

Poets: Poetry and Everything

English 52

Lord, who createdst man in wealth and store,
Though foolishly he lost the same,
Decaying more and more,
Till he became
Most poore:
With thee
O let me rife
As larks, harmoniously,
And sing this day thy victories:
Then shall the fall further the flight in me.
My tender age in sorrow did beginne
And fill with fecknesse and shame
Thou didst fo punish mee,
That I became
Most thine.
With thee
Let me combine,
And feel this day thy victorie:
For, if I imp my wing on thine,
Affliction shall advance the flight in mee.

George Herbert, "Easter Wings," from *The Temple* (1633)

Tuesdays & Thursdays, 12–1PM + one-hour sections, Fridays, 10:30–11:30AM and 12–1PM
Location: Barker 114 (Kresge Foundation Room)

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How does life give rise to different kinds of poems, and how do those poems shape, memorialize, and alter life? What can poetry steal from neighboring discourses and media—song, prayer, visual art, news, drama, narrative, argument—and what does poetry stake out as its own? How much can history—the history of culture and politics, of technology and language—teach us about how poets revolutionize past forms and devise new forms? These three questions guide our introduction to the major categories of lyric poetry, with examples ranging from the earliest surviving poems written in English to world poetry from this very year (and even poems published during our course). Over three units—poetry and life, poetry and its neighbors, poetry and history—we will discover how classifying poems clarifies their unique meanings and pleasures, how traditions are formed, and how poets reply to poets, poems to poems. In discussions, shorter creative assignments, and three critical essays, we will learn how to describe and argue with fidelity to our poems, sensitivity to their techniques, and care for our readers.

READING

We'll ask you to acquire and lug around two books this semester—the foremost anthology of English-language poetry, and a collection released earlier this year:

The Norton Anthology of Poetry (2018), 6th ed., edited by Margaret
Ferguson, Tim Kendall, and Mary Jo Salter
Jericho Brown, *The Tradition* (2019)

90% of what we read is in the 6th ed. of the *Norton*. Earlier editions, “Shorter” editions, the internet: these won’t have all the poems and notes you’ll need, so make sure you get hold of a physical copy of the 6th ed. I’ve ordered copies of both the *Norton* and *The Tradition* at The Coop; used copies of the *Norton* are ubiquitously available, and *The Tradition* should also be available anywhere, in Cambridge or online, new poetry is sold. Both books are on reserve at Lamont, though please get your own copies.

Optional, recommended, brilliant reading? Our course covers rhythm, meter, rhyme, and form, but the most entertaining and instructive guidebook on those subjects—written in the very forms it thoroughly explains—is John Hollander’s *Rhyme’s Reason* (the 4th ed., from 2014, is the latest). For two introduction-meets-anthologies, try Helen Vendler’s *Poems, Poets, Poetry* (the 3rd ed., from 2009, is the most recent) or Stephanie Burt’s *Don’t Read Poetry: A Book about How to Read Poems* (2019). And for models of persuasive and pithily descriptive writing about individual poems, skim Stephanie Burt’s *The Art of the Sonnet* (2010, with David Mikics) or *The Poem Is You: 60 Contemporary American Poems and How to Read Them* (2016). I’ll hand out excerpts of all the above, which are also on reserve at Lamont.

We’ll read some extra poems available online, though to save you screen time and printing costs, we’ll compile those poems into packets, one per unit, and archive them on Canvas. Most of *those* poems will be internet-era poems that are accurately transcribed and formatted in their online incarnations (and perhaps were originally, or only, published online). But be wary about online versions of older poems. As online poetry resources go, the Poetry Foundation (<https://www.poetryfoundation.org/>) and Representative Poetry Online (<https://rpo.library.utoronto.ca/>) generally give reliable renditions; Genius, PoemHunter, Tumblr, etc. generally don’t, but might direct you to more reliable sources.

Starting in our second week, we’ll have a weekly responsibility: by midnight before our Tuesday or Thursday meeting (we’ll divvy the class in half and assign you one day or the other), email one discussion question—*not* a factual question, *not* anything better off looked up on Wikipedia or the *OED*—about one or more of that meeting’s poems to cspaide@g.harvard.edu. Those questions will be included, without identifying information, on our in-class handouts, alongside quotes, definitions, and other illuminating tidbits.

POLICIES

Submission. Submit a digital version of everything (.docx or .doc, not .pdf or .pages) through email to me: cspaide@g.harvard.edu. In many courses, assignments are due in class or the day of. The results, in my experience, stink. We all come to class having read the readings *or* worked the work—never both. So: all papers and some short assignments are due by email by 5PM on Friday of the week they’re due. Four short assignments are due in class on Thursday: we’ll discuss them together, and at the end of class I’ll collect them. Late assignments will be docked one third of a letter grade per day.

Citations. Unless you're citing poems only available online, cite poems from our book or magazine publications. Preferred citation styles are MLA (8th ed.) and Chicago (17th ed.). I can help you with either, but the MLA has a spiffy new website explaining the latest version of their style—<https://style.mla.org/>—and the latest edition of the Chicago Manual of Style is available online for Harvard students: chicagomanualofstyle.org.ezp-prod1.hul.harvard.edu/home.html. Purdue University's Online Writing Lab (OWL) has a quick guide to both: https://owl.purdue.edu/owl/purdue_owl.html.

Extensions. For short extensions, ask before the day of. For extensions longer than two days, show me a note from HUHS or your dean.

Disability accommodation. Students with disabilities are encouraged to request accommodation, as soon as is convenient, through Harvard's [Accessible Education Office](#): "Students needing academic adjustments or accommodations because of a documented disability must present their Faculty Letter from the Accessible Education Office (AEO) and speak with the professor by the end of the second week of the term."

Gadgetry. Laptops and tablets are allowed for reading poems, taking notes, and looking things up. If you use them for social media or any distracting or time-wasting purpose, you will be noticed, and your participation grade will go down.

Academic honesty, collaboration, citation. Plagiarism is the use of another person's ideas or writing without giving them proper credit. Consequences of plagiarism can range from failing grades on assignments to dismissal from the course or even more serious actions. Here's [The Harvard College Honor Code](#):

Members of the Harvard College community commit themselves to producing academic work of integrity—that is, work that adheres to the scholarly and intellectual standards of accurate attribution of sources, appropriate collection and use of data, and transparent acknowledgement of the contribution of others to their ideas, discoveries, interpretations, and conclusions. Cheating on exams or problem sets, plagiarizing or misrepresenting the ideas or language of someone else as one's own, falsifying data, or any other instance of academic dishonesty violates the standards of our community, as well as the standards of the wider world of learning and affairs.

If you have questions about what constitutes proper collaboration, or about how to cite sources and peers, ask me.

GRADES (I.E. THE ONLY MATH IN THIS COURSE)

Paper 1	15%
Paper 2	20%
Paper 3	25%
Take-home exam	10%
Participation (including attendance, discussion questions, short assignments)	30%

SCHEDULE – numbered by week.class and date; page numbers in parentheses

I: Poetry and Life

1.1: September 3: Introduction

What's a poem, according to 2019? To 1619, to 1919, to 619 B.C.E.? Why and how might we classify poems? Tiny in-class examples of poems and non-poems: jokes, haiku, street signs, epitaphs, songs, epigrams, slogans, memes . . .

Sappho, Fragment 1, trans. Anne Carson, from *If Not, Winter: Fragments of Sappho* (2003) [packet]

Forrest Gander, "On a Sentence by Fernanda Melchor," from *Be With* (2018) [\[earlier version online\]](#)

1.2: September 5: Entrances, lyric selves, speech, "I"

Norton: Wyatt, "[They flee from me]" (132–33); Clare, "I Am" (955); Whitman, *Song of Myself*, sections 1 ("I celebrate myself, and sing myself") (1108) and 24 ("Walt Whitman, a kosmos, of Manhattan the son") (1112–13); Dickinson, "I'm Nobody! Who are you?" (1176); Edward Thomas, "Rain" (1318–19); Hughes, "The Negro Speaks of Rivers" (1487); Bishop, "In the Waiting Room" (1589–91); Plath, "Morning Song" (1917); Heaney, "Digging" (1978)

Tradition: "Crossing" (62) and "Thighs and Ass" (69)

José Olivarez, "now i'm bologna," American Academy of Poets Poem-a-Day Newsletter, 28 September 2018 [\[online\]](#); listen to Olivarez read the poem [\[here\]](#)

2.1: September 10: Addresses, invitations, complaints, "You"

Norton: Chaucer, "Complaint to His Purse" (75); Donne, *Holy Sonnets* 10 ("Death, be not proud, though some have called thee") (334–35); Bradstreet, "The Author to Her Book" (493–94); Marvell, "To His Coy Mistress" (510–11); Blake, "The Sick Rose" (778); Keats, "This Living Hand" (986–87); Christina Rossetti, "Remember" (1158); Hardy, "The Voice" (1219); Yeats, "Adam's Curse" (1243–44); Meredith, "The Illiterate" (1674); Ginsberg, "A Supermarket in California" (1794–95)

Tradition: "The Card Tables" (15) and "Dark" (67)

Brenda Shaughnessy, "A Mix Tape: 'Don't You (Forget About Me),' " from *So Much Synth* (2016) [\[earlier version online\]](#); and don't you forget about [\[this song\]](#)

2.2: September 12: Loves, praise, odes

Norton: Shakespeare, Sonnets 18 and 29 (272–73); George Herbert, "Love (III)" (405–6); Smart, from *Jubilate Agno* ("For I will consider my Cat Jeoffrey") (716–18); Keats, "Bright Star" (986); Elizabeth Barrett Browning, *Sonnets from the Portuguese* 43 ("How do I love thee? Let me count the ways") (1001); Dickinson, "Wild nights! - Wild nights!" (1176); Hopkins, "Pied Beauty" (1222–23); Kunitz, "Touch Me" (1524–25); Auden, "Lullaby" (1532); Koch, "To My Twenties" (1753); Ammons, "The City Limits" (1767–68)

Tradition: "Hero" (11) and "Trojan" (31–32)

Nicole Sealey, "Object Permanence," from *Ordinary Beast* (2017) [\[online\]](#)

Assignment due in class on Thursday, September 12: Annotation exercise

Section: Rhythm, meter, rhyme, form

3.1: September 17: Hates, protest, invective

Norton: Raleigh, “The Lie” (160–61); Milton, “On the Late Massacre in Piedmont” (441); Blake, “London” (780); Moore, “To a Steam Roller” (1389); Walker, “Since 1619” (1647); Brooks, “kitchenette building” (1667–68); Wilbur, “Advice to a Prophet” (1705–6); Moss, “Tourists” (1718); Larkin, “This Be the Verse” (1728); O’Hara, “Ave Maria” (1798–99); Levine, “They Feed They Lion” (1823); Plath, “Daddy” (1924–26); Cope, “Bloody Men” (2042)

Tradition: “Good White People” (29) and “Stake” (43–44)

Natalie Scenters-Zapico, “Notes on My Present: A Contrapuntal,” from *Lima :: Limón* (2019) [\[online\]](#)

3.2: September 19: Groups, generations, couples, “We”

Norton: Donne, “The Sun Rising” (308–9); Emerson, “Concord Hymn” (992); Kipling, “We and They” (1271–72); Paul Laurence Dunbar, “We Wear the Mask” (1288); Auden, “Refugee Blues” (1539); Brooks, “The Bean Eaters” (1669) and “We Real Cool” (1669–70); Rich, “Diving into the Wreck” (1853–55); Heaney, “Clearances: III” (“When all the others were away at Mass”) (1986–87); Erdrich, “I Was Sleeping Where the Black Oaks Move” (2116–17); Stallings, “The Dollhouse” (2152); Hayes, “The Golden Shovel” (2154–55)

Tradition: “After Avery R. Young” (22–23) and “Stay” (52)

Joy Harjo, “An American Sunrise,” from *An American Sunrise* (2019) [\[online\]](#)

Fatimah Asghar, “If They Come for Us,” from *If They Come for Us* (2017) [packet] [\[earlier version online\]](#)

Assignment due by email Friday, September 20, 5PM: Paraphrase/rewriting exercise

4.1: September 24: Places, pastorals, prospects

Norton: Marlowe, “The Passionate Shepherd to His Love” (268) and then Raleigh, “The Nymph’s Reply to the Shepherd” (158); Marvell, “The Garden” (515–17); Wordsworth, “I Wandered Lonely as a Cloud” (841–42); Pound, “In a Station of the Metro” (1360); Moore, “The Fish” (1390); Bishop, “The Armadillo” (1585–86); Lowell, “Skunk Hour” (1662–63); O’Hara, “How to Get There” (1797–98); Wright, “Lying in a Hammock at William Duffy’s Farm in Pine Island, Minnesota” (1818); Glück, “The Garden” (2025)

Tradition: “The Water Lilies” (13) and “The Rabbits” (56)

Hieu Minh Nguyen, “Uptown, Minneapolis, Minnesota,” *Poetry* (December 2018) [\[online\]](#)

4.2: September 26: Seasons, stages, cycles

Norton: Spenser, *Amoretti* 75 (“One day I wrote her name upon the strand”) (202); Herrick, “To the Virgins, to Make Much of Time” (378–79); Waller, “Of the Last Verses in the Book” (414–15); Clare, “First Love” (954–55); Keats, “To Autumn” (985–86); Dickinson, “There’s a certain Slant of light” (1177); Hopkins, “Spring and Fall” (1224); Hardy, “The Darkling Thrush” (1212); Yeats, “Sailing to Byzantium” (1254–55); Frost, “After Apple-Picking” (1304–5); Hayden, “Those Winter Sundays” (1609); Bishop, “Sestina” (1588–89); Larkin, “High Windows” and “The Trees” (1726); Heaney, “The Skunk” (1983–84)

Tradition: “The Microscopes” (8–9) and “The Trees” (19)

D. A. Powell, “corydon & alexis, redux,” from *Chronic* (2009) [\[online\]](#)

Assignment due by email Friday, September 27, 5PM: First paper, ungraded draft

5.1: October 1: Exits, endings, elegies

Norton: Jonson, “On His First Son” (340); Wordsworth, “[A slumber did my spirit seal]” (828–29); Whitman, *Song of Myself*, section 52 (“The spotted hawk swoops by and accuses me”) (1113–14); Dickinson, “I heard a Fly buzz - when I died - ” (1183); Stevie Smith, “Not Waving but Drowning” (1508); Stevens, “The Emperor of Ice Cream” (1320–21); Auden, “Funeral Blues” (1534); Hayden, “Mourning Poem for the Queen of Sunday” (1609–10); Brooks, “the rites for Cousin Vit” (1669); Heaney, “Clearances: VIII” (“I thought of walking round and round a space”) (1987); Muldoon, “Milkweed and Monarch” (2091); Tracy K. Smith, “The Museum of Obsolescence” (2156)
Tradition: “Bullet Points” (16) and “Shovel” (36–37)
Frank Bidart, “Half-light,” from *Half-light: Collected Poems, 1965–2016* (2017) [\[online\]](#)

II. Poetry and Its Neighbors

5.2: October 3: Song, music, lyric v. lyrics

Norton: Anon., “Sumer Is Icumen In” (22–23); Anon., “Love Me Little, Love Me Long” (122–23); Shakespeare, “Full Fathom Five” (290); Jonson, “Song: To Celia (I)” (347–48); Burns, “Green Grow the Rashes” (787–88); Hardy, “During Wind and Rain” (1219–20); Hughes, “The Weary Blues” (1486–87); Razaf, “(What Did I Do to Be So) Black and Blue” (1493–94); Porter, “Night and Day” (1494–95); Miranda, “Alexander Hamilton” (1502); Auden, “Tell Me the Truth about Love” (1535–36); Roethke, “My Papa’s Waltz” (1562); Stevenson, “Willow Song” (1928–29)
Tradition: “Flower” (7) and “Dear Whiteness” (40)—cf. Fleetwood Mac, “Little Lies” (1987) [\[online\]](#)
Silver Jews, “Random Rules,” from *American Water* (1998) [\[online\]](#)
David Berman, “Classic Water,” from *Actual Air* (1999) [packet]
Jamila Woods, “Daddy Dozens,” *Poetry* (April 2015) [\[online\]](#); “Ghazal for the White Hen Pantry,” *Poetry* (December 2015) [\[online\]](#); “VRY BLK [feat. Noname]” (2016) [\[online\]](#)

Assignment due by email October 4, 5PM: First paper, final draft

Section: Field trip to Heaney Suite in Adams House (scheduling permitting, we might hold class here)

6.1: October 8: Prayer, offerings, horizontal vs. vertical address

Norton: Sidney, *Astrophil and Stella* 31 (“With how sad steps, Oh Moon, thou climb’st the skies”) (226); Donne, *Holy Sonnets* 7 (“At the round earth’s imagined corners, blow”) (333–34); George Herbert, “Easter Wings” (389–90); Blake, “The Lamb” (773) and “The Tyger” (778–79); Hopkins, “[Thou art indeed just, Lord]” (1227–28); Stevie Smith, “No Categories!” (1507); Bishop, “Filling Station” (1583–84); Larkin, “Sad Steps” (1727); Rich, “Orion” (1851–52); Oswald, “Moon Hymn” (2143)
Tradition: “After Essex Hemphill” (51) and “Monotheism” (56)
Kaveh Akbar, “Despite My Efforts Even My Prayers Have Turned into Threats,” *Poetry* (November 2016) [\[online\]](#)

6.2: October 10: Art, ekphrasis, *ut pictura poesis*

Norton: Shakespeare, Sonnet 20 (272); Shelley, “Ozymandias” (919); Keats, “Ode on a Grecian Urn” (984–85); Stevens, “Anecdote of the Jar” (1324); Auden, “Musée des Beaux Arts” (1536–37); O’Hara, “Why I Am Not a Painter” (1799); Ashbery, “The Painter” (1809); Hollander, “Swan and Shadow” (1869); Jorie Graham, “At Luca Signorelli’s Resurrection of the Body” (2071–73); Seshadri, “Script Meeting” (2114–15); Paterson, “Rain” (2139); Tracy K. Smith, “The Universe: Original Motion Picture Soundtrack” (2157)

Tradition: “Correspondence” (30) and “Night Shift” (35)

Danez Smith, “Dinosaurs in the Hood,” from *Don’t Call Us Dead* (2017) [\[online\]](#); watch Smith perform the poem [\[here\]](#)

Assignment due in class October 10: Definition-writing/research exercise

7.1: October 15: News, the topical, the occasional

Norton: Tennyson, “The Charge of the Light-Brigade” (1053–54); Hardy, “The Convergence of the Twain” (1214–15); Cullen, “Incident” (1514); Auden, “September 1, 1939” (1540–43); MacNeice, “Bagpipe Music” (1554–55); Lowell, “For the Union Dead” (1664–66); Brooks, “Boy Breaking Glass” (1670–71); O’Hara, “The Day Lady Died” (1796); Clifton, “jasper texas 1998” (1951–52); Muldoon, “Cuba” (2086); Komunyakaa, “Facing It” (2050)

Tradition: “The Tradition” (10) and “Stand” (71)

Layli Long Soldier, “38,” from *WHEREAS* (2017) [\[online\]](#)

7.2: October 17: Drama, persona, character, dramatic monologue

Norton: Anon., “Tom o’ Bedlam’s Song” (128–30); Blake, “The Little Black Boy” (773–74); Robert Browning, “My Last Duchess” (1061–62); Hardy, “The Ruined Maid” (1213–14); Yeats, “An Irish Airman Foresees His Death” (1246); Pound, “The River Merchant’s Wife: A Letter” (1360); Hughes, “Song for a Dark Girl” (1488–89); Stevie Smith, “The River God” (1506); Jarrell, “The Death of the Ball Turret Gunner” (1621); Glück, “Gretel in Darkness” (2024); Dove, “Dusting” (2095–96); Ríos, “Teodoro Luna Confesses After Years to His Brother, Anselmo the Priest, Who Is Required to Understand, But Who Understands Anyway, More Than People Think” (2098–100)

Tradition: “After *Another Country*” (12), “A Young Man” (24), and “The Virus” (55)

Paige Lewis, “You Can Take Off Your Sweater, I’ve Made Today Warm,” from *Space Struck* (2019) [\[online\]](#)

Assignment due by email Friday, October 18, 5PM: Parody or formal imitation

8.1: October 22: Narrative, ballad, fiction, anecdote

Norton: Anon., “Lord Randal” (104–5); George Herbert, “Redemption” (388–89); Keats, “La Belle Dame sans Merci” (977–79); Hardy, “Neutral Tones” (1210); Robinson, “Miniver Cheevy” (1283–84); Owen, “Dulce Et Decorum Est” (1442); Cummings, “[anyone lived in a pretty how town]” (1452–53); Brown, “Slim in Atlanta” (1483–84); Bishop, “The Fish” (1582–83); Hecht, “The Book of Yolek” (1735–36); Gunn, “From the Wave” (1860); Strand, “The Mysterious Arrival of an Unusual Letter” (1943)

Tradition: “Ganymede” (5), “Second Language” (20–21), and “Cakewalk” (70)

Claudia Rankine, from *Citizen*: “You are in the dark, in the car . . .,” *Poetry* (March 2014) [\[online\]](#)

Bob Dylan, “A Hard Rain’s a-Gonna Fall,” from *The Freewheelin’ Bob Dylan* (1963) [\[online\]](#)

8.2: October 24: Wisdom, wit, argument, epigram, riddle

Norton: Riddle 3 (“A moth ate words; a marvellous event”) (11); Shakespeare, Sonnets 116 and 129 (279–80); George Herbert, “Prayer (I)” (392); Dickinson, “After great pain, a formal feeling comes - ” (1179–80); Frost, “Design” (1311); Moore, “Nevertheless” (1395–96); Parker, “Résumé” (1447); Hughes, “Harlem” (1490); Nash, “The Cow” (1503); Bishop, “One Art” (1595); Berryman, Dream Song 14 (“Life, friends, is boring”) (1629); Dylan Thomas, “Do Not Go Gentle into That Good Night” (1638); Larkin, “Talking in Bed” (1725); Merrill, “b o d y” (1785); Merwin, “Separation” (1816); Momaday, “The Gift” and “Two Figures” (1939); Hass, “Meditation at Lagunitas” (2005); Ryan, all four poems (2043–45)

Tradition: “As a Human Being” (6), “Riddle” (28), and “A.D.” (53)

Evie Shockley, “what’s not to liken?” from *semiautomatic* (2017) [\[online\]](#)

Assignment due by email Friday, October 25, 5PM: Adaptation or translation exercise

Section: Field trip to Woodberry Poetry Room

9.1: October 29: Poetry about poetry, *ars poetica*, tribute, parody

Norton: Shakespeare, Sonnets 55 and 130 (274, 280); Keats, “On First Looking into Chapman’s Homer” (964–65); Whitman, “A Noiseless Patient Spider” (1132); Dickinson, “Tell all the truth but tell it slant - ” (1188); Frost, “The Oven Bird” (1307); William Carlos Williams, “This Is Just to Say” (1339); Moore, “Poetry” (1391); Crane, “To Emily Dickinson” (1474); Auden, “In Memory of W. B. Yeats” (1537–39); Bishop, “Sandpiper” (1584–85); Koch, “Variations on a Theme by William Carlos Williams” (1751–52); Ashbery, “Paradoxes and Oxymorons” (1812–13); Heaney, “Lightenings: VIII” (“The annals say: when the monks at Clonmacnoise”) (1988); Daniel Hall, “Memento” (2104)

Tradition: “Duplex” (“A poem is a gesture toward home”) (18), “Duplex” (“The opposite of rape is understanding”) (27), and “Duplex” (“I begin with love, hoping to end there”) (49)

Robyn Schiff, “American Cockroach,” *New Yorker*, 10 December 2018 [\[online\]](#)

III. Poetry and History – longer, brace-yourself-for-these poems underlined

9.2: October 31: Medieval to early modern

Norton: Caedmon's Hymn (1) then Levertov, "Caedmon" (1745); Anon., "The Wife's Lament" (11–12); Anon., "Now Go'th Sun under Wood" (17); Chaucer, "Cantus Troili" (73); Anon., "Western Wind" (88); William Dunbar, "Lament for the Makers" (90–93); Wyatt, "Whoso list to hunt" (131); Askew, "The Ballad Which Anne Askew Made and Sang When She Was in Newgate" (146–47); Tichborne, "My prime of youth is but a frost of cares" (156–57); Sidney, *Astrophil and Stella* 1 ("Loving in truth, and fain in verse my love to show") (224); Donne, "A Valediction Forbidding Mourning" (317–18); Jonson, "On Gut" (344); Wroth, *Pamphilia to Amphilanthus* 1 ("When night's black mantle could most darkness prove") (366–67); Herrick, "Upon Julia's Clothes" (380–81); George Herbert, "The Flower" (401–2)

Jos Charles, from *feeld*, *Poetry* (November 2016) [\[online\]](#)

Dorothea Tanning, "All Hallows' Eve," from *Coming to That* (2011) [\[online\]](#)

Assignment due in class, Thursday, October 31: Field-research-in-Harvard/Cambridge/Boston exercise

10.1: November 5: Restoration, Augustan, Sentimental

Norton: Milton, "When I Consider How My Light Is Spent" (440–41); Bradstreet, "To My Dear and Loving Husband" (493); Marvell, "A Dialogue between the Soul and Body" (509–10); Cavendish, "Of Many Worlds in This World" (531); Dryden, "To the Memory of Mr. Oldham" (558–59); Rochester, "The Disabled Debauchee" (587–88); Swift, "A Description of a City Shower" (607–9); Johnson, "On the Death of Dr. Robert Levet" (702–3); Gray, "Elegy Written in a Country Churchyard" (707–10); Charlotte Smith, "Written in the Church Yard at Middleton in Sussex" (750); Blake, "The Clod & the Pebble" (777)

OPTIONAL: Monica Youn, "Blackacre," from *Blackacre* (2016) [\[online\]](#)

Monica Youn, "Goldacre," from *Blackacre* (2016) [\[online\]](#)

10.2: November 7: Romantic, Victorian

Norton: Burns, "To a Mouse" (788–89); Wordsworth, "Lines," commonly known as "Tintern Abbey" (804–7); Coleridge, "Kubla Khan" (848–49); Shelley, "Ode to the West Wind" (932–34); Clare, "[I found a ball of grass among the hay]" (951); Keats, "Ode to a Nightingale" (980–82); pick any ten of Fitzgerald's *Rubáiyát of Omar Khayyám of Naishápúr* (1021–31); Tennyson, "Ulysses" (1043–44); Lear, "How Pleasant to Know Mr. Lear" (1093–94); Brontë, "Remembrance" (1097–98); Arnold, "Dover Beach" (1146); Christina Rossetti, "In an Artist's Studio" (1158); Carroll, "Jabberwocky" (1191); Hopkins, "[Carion Comfort]" (1225)

Patricia Lockwood, "The Ode on a Grecian Urn," *Poetry* (September 2017) [\[online\]](#)—and why not review Keats's "Ode on a Grecian Urn" (*Norton* 984–85)

Assignment due by email Friday, November 8, 5PM: Second paper

Section: Field trip to Houghton Library to look at manuscripts

11.1: November 12: America, Eighteenth and Nineteenth Centuries

Norton: Wheatley, “On Being Brought from Africa to America” (760); Longfellow, “The Cross of Snow” (1010); Whitman, “Crossing Brooklyn Ferry” (1114–18); Melville, “The Maldive Shark” (1134–35); Tuckerman, *Sonnets, Third Series* IV (“Thin little leaves of wood fern, ribbed and toothed”) (1136–37); Dickinson, “My Life had stood - a Loaded Gun” (1184); Lazarus, “The New Colossus” (1230); Paul Laurence Dunbar, “Sympathy” (1289)
Tracy K. Smith, “Declaration,” from *Wade in the Water* (2018) [\[online\]](#); and “Harbor” (2019) [\[online\]](#)

11.2: November 14: Modernism

Norton: Hardy, “Channel Firing” (1215–16); Yeats, “The Second Coming” (1248–49); Stevens, “Thirteen Ways of Looking at a Blackbird” (1325–26); William Carlos Williams, “A Sort of a Song” (1340–41); Moore, “No Swan So Fine” (1394–95); Eliot, “The Love Song of J. Alfred Prufrock” (1400–4); Owen, “Anthem for Doomed Youth” (1441); Cummings, “since feeling is first” (1450–51); Crane, from *The Bridge*: “Proem: To Brooklyn Bridge” (1472–73); Hughes, “Theme for English B” (1490–91); Stevie Smith, “Thoughts about the Person from Porlock” (1508–9); Auden, “The Shield of Achilles” (1545–47)
Tradition: “The Peaches” (34), “Of the Swan” (41), and “Entertainment Industry” (42)
Ezra Pound, “Exile’s Letter,” *Poetry* (March 1915) [\[online\]](#)
Timothy Yu, “Chinese Silence No. 92,” *Poetry* (June 2015) [\[online\]](#)

Assignment due in class Thursday, November 14: Find-and-introduce-a-contemporary-poet exercise

12.1: November 19: Postmodernism (and post- it)

Norton: Bishop, “The Moose” (1591–95); Lowell, “Epilogue” (1667); Hayden, “Night, Death, Mississippi” (1610–11); Jarrell, “Next Day” (1623–24); Larkin, “Aubade” (1728–29); Ashbery, “Soonest Mended” (1810–11); James Wright, “A Blessing” (1818–19); Rich, “A Valediction Forbidding Mourning” (1852–53); Gunn, “My Sad Captains” (1859); Hill, “September Song” (1908–9); Plath, “Elm” (1921–22); Lorde, “Coal” (1935–36); Baraka, “An Agony. As Now.” (1945–46); McHugh, “Webcam the World” (2058); Dove, “Parsley” (2093–95); Seshadri, “Imaginary Number” (2113)
Tradition: “Foreday in the Morning” (14), “Layover” (45), and “Meditations on the New Orleans Jazz National Historical Park” (64–66)
Solmaz Sharif, “The Master’s House,” *Poetry* (April 2018) [\[online\]](#)

12.2: November 21: Postcolonial and transnational Englishes

Norton: Kavanagh, “Epic” (1519–20); Baxter, “East Coast Journey” (1801–2); Ramanujan, “Snakes and Ladders” (1845); Walcott, “Midsummer” (1877); Brathwaite, from *The Arrivants: A New World Trilogy*, “New World A-Comin’” (1885–87); Kolatkar, from *Jejuri*, “The Bus” (1903–4); Murray, “Morse” (1974); Heaney, “Punishment” (1981–82); Atwood, “At the Tourist Center in Boston” (1996–97); Boland, “The Dolls Museum in Dublin” (2037–38); Goodison, “Where the Flora of Our Village Came From” (2053); Ali, “Lenox Hill” (2060–61); Muldoon, “Why Brownlee Left” (2086–87)
Cathy Park Hong, “Notorious,” *Poetry* (March 2015) [\[online\]](#)

Assignment due by email Friday, November 22, 5PM: Imitation (with prizes for most convincing imitations)

13.1: November 26: Anti-lyric and experimental lineages, first day of review

Norton: Stein, “Susie Asado” (1292) and selections from “Stanzas in Meditation” (1293); Oppen, “A Theological Definition” (1561); Morgan, “Opening the Cage” (1686) and “The Computer’s First Christmas Card” (1686–87); Creeley, “I Know a Man” (1786); Ashbery, “The Dong with the Luminous Nose” (1813–14) and cf. Lear, “The Dong with the Luminous Nose” (1091–92); Schuyler, “Freely Espousing” (1746–47); Carson, “Sumptuous Destitution” (2076); Bök, all selections from *Eunoia* (2149–51).

Tradition: “Duplex” (“Don’t accuse me of sleeping with your man”) (68) and “Duplex: Cento” (72) Harryette Mullen, “Any Lit,” “Elliptical,” and “Sleeping with the Dictionary,” from *Sleeping with the Dictionary* (2002) [\[online\]](#)

13.2: November 28: Thanksgiving—no class or section

Craig Santos Perez, “Thanksgiving in the Anthropocene, 2015,” *Rattle* (Winter 2016) [\[online\]](#)

14.1: December 3: Poetry right now, second day of review

Norton: Nothing new, but we’ll revisit some of those can’t-miss poems we, inexplicably, missed.

Tradition: Paying particular attention to poems not yet assigned—namely, “The Legend of *Big and Fine*” (33), “The Long Way” (38–39), “Of My Fury” (50), “Turn You Over” (54), “Token” (58), “The Hammers” (59), “I Know What I Love” (60–61), and “Deliverance” (63)—read the entire book, front to back.

Terrance Hayes, “American Sonnet for My Past and Future Assassin” (“I lock you in an American sonnet”), from *American Sonnets for My Past and Future Assassin* (2018) [\[online\]](#)

Terrance Hayes, “American Sonnet for the New Year,” *New Yorker*, 14 January 2019 [\[online\]](#)

Assignment due by email Friday, December 6, 5PM: Third paper

Take-home exam Monday, December 9: Questions sent out 9AM; spend approximately two hours on it; you have until 11:59PM to send it back.