selections under #8 on the Rukeyser page on the PennSound website:
http://media.sas.upenn.edu/pennsound/authors/Rukeyser/Lee-Anderson/Discussion/Rukeyser-Muriel_08-8_on-the-Pacific-Coast-and-New-York-poetry-scenes_Lee-Anderson-Collection_03-21-1959.mp3
- check out Ginsberg's photos of his Beat friends, from the 50s and 60s, as part of a recent show in NYC at the Grey Art Gallery:
http://www.nytimes.com/slideshow/2013/01/18/arts/design/20130118_BEAT.html

March 4

The Beats and Other Hipsters, 1950s and after, II

- Ginsberg, *Howl* (the graphic novel version): read the entire poem.
For Ginsberg reading from *Howl* in 1959:
http://media.sas.upenn.edu/pennsound/authors/Ginsberg/Chicago-1959/Ginsberg-Allen_01_Howl_Big-Table-Chicago-Reading_1959.mp3
- Snyder, Riprap, Straight-Creek--Great Burn, Axe Handles
- Inada, Listening Images
- Hughes, Montage of a Dream Deferred (pdf on Moodle).
Hughes' Montage is an important prototype for all contemporary experiments in combining poetry/music/spoken word/dramatic performance.
- Adrian Louis, The Great American Copulation
- O'Hara, Poem, Today, A Step Away from Them, The Day Lady Died [about Billie Holiday, also know as Lady Day], A True Account of Talking to the Sun, and Having a Coke With You [for the last poem, read the pdf in Blackboard and listen to O'Hara reading it on YouTube:
<http://www.youtube.com/watch?v=YDLwivcpFe8>
- the critic Helen Vendler on Frank O'Hara (.doc file on Moodle)
- Reed, I am a cowboy in the boat of Ra
- for the poet Muriel Rukeyser's 1959 reflections on the SF vs NY poetry scenes, and also her thoughts on the male Beats' attitudes toward women, see the relevant mp3 selections under #8 on the Rukeyser page on the PennSound website:
http://media.sas.upenn.edu/pennsound/authors/Rukeyser/Lee-Anderson/Discussion/Rukeyser-Muriel_08-8_on-the-Pacific-Coast-and-New-York-poetry-scenes_Lee-Anderson-Collection_03-21-1959.mp3
- check out Ginsberg's photos of his Beat friends, from the 50s and 60s, as part of a recent show in NYC at the Grey Art Gallery:
http://www.nytimes.com/slideshow/2013/01/18/arts/design/20130118_BEAT.html

SPRING BREAK!

March 18 **Early 20th Century Modernism Makes It New, I**
 William Carlos **Williams**, To a Young Housewife, Queen Anne's
 Lace, Widow's Lament, Young Sycamore, Spring and All, To Elsie,
 This is Just to Say, The Yachts, The Descent (193-) [all in anthology],
 plus Williams' 1958 translation of Neruda's "Ode to My Socks" [pdf
 on Moodle].

For Williams reading his own work, see the PennSound site:

Young Housewife:

http://media.sas.upenn.edu/pennsound/authors/Williams-WC/04_Pleasure-Dome_05-20-49/Williams-WC_01_The-Young-Housewife_Columbia-Records_05-20-49.mp3

Spring and All:

http://media.sas.upenn.edu/pennsound/authors/Williams-WC/02_Library-of-Congress_05-05-45/Williams-WC_24_Spring-and-All_Library-of-Congress_05-05-45.mp3

To Elsie:

http://media.sas.upenn.edu/pennsound/authors/Williams-WC/21_Rutherford-NJ_06-06-54/Williams-WC_15_To-Elsie_Rutherford-NJ_06-06-54.mp3

The Descent:

http://media.sas.upenn.edu/pennsound/authors/Williams-WC/19_NBC_03-26-54/Williams-WC_01_The-Descent_NBC_03-26-54.mp3

Langston **Hughes**, all anthology poems on pp. 503-25, which focus mostly on Hughes' earlier work (1920s-1940s); see also the graphic version of a satiric Hughes poem on the rich during the Depression (at the back of our anthology, pp. 1230-31). Earlier this semester we'll have studied Hughes' important long poem from the 1950s, Montage of a Dream Deferred. Recommended further reading: other contemporaries of Hughes before and during the Harlem Renaissance, including James Weldon Johnson, Grimké, Spencer, McKay, Sterling Brown.

March 25 **Modernism Makes It New, II**
Robert **Frost**, Mending Wall, Home Burial, After Apple-Picking,
Birches, The Road Not Taken.

Wallace **Stevens**, The Idea of Order at Key West, Sunday Morning,
Floral Decorations for Bananas, Study of Two Pears, Of Modern
Poetry, and The Plain Sense of Things.

For Stevens reading his own work, go to the PennSound site
and search for any of the above titles. I particularly recommend his
reading of one of his greatest poems, The Idea of Order at Key West.
<http://writing.upenn.edu/pennsound/x/Stevens-Wallace.html>

Friday, March 29: draft of paper #2 due, on a poem or portion of a poem that
we've read so far. 4-6pp. double-spaced; print and turn in to the
mailbox outside LPAC 206 by 5pm. Do not email. Between March
29 and April 7, meet with your assigned WA to get ideas on how to
improve your paper. You must meet with your WA for this
assignment; no exceptions. Turn in both your WA copy and your
revised paper in class on Monday, April 8.

- April 1 **The American Songbook II: Great Songs and Lyrics from 1920s-1950s**
 See English 53 Moodle: Mp3 files, YouTube files, text files. Print out the Forte pdf bring to class; ditto with all other texts.
- Sister O. M. Terrell, Swing Low Sweet Chariot
 - Billy Holiday (2 songs, both written and sung by her: Billie's Blues and God Bless the Child)
 - Frank Sinatra sings Cole Porter's I Get a Kick Out of You
 - Richard Lalli sings Gershwin's Fascinating Rhythm and Porter's "What is This Thing Called Love?" (see also Forte pdf on the Porter song);
 - Fred Astaire sings Kerns and Fields' The Way You Look Tonight, from the movie *Swing Time* with Ginger Rogers
 - Hoagy Carmichael (Stardust and How Little We Know, including one version sung by Lauren Bacall! See the Forte pdf for analysis of How Little We Know)
 - Forte pdf discussing Porter and Carmichael songs (see above)
 - Lin-Manuel Miranda, 2 songs from the Tony-winning Broadway musical *In the Heights*
 - Stephen Sondheim, 2 songs from the Broadway musical *Into the Woods*
 - PS's tips to listening to words and music
- Thursday, April 4 7:30pm, Scheuer Room, Kohlberg. Rowan Ricardo Phillips (Swarthmore '96) visits to announce the prizes for the poetry contest and to read from his own work, including poems from his book *The Ground*. Attendance is required.

April 8

Modernism Makes It New, III

Bring to class your WA draft and revised paper #2.

Marianne **Moore** (pp. 250-): Read all the Moore selections; we'll concentrate on these 3: Sojourn in the Whale, The Paper Nautilus, The Fish.

H.D. [Hilda Doolittle]: read all the H.D. selections; we'll concentrate on Eurydice (pp. 236-39)

April 15

Modernism Makes It New, IV

T. S. **Eliot**, Burnt Norton, especially Part V (310-11) [from *Four Quartets*]

Crane, Black Tambourine, Episode of Hands, and Proem: To Brooklyn Bridge.

Ezra **Pound**, 3 short poems (204-06), plus the "Libretto" from Canto LXXXI and accompanying notes (pp. 224-26). For Pound reading excerpts from LXXXI in Italy in 1967, see PennSound:

http://media.sas.upenn.edu/pennsound/authors/Pound/Spoletto-1967/Pound-Ezra_04_Canto-LXXXI-First_Spoletto_1967.mp3

April 22 **Whitman and Dickinson, I**

Introductory lecture on Whitman. Read Whitman, *I Hear America Singing*, *As Adam Early in the Morning* [both in *Anthology*] PLUS “*Song of Myself*,” sections 1-24, and *Crossing Brooklyn Ferry*.

Song of Myself is available on the Whitman pages on the Anthology website

http://www.english.illinois.edu/maps/poets/s_z/whitman/whitman.htm, or on the Internet or any Whitman collection. *Crossing*

Brooklyn Ferry is available on the Internet; I recommend the Walt Whitman Archive site, which will allow you to see both the e-text and a digital copy of the book page:

<http://www.whitmanarchive.org/published/LG/1891/poems/87>

For an inspiring live reading of portions of *Song of Myself* by James Earl Jones, go to

http://www.92y.org/content/poetry_center_archive_private.asp?redirect=literarywebcasts and use **92ypoetry** as a password, then

scroll down for awhile until you get to 1973 and “James Earl Jones reads Whitman” (37 minutes).

Dickinson, poems 258, 280, 303, 341, 465, 508, 520. Read the poems several times, not once. See accompanying material on the website keyed to individual poems. See also the short essays “About Dickinson’s Use of the Dash” and “About Dickinson’s Fascicles” on the anthology’s website. There are also many brief comments by critics on each of the anthology’s Dickinson selections on the anthology’s website—check them out.

April 29

Whitman and Dickinson, II

Whitman, "Song of Myself," sections 12- 52 [see anthology website], with particular attention to sections 24, 41, 43, 44, and 52. For two later poems of Whitman's inspired by his Civil War experiences and Lincoln's assassination, see *The Wound Dresser* and *When Lilacs Last in the Dooryard Bloom'd* (both available on the Internet or in most any Whitman collection).

Dickinson, 601, 613, 657, 712, 754, 1072, 1129, 1705 (in anthology) and #1463 ("A Route of Evanescence," about a hummingbird—find it on the Internet). See also the short essays "About Dickinson's Use of the Dash" and "About Dickinson's Fascicles" on the anthology's website. There are also many brief comments by critics on each of the anthology's Dickinson selections on the anthology's website—check them out.

Monday, May 6: Final paper due, LPAC 206, 5pm. 5-8pp., double-spaced and printed (do not email). On any poem from the syllabus on which you've not yet written. If you'd like to discuss more than one poem and/or poet, you must see me first to discuss your topic and approach and get your topic approved.

No extensions; plan ahead so you can meet this deadline. There will be a grade penalty for all late papers.

Using a WA is not required for this assignment. However, you're welcome to set up an appointment at the Writing Center in Trotter to get a WA's feedback on a draft. Just don't wait until the last moment to do this.