The goal of this class is to introduce you to a wide variety of poets writing poems over the last century plus the last seventeen years focusing primarily on USA poetry but with excursions into Canada, American Indian, and the Caribbean.

Two tendencies pull and push at the fabric of American poetry since the dawn of modernism – the lyric self and the anti-lyric suspicion of any foreclosed unity of a pre-existing unified self. One concern we will have is with the poet as hero and unified "author" - rather than as locus through which the social and language can find a form, an expression. We will closely consider the legacy of the "lyric" and the modernist and post-modernist and then identity-bases responses to this form. There’s the issue of the "hero," but what happens to identity and minoritarian voices in the case of aversion to the "individual" biographical or lyric voice?

Your goal as critic and writer in this class is to choose poems to write in response to – and to include a paragraph or so of prose explaining and analyzing your creative responses directly citing the historical essays as your sources. These must be turned in, printed out, on the day stated below. This will be required five times through the course, along with a take-home final exam.

Grades will be 50% participation, 30% responses, and 20% final exam. Please feel free to inquire at any time as to the status of your grade.

Books (will be available at Penn Book Center):

The Xenotext Project by Christian Bok
Kaddish by Allen Ginsberg
Lunch Poems by Frank O’Hara
Shaking the Pumpkin edited by Jerome Rothenberg
Dictee by Teresa Hak Kyung Cha
Tea by D. A. Powell

January 12 – No Class
Week One  Introductions and Hart Crane
Tuesday January 17

Introductions

Consider the mediascape at the turn of the century (ca. 1900)

What is the point of poetry? It is universal or historically specific?

Look at “Chaplinesque” by Hart Crane

Thursday January 19  CRANE ON THE EDGE: SOUND, IMAGE, METAPHOR

“State of the Art” by Charles Bernstein (in FILES)

“How American” by Brian M. Reed (in FILES)

“Poetry and Tradition” by C. M. Bowra (in FILES)

“The Bridge” by Hart Crane (In Files)

“Voyages” by Hart Crane (In Files)

Week Two  Ezra Pound, William Carlos Williams, H.D., Mina Loy, and Baroness Elsa von Freytag-Loringhoven

Tuesday January 24  IMAGISM

Sign up for MODPO online

Watch video on Parataxis in class
https://www.youtube.com/watch?v=Fdx_8JiH4z4&feature=youtu.be

“The Emergence of ‘The ‘New Poetry’” by John Timberman Newcomb (in FILES)

“Experimental Modernisms” by Alan Golding (in FILES)

“Gendered Modernism” by Christopher Beach (in FILES)

“A Few Don’ts by an Imagiste” by Ezra Pound
https://www.poetryfoundation.org/poetrymagazine/articles/detail/58900
"Portrait d'une Femme" by Ezra Pound
https://www.poetryfoundation.org/poems-and-poets/poems/detail/44916

"Ezra Pound and the Chinese Written Language"
http://homes.chass.utoronto.ca/~cpercy/courses/6362Pickard2.htm

Fenellosa's "The Chinese Written Character as Medium for Poetry" The actual essay referred to in the previous link – Pound's "completion" of Ernest Fenellosa's "The Chinese Written Character as Medium for Poetry" – just read Pound's very brief introductory note and then from 360 (the last complete paragraph) to 382 "...poetry evaporates." (please at least try and skim this tonight or in the morning – but we'll be reading from it in class). I believe that Fenellosa and Pound are quite wrong about many of their claims - and yet these claims - "alternately factual" as they might be, had a huge impact. I'll print this out and bring copies to class. (In FILES.)

LISTEN to Pound read the first Canto from his massive series of Cantos (click on "MP3):

Canto I [3-5] ("And then went down") (5:32): MP3

"In a Station of the Metro"
https://www.poetryfoundation.org/poetrymagazine/poems/detail/12675

"Sea Poppies" by H. D.
https://www.poetryfoundation.org/poems-and-poets/poets/detail/william-carlos-williams#

"Evening" by H. D.
https://www.poetryfoundation.org/poems-and-poets/poems/detail/51856

"Sea Rose" by H. D.
https://www.poetryfoundation.org/poems-and-poets/poems/detail/48188

"Sea Iris" by H. D.
https://www.poetryfoundation.org/poems-and-poets/poems/detail/51870

LISTEN: H. D. reading from her later mythohistorical revisionist epic HELEN IN EGYPT: http://writing.upenn.edu/pennsound/x/HD.php

"Complete Destruction" by William Carlos Williams
https://www.poetryfoundation.org/poems-and-poets/poems/detail/45497

"To a Poor Old Woman" by William Carlos Williams
https://www.poetryfoundation.org/resources/learning/core-poems/detail/51653

"Between Walls" by William Carlos Williams
https://www.poetryfoundation.org/poems-and-poets/poems/detail/49849
"The Red Wheelbarrow" by William Carlos Williams
https://www.poetryfoundation.org/resources/learning/core-poems/detail/45502

"This I’s Just to Say" by William Carlos Williams
https://www.poetryfoundation.org/poems-and-poets/poems/detail/56159

"The Rose Is Obsolete" by William Carlos Williams
http://www.writing.upenn.edu/~afilreis/88v/wcw-rose-obsolete.html
(don't worry about this one, we will read aloud in class)

LISTEN TO WILLIAMS:
1. The Red Wheelbarrow (0:16): MP3
2. This I’s Just to Say (0:20): MP3

Extensive sound archive of Williams: http://writing.upenn.edu/pennsound/x/Williams-WC.php

Thursday, January 26  CLARITY VS. PARATAxis: THE BODY, TECHNOLOGY, INEBRIATION

Bio of Edna St. Vincent Millay:
https://www.poetryfoundation.org/poems-and-poets/poets/detail/edna-st-vincent-millay

Dirge Without Music by Edna St. Vincent Millay
https://www.poetryfoundation.org/poems-and-poets/poems/detail/52773

First Fig by Edna St. Vincent Millay
https://www.poetryfoundation.org/poetrymagazine/poems/detail/14095

"Humoresque" by Edna St. Vincent Millay
https://www.poetryfoundation.org/poems-and-poets/poems/detail/44723

LISTEN: Edna St. Vincent Millay reads "Love is Not All": https://www.youtube.com/watch?v=mvgDAOG8W6c

Edna St. Vincent Millay reads "I Shall Forget You Presently My Dear" https://www.youtube.com/watch?v=SYewgF7LHHE

"Lunar Baedeker" by Mina Loy
https://www.poetryfoundation.org/resources/learning/core-poems/detail/47695

“Partuition” by Mina Loy
https://oncomouse.github.io/loy/parturition.html

"Human Cylinders"
https://www.poetryfoundation.org/poems-and-poets/poems/detail/51872
"On Human Cylinders: The Pregnant Poet" by Danielle Pafunda

“Songs for Johannes” by Mina Loy (OPTIONAL - dive in if you are digging Loy!)
http://library.brown.edu/pdfs/130919595891750.pdf

“Aphorisms on Futurisms” by Mina Loy
https://www.poetryfoundation.org/resources/learning/essays/detail/69405

"Feminist Manifesto" by Mina Loy
https://oncomouse.github.io/loy/feminist.html

"Anglo-Mongrels and the Rose" by Mina Loy
http://writing.upenn.edu/library/Loy-Mina_Anglo-Mongrel.pdf

LISTEN:

Interview with Mina Loy and Paul Blackburn, 1960

• Complete Interview (1:36:13): MP3

ENGLISH AS A "SECOND" LANGUAGE : Mina Loy’s "Anglo-Mongrels and the Rose" by Marjorie Perloff
http://jacketmagazine.com/05/mina-anglo.html

scholarly article overview of Loy (OPTIONAL):
Gender, Authority and the Speaking Subject, or: Who is Mina Loy? by Alex Goody
https://www.asu.edu/pipercwcenter/how2journal/archive/online_archive/v1_5_2001/current/in-conference/mina-loy/goody.html

Works by Baroness Elsa von Freytag-Loringhoven on ModPo: go to Week 4, scroll down past Gertrude Stein:

* “A Dozen Cocktails—Please” by Baroness Elsa von Freytag Loringhoven
* consult a scholarly digital edition of “A Dozen Cocktails—Please”
* read William Carlos Williams on the Baroness

**Week Three:  Wallace Stevens and Gertrude Stein: Nature and Limits of Language**

**Tuesday January 31 Wallace Stevens**

“Lyric Modernism: Wallace Stevens and Hart Crane” by Christopher Beach
(in FILES)
"Philosophy and Theory in US Modern Poetry" Michael Davidson  (in FILES)

"The Rejection of Closure" by Leslie Scalapino
https://www.poetryfoundation.org/resources/learning/essays/detail/6940

Bio of Wallace Stevens:
https://www.poetryfoundation.org/poems-and-poets/poets/detail/wallace-stevens

"Thirteen Ways of Looking at a Blackbird" by Wallace Stevens
https://www.poetryfoundation.org/poems-and-poets/poems/detail/45236

"A Postcard from the Volcano" by Wallace Stevens
https://www.poetryfoundation.org/poems-and-poets/poems/detail/43432

"Anecdote of the Jar" by Wallace Stevens
https://www.poetryfoundation.org/poems-and-poets/poems/detail/51648

"Of Mere Being" by Wallace Stevens
https://www.poetryfoundation.org/poems-and-poets/poems/detail/57671

"Of Modern Poetry" by Wallace Stevens
https://www.poetryfoundation.org/poems-and-poets/poems/detail/43435

"Poetry is a Destructive Force" by Wallace Stevens
https://www.poetryfoundation.org/poems-and-poets/poems/detail/57606

"The Emperor of Ice Cream" by Wallace Stevens
https://www.poetryfoundation.org/resources/learning/core-poems/detail/45234

"The Idea of Order at Key West" by Wallace Stevens
https://www.poetryfoundation.org/poems-and-poets/poems/detail/43431

"Arcades of Philadelphia the Past"
https://www.poetryfoundation.org/poetrymagazine/browse?contentId=22378

"Of Hartford in a Purple Light"
https://www.poetryfoundation.org/poetrymagazine/browse?contentId=22379

"The Ultimate Poem is Abstract" by Wallace Stevens
https://www.poetryfoundation.org/poetrymagazine/browse?contentId=15362

"The Man on the Dump" by Wallace Stevens
https://www.poetryfoundation.org/poems-and-poets/poems/detail/43434

"Tea at the Palaz of Hoon" by Wallace Stevens
https://www.poetryfoundation.org/poetrymagazine/browse?contentId=15362
LISTEN: There are recordings of Wallace Stevens reading many poems here: [http://writing.upenn.edu/pennsound/x/Stevens-Wallace.php](http://writing.upenn.edu/pennsound/x/Stevens-Wallace.php)

Here's a selection:

1. The Idea of Order at Key West (4:52): [MP3](http://writing.upenn.edu/pennsound/x/Stevens-Wallace.php) alternate recording of "The Idea of Order at Key West" [MP3](http://writing.upenn.edu/pennsound/x/Stevens-Wallace.php)

2. The Poem That Took the Place of a Mountain (1:36): [MP3](http://writing.upenn.edu/pennsound/x/Stevens-Wallace.php) alternate recording of "The Poem That Took the Place of a Mountain" [MP3](http://writing.upenn.edu/pennsound/x/Stevens-Wallace.php)

23. **Not Ideas About the Thing But the Thing Itself**

3. **The Life of a Poet** (a prose note)
4. **The Theory of Poetry** (a prose note)

5. This Solitude of Cataracts (1:57): [MP3](http://writing.upenn.edu/pennsound/x/Stevens-Wallace.php)

4. Fabliau of Florida (0:48): [MP3](http://writing.upenn.edu/pennsound/x/Stevens-Wallace.php)

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**Thursday, February 2 Gertrude Stein**

[This sequence is very precise and meant to create a particular experience and entry into Stein. But feel free to remix it, add, subtract, get lost in one or two of the items. In class we will close read several of the TENDER BUTTONS selected by you. Karen Allenier’s blog is a good model for what I expect of you.]

Review any discussion of Stein from the essays you've already been assigned and read, such as from last week:

“Experimental Modernisms” by Alan Golding (in FILES)

“Gendered Modernism” by Christopher Beach (in FILES)

Stein doesn't "make sense" in any hypotactic way – much of her work is singularly concerned and formally constructed through word-and-phrase level parataxis, repetition, and fragmentation. She was a close friend of Pablo Picasso, and much of her work shares strategies used in the "Cubism" of Picasso and Francis Picabia....Please check out this concise page on cubism: [https://www.guggenheim.org/artwork/movement/cubism](https://www.guggenheim.org/artwork/movement/cubism)

and some Picasso paintings...


[https://www.moma.org/collection/works/79766](https://www.moma.org/collection/works/79766)

[http://www.pablopicasso.org/guer-nica.jsp](http://www.pablopicasso.org/guer-nica.jsp)
and this one by Duchamp —https://www.philamuseum.org/collections/permanent/51449.html

the following passage is from "The Art Story" —
http://www.theartstory.org/movement-cubism.htm

**Key Ideas of Cubism in Painting and the Visual Arts**

"The artists abandoned perspective, which had been used to depict space since the Renaissance, and they also turned away from the realistic modeling of figures. Cubists explored open form, piercing figures and objects by letting the space flow through them, blending background into foreground, and showing objects from various angles. Some historians have argued that these innovations represent a response to the changing experience of space, movement, and time in the modern world. This first phase of the movement was called Analytic Cubism. In the second phase of Cubism, Synthetic Cubists explored the use of non-art materials as abstract signs. Their use of newspaper would lead later historians to argue that, instead of being concerned above all with form, the artists were also acutely aware of current events, particularly WWI. Cubism paved the way for non-representational art by putting new emphasis on the unity between a depicted scene and the surface of the canvas. These experiments would be taken up by the likes of Piet Mondrian, who continued to explore their use of the grid, abstract system of signs, and shallow space." Stein, we might say, is a cubist in language — with the language "sampled" and non-representational. She isn't simply bringing up Napoleon and pointing to the historic figure of Napoleon but repeating and tweaking the context of the word each time, fracturing it and multiplying it. You can't read Stein (or at least the work we are looking at — and try to understand it in the way you would understand the language of a newspaper article or even a /representational/ verbal description of something.

Read Stein's "If I Told Him: A Completed Portrait of Picasso"
https://www.coursera.org/learn/modpo/supplement/UzIhd/read-steins-if-i-told-him-a-completed-portrait-of-picasso

Listen to a young Jason (no relation) recite Gertrude Stein's "If I Told Him: A Completed Portrait of Picasso":
https://www.youtube.com/watch?v=3geg3yopBP8

Bio of Gertrude Stein:
https://www.poetryfoundation.org/poems-and-poets/poets/detail/gertrude-stein

"On the 'I' in Stein's Portrait of Picasso" from ModPo Live Broadcast
https://www.youtube.com/watch?v=s9KPWaYSKPw&t=14s

Selections from TENDER BUTTONS (pages 3-8)

Watch video on verb tense in Stein from ModPo:
https://www.coursera.org/learn/modpo/supplement/y93Pc/watch-bob-perelman-on-steins-use-of-the-continuous-present-tense

from The New Yorker: THE TALK OF THE TOWN: OCTOBER 13, 1934 ISSUE
TENDER BUTTONS By Janet Flanner, James Thurber, and Harold Ross
http://www.newyorker.com/magazine/1934/10/13/tender-buttons
"(One of) Two Stein Talks" by Lyn Hejinian (This is attached to email that I sent)

"Gertrude Stein’s “The house was just twinkling in the moon light” by Joel Brouwer
https://www.poetryfoundation.org/resources/learning/core-poems/detail/49202#guide

"Tender Buttons," letter by Paul Padgette, reply by Virgil Thomson
http://www.nybooks.com/articles/1971/07/01/tender-buttons/

Watch video on "Objects" section of TENDER BUTTONS on ModPo:

*****Explore this collaborative blog working through each of the poems in TENDER BUTTONS:
http://alenier.blogspot.com/  Search through the blog for discussions of poems from TENDER BUTTONS that you've now read.

Watch video discussion of "A Long Dress" on Modpo:
https://www.coursera.org/learn/modpo/lecture/5pVNx/watch-video-on-steins-a-long-dress

Selections from TENDER BUTTONS (from p.11 "Careless Water" to p. 17 "Peeled Pencil, Choke")

(Feel free to skip the prose pieces below - but read the last selection from Tender Buttons if you'd like…)

"Words as Objects" by Lew Welch  (THIS IS OPTIONAL — ONLY IF YOU WANT TO GO DEEPER INTO STEIN)
http://epc.buffalo.edu/authors/welch/from_stein.html

More selections from TENDER BUTTONS (from p. 29 "Cranberries" to p. 31 "Tails")

"The Making of TENDER BUTTONS: Gertrude Stein's subjects, objects, and the illegible"
http://jacket2.org/article/making-tender-buttons
LISTEN: to Stein read her portrait of Picasso on ModPo:
https://www.coursera.org/learn/modpo/supplement/bjTVt/listen-to-stein-perform-if-it-told-him
An array of Stein recordings at PennSound: http://writing.upenn.edu/pennsound/x/Stein.html

Week Four: Nature and Collage:
Marianne Moore, Lorine Niedecker, Charles Olson

Tuesday February 7th
***CREATIVE RESPONSE AND PARAGRAPH DUE
Life of Marianne Moore
http://www.english.illinois.edu/maps/poets/m_r/moore-life.htm

Marianne Moore and Muhammad Ali:

*****BE SURE TO READ THIS ARTICLE: "Scrapping Modernism: Marianne Moore and the Making of the Modern Collage Poem" by Bartholomew Brinkman [IN FILES]

"An Octopus" by Marianne Moore
"Marianne Moore's 'Poetry': Why Did She Keep Revising It?" by Robert Pinsky
"Less is Moore" by James Longenbach
https://www.thenation.com/article/less-is-moore/
"The Marianne Moore Revival" by Adrienne Raphel
http://www.newyorker.com/books/page-turner/the-marianne-moore-revival
"The Pangolin" by Marianne Moore  (scroll down to poem)
http://xroads.virginia.edu/~ma05/dulis/poetry/Moore/moore2.html
"Marianne Moore’s “The Pangolin”: The Artist-Engineer and the Mystery in the Math" by Sally Keith
http://www.epoetry.org/issues/issue7/text/prose/keith.htm
Marianne Moore reviews Ezra Pound's CANTOS:
https://www.poetryfoundation.org/poetrymagazine/browse?contentId=65356

Pound's Canto I and V:
https://www.poetryfoundation.org/poems-and-poets/poems/detail/54314
https://www.poetryfoundation.org/poems-and-poets/poems/detail/54316

"The Fish" by Marianne Moore
https://www.poets.org/poetsorg/poem/fish-1

"The Paper Nautlius" by Marianne Moore
https://www.poets.org/poetsorg/poem/paper-nautilus

"He digesteth harde yron" by Marianne Moore
https://www.poets.org/poetsorg/poem/he-digesteth-harde-yro

"A Grave" by Marianne Moore
https://www.poets.org/poetsorg/poem/grave
"Marriage" by Marianne Moore
https://www.poemhunter.com/poem/marriage-2/

"Baseball and Writing" by Marianne Moore
https://www.poets.org/poetsorg/poem/baseball-and-writing
"Sojourn in the Whale" by Marianne Moore
https://www.poets.org/poetsorg/poem/sojourn-whale

Scholars on "The Pangolin" [OPTIONAL]
http://www.english.illinois.edu/maps/poets/m_r/moore/pangolin.htm

Scholars on "Marriage" [OPTIONAL]
http://www.english.illinois.edu/maps/poets/m_r/moore/marriage.htm

Scholars on "Sojourn in the Whale" [OPTIONAL]
http://www.english.illinois.edu/maps/poets/m_r/moore/sojourn.htm

Scholars on "A Grave" [OPTIONAL]
http://www.english.illinois.edu/maps/poets/m_r/moore/grave.htm

Somewhat fawning video documentary on Moore [OPTIONAL]:
http://www.learner.org/catalog/extras/vvspot/Moore.html

Close read in class: “An Octopus” (also we will glance through Pound's Cantos, so be sure to read Moore's review)
Maybe also we will look at Scholars on "An Octopus"
http://www.english.illinois.edu/maps/poets/m_r/moore/octopus.htm
http://www.english.illinois.edu/maps/poets/m_r/moore/quotation.htm
Also - how can we consider Moore, if we can, a modernist? Need we "categorize" her? Can we find any kinship between her and Pound?

LISTEN to Marianne Moore in a radio interview: http://www.wnyc.org/story/marianne-moore/

Thursday February 9 Charles Olson, Lorine Niedecker, Robert Creeley

“From the Late Modernism of the “Objectivists” to the Proto-postmodernism of ‘Projective Verse’” by Mark Scroggins (in FILES)
"Black Mountain Poetry" by Kaplan Harris (in FILES)
"Objectivist Poetry" by Rachel Blau DuPlessis

"Projective Verse" by Charles Olson
http://writing.upenn.edu/~taransky/Projective_Verse.pdf
LISTEN: Charles Olson has an extensive PennSound page. http://www.writing.upenn.edu/pennsound/x/Olson.php
Here is a link to his reading his poems "The Librarian" and "The Kingfishers" – one could spend a month getting through all of these recordings.

1. The Librarian (3:18): MP
2. The Kingfishers (8:01): MP3

On Lorine Niedecker:
http://jacketmagazine.com/18/penb-nied.html
https://www.poets.org/poetsorg/text/who-was-lorine-niedecker
https://www.asu.edu/piperwccenter/how2journal/archive/online_archive/v1_1_1999/jplittle.html

Selection of poems by Lorine Niedecker
https://www.poetryfoundation.org/poems-and-poets/poems/detail/56727
https://www.poetryfoundation.org/poems-and-poets/poems/detail/52185
https://www.poetryfoundation.org/poems-and-poets/poems/detail/52188
https://www.poetryfoundation.org/poems-and-poets/poems/detail/52184
https://www.poetryfoundation.org/poems-and-poets/poems/detail/52176
https://www.poetryfoundation.org/poems-and-poets/poems/detail/52175
https://www.poetryfoundation.org/poems-and-poets/poems/detail/52178
https://www.poetryfoundation.org/poems-and-poets/poems/detail/52187
https://www.poetryfoundation.org/poems-and-poets/poems/detail/52182
https://www.poetryfoundation.org/poems-and-poets/poems/detail/56195

LISTEN: Lorine Niedecker made a recording of several poems in 1970 at her friend the poet Cid Corman’s home. Full array here:
http://writing.upenn.edu/pennsound/x/Niedecker.php

The following three highly recommended:

1. Foreclosure (0:21): MP3
2. His Carpets Flowered (2:20): MP3
3. Darwin (3:52): MP3

Here's a video of a group discussion of Niedecker's "Foreclosure" [OPTIONAL]
https://www.youtube.com/watch?v=RfnonQ1FfaY

Group discussion with high school students about Niedecker's poem "I married" [OPTIONAL]
https://www.youtube.com/watch?v=RfnonQ1FfaY
Discussion (audio) of Niedecker's "Foreclosure" and "Wilderness" [OPTIONAL]
https://jacket2.org/podcasts/my-other-country-poemtalk-77
Just to see another take on the "short" poem -- here are two by Robert Creeley (a close associate of Olson's!):

"I know a man"
https://www.coursera.org/learn/modpo/supplement/vUl9Q/read-robert-creeley-i-know-a-man
"The Language"
https://www.poetryfoundation.org/poetrymagazine/browse?volume=104&issue=3&page=20
"America"
https://www.poetryfoundation.org/poetrymagazine/browse?contentId=30991

LISTEN: to Robert Creeley reading "America"

1. America (0:38): MP3

LISTEN to Robert Creeley reading "The Language"
"The Language": University of Arizona, 1963: MP3
LISTEN: to Robert Creeley reading "I Know A Man" at different times in his life:

Various readings of "I Know A Man" (text) (text-audio alignment):

1. Read at San Francisco State University, May 20, 1956 (0:28): MP3
2. Read At the Vancouver Poetry Conference, August 12, 1963 (1:27): MP3
3. Read at Harvard University, October 27, 1966 (0:35): MP3
4. Read in Bolinas, CA, July 1971 (0:26): MP3
5. Read in Bolinas, CA, c. 1965-1970 (0:25): MP3
6. Read at the University of Waikato, New Zealand, July 26, 1995 (0:25): MP3

Can we find any kinship between Olson and Neidecker (and Creeley)? We really need to figure out what Olson is talking about. Is Neidecker's "condensery" related to what Olson is talking about or opposed to it? And what kind of link can we draw (or not) between the imagists and the objectivists?

**Week Five Postwar Change, Rising Voices**

**Tuesday February 14 George Oppen and Langston Hughes and Allen Ginsberg and Audre Lorde and Amriri Baraka**

First, to follow up on the mention of objectivism from last week, please read this poem, which I think will help open up many useful connections and bridges. We'll first spend time discussing it closely in class:

"Of Being Numerous" by George Oppen
http://writing.upenn.edu/~taransky/of_being_numerous_1968_oppen.pdf
LISTEN to George Oppen reading from his work:  http://writing.upenn.edu/pennsound/x/Oppen.php

1. The Undertaking in New Jersey (1:17): MP3

1. From "Of Being Numerous" (25:32): MP3

then read this essay: “Objectivist Poetry and Poetics” by Rachel Blau DuPlessis (in FILES)

The question we turn to now, at this point in the semester, is how the modes of writing developed through the movements of modernism twist and turn under the pressure of "being numerous." We saw, initially, in "Voyages" by Hart Crane, homosexual desire tumbled and smashed and essentially drowning under its own inability to voice itself through engulfing metaphor – in Mina Loy, we saw a call for woman’s voices. We have not considered race or the world beyond the edge of the omni-voice of literary white America, which we might describe as a a kind of neutral voice that draws from surroundings, media, history, rather than enacting or joining with the voicings of distinct and unique selves, queer, immigrant, enraged, minoritarian. This is debatable! Of course other voices have been present, have been published, but now, after considering some of the anti-lyric force of modernism, we turn to the question of what it looks like when language begins "being numerous" and how language, the English language spoken across gender, race, place (more or less) torques to admit voice not of "genius," of pure experiment, of simply as Pound demanded, "making it new" but a language braided and assembled, grabbed, claimed to admit experience previously unspoken of, unwritten of, unsanctioned in the language, Again, this is a generalization as we haven’t considered the Harlem Renaissance- we could certainly consider African-American poets Claude McKay, James Weldon Johnson, Gwendolyn Brooks, Langston Hughes.....though up for debate would be exactly to whom such poets are writing - to an established majoritarian readership or to local community or in attempt to summon and gather new audiences.

Here’s a sample of one of Hughes’s segments for his poem-to-be-imagined-as-performance ASK YOUR MAMA (read the first section, "Cultural Exchange": https://urbanwritersmixtape.files.wordpress.com/2013/10/hughes_langston_ask-your_mama.pdf

After Hughes, we can consider the contributions of poets such as June Jordan and Lucille Clifton, and then of the activism in the late 1960’s and into the 1970’s and on of poets Audre Lorde and Amiri Baraka, these latter two I’d locate deep in the aftermath of the emergence of language erupting into the numerous:
"Coal" by Audre Lorde
https://www.poetryfoundation.org/poems-and-poets/poems/detail/42577

"Afterimages" by Audre Lorde
https://www.poetryfoundation.org/poems-and-poets/poems/detail/42582

"A Woman Speaks" by Audre Lorde
https://www.poetryfoundation.org/poems-and-poets/poems/detail/42583

"Movement Song" by Audre Lorde
https://www.poetryfoundation.org/poems-and-poets/poems/detail/42581

"Power" by Audre Lorde
https://www.poetryfoundation.org/poems-and-poets/poems/detail/53918

Short 10-min documentary on Audre Lorde:
https://www.youtube.com/watch?v=Tkwj0znbuoQ

Listen to Audre Lorde:
Audre Lorde "A Woman Speaks"
https://www.youtube.com/watch?v=h059j-vBKEw

Audre Lorde "Today is not the day"
https://www.youtube.com/watch?v=A3K84-bVUxQ

"Short Speech to My Friends" by LeRoi Jones/Amiri Baraka (Baraka changed his name after breaking from his friends in the white literary community)
https://www.poetryfoundation.org/poems-and-poets/poems/detail/58014

"As Agony. As Now" by Amiri Baraka
https://www.poetryfoundation.org/poems-and-poets/poems/detail/52777

"Incident" by Amiri Baraka
https://www.poetryfoundation.org/poems-and-poets/poems/detail/42558

"Dope" by Amiri Baraka
https://www.poetryfoundation.org/poems-and-poets/poems/detail/58015

and this important essay by Baraka:
"Expressive Language" by Amiri Baraka
https://www.poetryfoundation.org/resources/learning/essays/detail/69473

Listen to Amiri Baraka:
http://writing.upenn.edu/pennsound/x/Baraka.php

Amiri Baraka "Somebody Blew Up America"
https://www.youtube.com/watch?v=KUEu-pG1HWw
A hypothesis I offer up for challenge and debate, is that the actual conditions for the opening of the numerousness of voices begins in the wake of the Beats, a movement as radical and as different from the groundings of the modernist movements, yet also paradoxically emergent from their potentials. How might that be? What aspects of the landscape are we leaving out? The social conditions brought on through World War II? The practice of jazz? The movements organizing people to demand civil rights? What other sociopolitical factors might be relevant?

Read one or more of the following brief essays, then pick up Allen Ginsberg's HOWL and read it through. I recommend LISTENING to Ginsberg read HOWL — the beats were not isolated authors but a raucous and ever-changing social group, bouncing cross-country and city to city, organizing impromptu gatherings at which music would be played and new work read or improvised.

“Beat Poetry: Heaven Hell USA, 1946-1965” by Maria Damon (in FILES)
“Three Generations of Beat Poets” by Ronna C. Johnson (in FILES) [OPTIONAL]
“Hinge Picture” by Charles Bernstein* (in FILES) [OPTIONAL]
“Unrepresentative Verse” by Charles Bernstein (in FILES) [OPTIONAL]

Read HOWL the poem in its entirety and listen to it here: http://writing.upenn.edu/pennsound/x/Ginsberg.php
scroll down a tiny bit to open....
Introduction to Howl (2:43): MP3
Howl I, II, III (18:27): MP3
or listen here: https://www.youtube.com/watch?v=x-P2fLsLH8
Be ready to compare and contrast and relate "Howl" with "Of Being Numerous" and Baraka's essay and his and Lorde's poetry. Quite a task, I realize. But pivotal in getting a gut sense of how much things are changing in language's potential as modernism ceases to dominate the poetry landscape.

Thursday February 16  Allen Ginsberg

Ginsberg wrote much more than HOWL. I suggest that some of those influenced by him are the much more contemporary poets Judy Grahn and Eileen Myles, queer and genderqueer, generations of queers. More about them in a moment.

First, read "Kaddish" it's a long poem -- you can read along while listening to it read by Ginsberg here: https://www.youtube.com/watch?v=jlKilmEx6po
and be sure to read all the supplementary material included in the book related to the poem. We will discuss the /Effect/ of the poem in class, considering the SOCIAL circulation and impact of HOWL and
Ginsberg's and other beat-related poetry. Definitely Rap and the Poetry Slam in part draw inspiration from the social events that were beat readings – that in part minorly and majorly together with rock and jazz performance, sermons, religious testimony and the example of performers like Nina Simone, who wrote the song Mississippi Goddam in 1964 in response to killings of black children in the south. The rise of intense social activism across a range of issues rose in the wake of HOWL - HOWL set an example for voice, a tune to borrow and shape however one's voice might desire, choose, need along with an array of other rising numerous various voices, activated in part as well by the brutality of violence (violence made perhaps more widely felt by the media) and the growing war in Vietnam. We are scrambling history a bit in order to show influences that can occur across time, out of order, causes, effects, and affiliations not connected by simple lines.

On Rap and Hip Hop:
http://www.laweekly.com/music/hip-hop-did-not-begin-how-you-think-it-did-4762859

and a few poetry slam videos:
"A Funeral" Akeem Olaj - 2016 Individual World Poetry Slam Finals
https://www.youtube.com/watch?v=faJLN6BRh38
National Poetry Slam Finals 2014 - "Say No" Olivia Gatwood, Megan Falley
https://www.youtube.com/watch?v=x5GxVJTqCNs
T. Miller - Poetry Slam Winner
https://www.youtube.com/watch?v=6f5ywkAR_Eo
Please end, if time permits, with this interview with Ginsberg from 1995:
http://ubu.com/film/ginsberg_face.html

Could we consider "Kaddish" a feminist poem? What work does it do?

CREATIVE RESPONSE AND PARAGRAPH DUE

Week Six  Sylvia Plath, Robert Lowell, Anne Sexton, John Berryman, Frank O'Hara

Sunday February 19: Trip to New York City to visit MOMA and the sites mentioned in Frank O’Hara’s LUNCH POEMS

Tuesday February 21

Review further materials from last week.
Discuss trip to NYC.
Watch some videos!
On the New York School aesthetic:
https://www.youtube.com/watch?v=tVMNU26oht0
Introduce the Confessional poets.
https://www.youtube.com/watch?v=UM6nWRXCQD8

For this class and onward - we will watch the below videos on general practice at the beginning of each class. You should watch on your own as well.

Thursday February 23: The Confessional Poets

“The Confessional Moment” by Christopher Beach (in FILES)

“Psychotherapy and Confessional Poetry” by Michael Thurston (in FILES)

Anne Sexton at home reading Wanting to Die
https://www.youtube.com/watch?v=UM6nWRXCQD8

Robert Lowell reads “Skunk Hour"
https://www.youtube.com/watch?v=hSlcc2b02yc

Robert Lowell Reads "For the Union Dead"
https://www.youtube.com/watch?v=WAKgNl92HrE

Sylvia Plath Reads 'Daddy'
https://www.youtube.com/watch?v=6hHjctqSBwM

Sylvia Plath Reads "Lady Lazarus"
https://www.youtube.com/watch?v=esBLxyTFDxE

This week we continue with the question of the numerousness of voices, but voices primarily autobiographical, fully lyric, expressing a potentially suffering but? cohesive and coherent? self. Often a middle-class self, we have left the streets of activism and bohemia and stepped back into the 1950's, continuing into the 1960's and 1970's, parallel but not quite with the work discussed last week, poems were written of self in crisis. How does this resemble the work of last week?

"(Especially Kaddish?) Let's keep our eye out for fragmentation and for the ways in which language, even in the act of writing, in the act of talking about oneself, not only expresses but creates – creates both limitations and opportunities for the self to find shape. Let's think
about the complex array of definitions for the word "articulation."
How do these poems articulate? What kind of audience(s) do they
summon, desire, greet? Are these poems exhibitionistic? Are these
poems cathartic for the reader, therapeutic in their own way? What is
the pleasure of these poems for the substantial readership they have
generated since published? Why might more avant-garde poets be
suspicious of this work? Be ready to suggest a poem for close reading
in class. Remember, we want to consider above all the kinds of complex
relationships that the poem establishes with its potential audiences."

Be sure you are exactly sure of the meaning of "catharsis"
http://www.dictionary.com/browse/catharsis

Want to go in-depth into catharsis? Here you go:
http://primal-page.com/cathar.htm


and here: http://www.actforlibraries.org/the-meaning-of-catharsis-in-freudian-theory/

To the poems: I prefer you read the poems first and then the
biographical notes on the poets – and then revisit the poems to see
how much the biographical info influences your responses.

“Skunk Hour” by Robert Lowell
https://www.poetryfoundation.org/resources/learning/core-poems/detail/47694

"The Fat Man in the Mirror" by Robert Lowell
https://www.poetryfoundation.org/poetrymagazine/browse?contentId=24774

"For the Union Dead"
https://www.poetryfoundation.org/poems-and-poets/poems/detail/57035

"My Last Afternoon with Uncle Devereux Winslow"
https://www.poetryfoundation.org/poems-and-poets/poems/detail/48336

"Memories of West Street and Lepke"
https://www.poetryfoundation.org/poems-and-poets/poems/detail/48338

poems by Sylvia Plath:

"The Colossus"
https://www.poetryfoundation.org/poems-and-poets/poems/detail/89119

"Daddy"
https://www.poetryfoundation.org/poems-and-poets/poems/detail/48999
"Lady Lazarus"  
https://www.poetryfoundation.org/poems-and-poets/poems/detail/49000  

"Edge"  
https://www.poetryfoundation.org/poems-and-poets/poems/detail/49009  

"The Applicant"  
https://www.poetryfoundation.org/poems-and-poets/poems/detail/57419  

Anne Sexton poetry:  

"Sylvia's Death"  
https://allpoetry.com/Sylvia's-Death  

"The House" (be sure to click through the pages to read the entire poem)  
https://www.poetryfoundation.org/poetrymagazine/browse?contentId=28872  

"The Wedding" (be sure to click through the pages to read the entire poem)  
https://www.poetryfoundation.org/poetrymagazine/browse?volume=106&issue=1&page=130  

"The Double Image"  
https://www.poetryfoundation.org/poems-and-poets/poems/detail/53110  

"The Black Art" (be sure to click through the pages to read the entire poem and the following, "Water")  
https://www.poetryfoundation.org/poetrymagazine/browse?contentId=29121  

"The Operation"  
https://www.poetryfoundation.org/poems-and-poets/poems/detail/53113  

Poems by John Berryman:  

"Dream Song 14"  
https://www.poetryfoundation.org/poems-and-poets/poems/detail/53113  

"Dream Song 29"  
https://www.poetryfoundation.org/poems-and-poets/poems/detail/48265  

"The Song of the Demented Priest"  
https://www.poetryfoundation.org/poems-and-poets/poems/detail/57077  

Home films of Anne Sexton, reading poems, etc. PLEASE WATCH  
https://www.youtube.com/watch?v=UfvS_fgbudI  
https://www.youtube.com/watch?v=L4VlcVfgfJk  

Robert Lowell bio:  
https://www.poetryfoundation.org/poems-and-poets/poets/detail/robert-lowell
Week Seven  Frank O’Hara

Tuesday February 28 Frank O’Hara

Starting today, your job is to participate in discussion forums on the Coursera Modern Poetry site. For today, you will practice by posting about the poems "The Day Lady Died" and "A Step Away from Them. Tomorrow, Wednesday March 1, the ModPo online mini-course/discussion of Frank O’Hara will go live — By class time Thursday, you should choose two of the poems from the poem packet I handed out or from Lunch Poems (there’s some overlap) — start a new thread of discussion about any of the poems that will be featured in the Frank O’Hara class (namely, all the poems you have in hand) and create discussion threads where you post your questions, interpretations, experiences of the two poems. Be sure to mention particular lines - providing concrete examples from the poem of larger questions or reactions you might have. We will videotape class discussion and upload it to the coursera site for distant students to see and learn from. All the materials for today’s and Thursday’s classes will also be available on the ModPo Coursera Site and the students participating via internet will be reading them, viewing them also. After we discuss "In Memory of My Feelings" on Thursday, I’d like you to also join the discussion of that poem — Thursday or Friday. Over break, when you have a moment, check in to see what’s going on and add more to the discussion threads. I’d like you to continue to do so through the end of the class. I’d like a minimum of six posts.

So – to prepare for the discussion:

WATCH:USA: Poetry, Frank O’Hara (1966)
https://www.youtube.com/watch?v=344TyQLsfIA

Read LUNCH POEMS and O’Hara poem packet.

To prepare for our recorded discussion, please view the following videos on "close reading" a poem:

**On Close Reading**

- watch this video exploring the purpose of close reading: **LINK TO VIDEO** (5 Minutes)
We will be discussing, in class (and on film for other students), two to four of the following poems and "manifesto"—please be prepared to discuss each—please read these especially closely:

"Music" (in LUNCH POEMS)
"Blue Territory" (in handout)
"Personal Poem" (in LUNCH POEMS)
"In the Movies" (in handout)
"Personism" (in handout)

This is the best model of close reading O'Hara that you can get—so please read it carefully:
Excerpt from Marjorie Perloff's Poet Among Painters: Frank O'Hara by Marjorie Perloff

For background and orientation, READ: “Twentieth Century Poetry and the New York Art World” by Brian Reed (in FILES)

For background and orientation, READ: "Surrealism as a Living Modernism" by Charles Altieri: NewYorkPoetsNewYorkPainting_CharlesAltieri.pdf [IN FILES]

For background and orientation, READ:"'Oh! kangaroos, sequins, chocolate sodas!': Frank O’Hara’s Excitement" by Wayne Koestenbaum


Relevant and related items that you might draw from in our discussion:

Quotes about the "flaneur" http://www.othervoice.org/1.1/gspeaker/Flaneur.php

"Don’t Forget the Flâneur: Poetry’s rich tradition of urban wandering." by Kathleen Rooney

https://www.poetryfoundation.org/features/articles/detail/90821

On the "derive" from the Situationists: http://www.cddc.vt.edu/sionline/si/theory.html

As we are going to be adding to the MODPO online course site, please familiarize yourself with O'Hara materials that are available at the following links:

https://www.coursera.org/learn/modpo/home/week/7
read Frank O’Hara’s “The Day Lady Died” 2 min
listen to O’Hara perform “The Day Lady Died” 1 min
watch video of O’Hara reading “The Day Lady Died” 2 min
watch discussion of O’Hara’s “The Day Lady Died” 20 min
read O’Hara’s “A Step Away from Them” 2 min
watch video on O’Hara’s “A Step Away from Them” 15 min

Thursday March 2  Frank O’Hara "In Memory of My Feelings"

Your job is again to participate in the ModPo discussion of Frank O’Hara -- By class time, you should post a thoughtful response to ”In Memory of My Feelings” focused on particular lines - providing concrete examples from the poem of larger questions or reactions you might have – your posts should be live in the ModPo Coursera O’Hara Forum by noon classtime. Also, take time to respond to at least two postings by others participating online. If you find a post that hasn’t been engaged with, please prioritize at least one such post - then find a thread that you want to be a part of. Bring your thoughts with you on paper to refer to - and if you read an insightful or intriguing post by a participant not a member of our penn class, print that out and bring it along. We are going to spend most of the class making a video - talking through "In Memory of My Feelings." I’ll be handing out a little annotated guide to the poem to you on Tuesday - it is a lengthy, tricky poem.

Read: "In Memory of My Feelings" by Frank O'Hara [in packet]

For background and orientation, Read: "Stepping Out With Frank O’Hara" by David Herd [IN FILES]

For background and orientation, READ: “New York School and American Surrealist Poetics” by Edward Brunner (in FILES)

THE NEXT THREE ARE RATHER CHALLENGING - pick one if you have time – only if you have gotten through all the other materials.:  

READ: "Getting Particular" by Maggie Nelson NewYorkSchool_O'Hara_Ashbery_Nelson.pdf [IN FILES]

READ:"On Coterie" by Lytle Shaw

http://jacketmagazine.com/10/shaw-on-ohara.html

"In Memory of My Feelings: The Limits of Kinship" by Lytle Shaw [in FILES]

Reread: "In Memory of My Feelings" by Frank O’Hara [in packet]

Close read in class: “In Memory of My Feelings” (in FILES)

Close read in class:"An American Poem" by Eileen Myles (time permitting)

https://www.poetryfoundation.org/poems-and-poets/poems/detail/53965
LISTEN to Eileen Myles:

• American Poem (3:43): [MP3](#)

The above will likely take up all our time, but if you think you might be a fan of the New York School, here below is a batch of additional materials

One New York School poet in particular that I think you might really enjoy is Eileen Myles, her poem "An American Poem" mentioned above. She is a "second-generation" or "third-generation" New York School poet, living at 86 East 3rd St. in the East Village. I think it's quite interesting to compare her work to O'Hara's. How do they understand themselves, or rather articulate themselves, in relation to time, space, the city? Are they flaneurs? Or are they inhabitants? Of New York City? Of language? Of the imagination? Of the intellect? What kind of audience(s) do they summon, what circles of intimacy do they enable and sustain with readers - readers who might be friends, lovers, critics, New York poetry scene folk, readers further away? How do they activate New York, or how does New York activate them in language, attention, and as a locus of desire? We can ask the same questions about the poets further down below.

Eileen Myles:

"An American Poem" by Eileen Myles

"The Honey Bear" by Eileen Myles

"Unnamed New York" by Eileen Myles

"Snakes" by Eileen Myles
[https://www.poetryfoundation.org/poems-and-poets/poems/detail/54621](https://www.poetryfoundation.org/poems-and-poets/poems/detail/54621)

"The Perfect Faceless Fish" by Eileen Myles

"Peanut Butter" by Eileen Myles
[https://www.poetryfoundation.org/poems-and-poets/poems/detail/54620](https://www.poetryfoundation.org/poems-and-poets/poems/detail/54620)

"Letter Q" by Eileen Myles:

"Our Happiness" by Eileen Myles"
[https://www.poets.org/poetsorg/poem/our-happiness](https://www.poets.org/poetsorg/poem/our-happiness)
Eileen Myles’s PennSound page with lots of great video from readings at Penn:

http://writing.upenn.edu/pennsound/x/Myles.php

Here’s is what is available beyond O’Hara as to the poets of the New York School at ModPo on Coursera – Just click around, read the poems, and according to interest and available time, pick one or more to pursue through the various media. You are encouraged and welcome to find any discussion threads about any of the below and to post your thoughts, join a discussion, respond to others:

read Kenneth Koch’s “Variations on a Theme by William Carlos Williams” 2 min
watch video on Koch’s “Variations on a Theme by William Carlos Williams” 9 min
read John Ashbery’s “The Instruction Manual” 5 min
listen to Ashbery perform “The Instruction Manual” 5 min
watch video on Ashbery’s “The Instruction Manual” 18 min
watch further discussion of Ashbery’s “The Instruction Manual” 12 min
read Barbara Guest’s “20” & listen to a recording 2 min
watch video on Guest’s “20” 17 min
watch further discussion of Guest’s “20” 6 min
read John Ashbery’s “Some Trees” 2 min
listen to Ashbery perform “Some Trees” 2 min
read/listen to Ashbery’s “Some Trees” with text-audio alignment 2 min
watch video on Ashbery’s “Some Trees” (part 1) 16 min
watch video on Ashbery’s “Some Trees” (part 2) 15 min
read John Ashbery’s “Hard Times” 2 min
watch Ashbery performing “Hard Times” 2 min
watch video discussion of Ashbery’s “Hard Times” 18 min
read Ted Berrigan’s “3 Pages” 2 min
listen to Berrigan perform “3 Pages” 1 min
listen to PoemTalk on Berrigan’s “3 Pages” 30 min
watch video on Berrigan’s “3 Pages” 9 min
read Bernadette Mayer’s “Invasion of the Body Snatchers” 2 min
listen to Mayer perform “Invasion of the Body Snatchers” 2 min
read/listen to Mayer’s “Invasion of the Body Snatchers” with text-audio alignment 2 min
watch video on Mayer’s “Invasion of the Body Snatchers” 14 min

March 4-12: Spring Break

Week Eight  Shaking the Pumpkin

Tuesday March 14: Indigenous North American Poetics

"Word & Thread" by Cecilia Vicuña, translated by Rosa Alcalá [http://ubu.com/ethno/poems/vicuna_word.html]

1st half Shaking the Pumpkin (Preface to p116)

Be sure to read the notes on the poems you have read, located in the back of the book.

"American Indian Poetry.pdf" [in FILES]
"Anthropology and Poetry.pdf" [IN FILES]
"Ethnopoetics.pdf" [IN FILES]
"Ethnopoetics" by Dennis Tedlock [http://ubu.com/ethno/discourses/tedlock_ethno.html]


"TOTAL TRANSLATION: AN EXPERIMENT IN THE TRANSLATION OF AMERICAN INDIAN POETRY" by Jerome Rothenberg [http://ubu.com/ethno/discourses/rothenberg_total.html]

“Land, Place, and Nation: Toward an Indigenous American Poetics” by Janet McAdams (in FILES) File name is: "IndigenousAmericanPoetics_JanetMcAdams.pdf"


Thursday, March 16 Indigenous North American Poetics, cont.

2nd half Shaking the Pumpkin (p147-161, p241-297, p338-341)

Be sure to read the notes on the poems you have read, located in the back of the book.
Videos by Cecelia Vicuña:
https://vimeo.com/194287434
https://vimeo.com/ondemand/konkon
https://vimeo.com/ondemand/whatispoetrytoyou

“Ecopoetries in America” by Nick Selby (in FILES)

“Forms in Alterity: On Translation” by Lyn Heijinian (in FILES)

"'Das how was': Da pidgin elegy: Poetry by Lee Tonouchi & Meg Withers" by Susan M. Schultz
http://jacket2.org/commentary/das-how-was-da-pidgin-elegy

“Toward a Poetics of Polyphony and Translatability” by Dennis Tedlock
http://www.people.iup.edu/sherwood/courses/engl766f05/Docs/secure/Tedlock-TowardsAPoeticsofPolyphony.pdf

**Week Ten: Kamau Braithwaite and Derek Walcott and Aime Cesaire**

**Tuesday, March 21**

“Poetry of the Americas” by Charles Bernstein
http://jacket2.org/commentary/toward-poetry-poetics-americas-6-charles-bernstein%E2%80%99s%E2%80%99Cour-americas-new-worlds-still-progr

_History of the Voice_ by Kamau Braithwaite (In FILES)
LISTEN to Kamau Braithwaite:

1. Atumpan (2:06): [MP3](#)
2. Naming (1:31): [MP3](#)
3. Shepherd (6:36): [MP3](#)
4. The Twist (0:41): [MP3](#)
5. Wings of a Dove (3:51): [MP3](#)
6. Caliban (10:06): [MP3](#)

Kamau Braithwaite: "Born to Slow Horses"
https://www.youtube.com/watch?v=PbHQAK2J7NA

Notebook of a Return to the Native Land by Aime Cesaire (In FILES)
Aime Cesaire - Return to Native Land
https://www.youtube.com/watch?v=8U2a8uC19x

**Thursday, March 23**

*****CREATIVE RESPONSE AND PARAGRAPH DUE

Excerpt from _Trench Town Rock_ by Kamau Braithwaite (In FILES)

Excerpt from _Omeros_ by Derek Walcott (In FILES)
LISTEN to Derek Walcott:  
http://www.nobelprize.org/mediaplayer/index.php?id=426

Week Eleven Teresa Hak Kyun Cha, James Merrill, and Agha Shahid Ali

Tuesday March 28 Teresa Hak Kyun Cha

“TransPacific and Asian-American Counterpoetics” by Yunte Huang (In FILES)

"US Poems of Immigration and Migrancy" by A. Robert Lee [In FILES]

DICTEE by Teresa Hak Kyun Cha [BOOK]
No audio available!

Thursday March 30 James Merrill and Agha Shahid Ali

“Mysticism: Neo-paganism, Buddhism, and Christianity” by Stephen Fredman (in FILES)
"The New Criticism and poetic formalism" by Christopher Beach [In FILES]
"The Contemporary 'Mainstream' Lyric" by Christina Pugh [In FILES]

Excerpt from “The Changing Light at Sandover” by James Merrill (in Files)  
LISTEN to James Merrill read from “The Changing Light at Sandover”

"Ghazal" pdf [IN FILES]

Excerpt from ROOMS ARE NEVER FINISHED by Agha Shahid Ali (In FILES)

Week Twelve M. Norbesé Philip and Judy Grahan and Tracie Morris and Laurie Anderson

Tuesday April 4 Long Poems, Anti-Epics, History

“The Poetics of Chant and Inner/Outer Space: The Black Arts Movement” by Margo Natalie Crawford (in FILES)

"A/Frika" Poem/performance by Tracie Morris  
https://www.youtube.com/watch?v=McZhSGdcwV8

Discussion of "A/Frika"  
https://www.youtube.com/watch?v=qUOUS6ju2hg&t=2s

“A Woman Is Talking to Death’ by Judy Grahn  
https://www.poets.org/poetsorg/poem/woman-talking-death
LISTEN to Judy Grahan:
"The Marilyn Monroe Poem"
https://www.youtube.com/watch?v=MGaOdKj09hQ
https://www.youtube.com/watch?v=1Ax-mqm1O3U

(Should Anderson's pieces below be considered "poetry?" Why or why not?)

Laurie Anderson "O Superman"
https://www.youtube.com/watch?v=Vkfpi2H8tOE

Laurie Anderson "Language is a Virus"
https://www.youtube.com/watch?v=KvOoR8m0om

Selections from M. Nourbese Philip's ZONG! and She Tries Her Tongue, Her Silence Softly Breaks (In FILES)

To what degree does Philip's movement around the hemisphere inflect her work? To what degree is her poetry about expressing "her own" autobiographical identity and history?

Thursday April 6 Temporal Disturbance: T. S. Eliot

And just for fun, reach back for a bit of T.S. Elliot to compare to these works – the difference might be jarring!

"Tradition and the Individual Talent" by T. S. Eliot
https://www.poetryfoundation.org/resources/learning/essays/detail/69400

"The Love Song of J. Alfred Prufrock" by T. S. Eliot [Please listen to the audio]
https://www.poetryfoundation.org/poetrymagazine/poems/detail/44212

"The Wasteland" by T. S. Eliot
https://www.poetryfoundation.org/poems-and-poets/poems/detail/47311

"Four Quartets" by T. S. Eliot
http://www.davidgorman.com/4Quartets/

Week Nine D. A. Powell, Christian Bok

Tuesday April 11 D. A. Powell

"Queer Cities" by Maria Damon (in FILES)

"Fear of Narrative" by Tony Hoagland
https://www.poetryfoundation.org/poetrymagazine/articles/detail/68489
"Review of 'Smokes' by Susan Wheeler" by Stephen Burt (introduces the term "elliptical poetry"
http://bostonreview.net/poetry/stephen-burt-review-smokes

D. A. Powell TEA  [BOOK – you need to obtain a used copy]
(be sure to read introduction)
LISTEN to D. A. Powell:
https://www.youtube.com/watch?v=zcZqUz3DRzg https://www.youtube.com/watch?v=VIYGhna6E4g

(notice the shape and feel of the book in your hands as you interact with it.)

(Be sure to listen on-line to any songs mentioned that you are unfamiliar with.)

(Choose two-three poems to read aloud in class, figure out exactly how you would do so given the layout and punctuation of the poems. If it is a poem about a song, would you want the song to play before, after, or as you read aloud?)

Thursday April 13 Christian Bok

****Fourth and final CREATIVE RESPONSE AND PARAGRAPH DUE

“I don’t Take Voice Mail: The Object of Art in the Age of Electronic Technology” by Charles Bernstein
http://epc.buffalo.edu/authors/bernstein/essays/voicemail.html

“Language Writing” by Barrett Watten  (in FILES)

Excerpts from Eunoia by Christian Bok  (in FILES)

The Xenotext Project by Christian Bok  [BOOK]

LISTEN to Christian Bok:

1. Excerpt from Eunoia, from Chapter "I" for Dick Higgins (1:38): MP3
2. Excerpt from Eunoia, Excerpt from Chapter "U" (1:31): MP3

Week Thirteen

Tuesday April 18 CA Conrad

Bernadette Mayer’s writing experiments:
http://www.writing.upenn.edu/library/Mayer-Bernadette_Experiments.html
Here is CAConrad's introduction to his work:
http://somaticintro.blogspot.com/

Be sure to read the following rituals and poems and the piece "ritual and poem" and the somatic reading exercises and the final piece included below- if that's as far as you get save the rest for later.
We will have plenty to discuss!

"Bee Alliance" by CAConrad (ritual and poem):
https://pen.org/bee-alliance/

"I Hope I'm Loud When I'm Dead" by CAConrad (ritual and poem)

Mount Monadnock Transmission: (Somatic Poetry Ritual)
http://somaticpoetryexercises.blogspot.com/2014/12/116-mount-monadnock-transmissions.html

"Sharking of the Birdcage" by CAConrad (resulting poem)
https://www.poets.org/poetsorg/poem/%E2%80%9Csharking-birdcage%E2%80%9D

"I Loved Earth Years Ago" (ritual and poem)
https://pen.org/i-loved-earth-years-ago/

Confetti Allegiance: Love Letter to Jim Brodey by CAConrad (ritual and poem)

"You Don’t Have What It Takes to Be My Nemesis" (ritual and poem)
http://www.diodepoetry.com/v7n1/content/caconrad.html

"Catheter Enjambment" (ritual and poem)
http://www.thevolta.org/ewc45-caconrad-p1.html

"AIDS Snow Family" (ritual and poem)
http://hildamagazine.com/caconrad.html

36 Owls by CAConrad (ritual and poem):
http://somaticpoetryexercises.blogspot.com/2016/09/36-owls.html

"Art and Ritual" by CAConrad
http://lithub.com/poetry-ritual/

Explore CAConrad’s website: http://caconrad.blogspot.com/ and read as you’d like, as a flaneur, through his site and above all peruse through
http://somaticpoetryexercises.blogspot.com/
Remember, these are PROCEDURES that Conrad has been, and is currently, inventing to result in the writing of poems following and sometimes during the ritual/exercise.

"The Queer Voice: Reparative Poetry Rituals & Glitter Perversions" by CAConrad
https://www.poetryfoundation.org/harriet/2015/06/the-queer-voice-reparative-poetry-rituals-glitter-perversions/

“Art Trash: On CA Conrad and Chelsea Minnis” by Joyelle McSweeney (in FILES)

No spell broken (PoemTalk #94): CA Conrad, two poems from '(Soma)tic Midge' 
https://jacket2.org/podcasts/no-spell-broken-poemtalk-94-0

You've Come a Long Way, Baby
BY CA CONRAD INTERVIEWED BY EILEEN MYLES
https://www.poetryfoundation.org/features/articles/detail/69419

LISTEN to CA Conrad:

1. Say it With Green Paint for the Comfort and Healing of Their Wounds (2:18): MP3
2. White Helium (3:56): MP3
3. Every Weakness of the World in One Limb for a Day (1:43): MP3

Thursday April 20: Gathering of Poets

Selection of poems by Rae Armantrout, Arthur Sze, Lyn Hejinian, Harriet Mullen, Anne Carson, Lisa Jarnot, Mark Strand, Lisa Jarnot, Brandon Brown, Nathalie Diaz et al. [handout given previous class]

This following piece is necessary for the final exam - it defines things that you need to know to answer one of the questions.
Note the word "Syzygy" in the Arthur Sze selection!

"Three meta-poems: Emily Dickinson, Wallace Stevens, Harryette Mullen" by Al Filreis
http://jacket2.org/commentary/three-meta-poems-emily-dickinson-wallace-stevens-harryette-mulle

"The Contemporary Poetry Reading" by Peter Middleton [in FILES]

****Assignment:

1) Choose a poem to focus on from Nathalie Diaz or from the individual poems in the packet.
2) Craft a reading ritual for us to use to read the poem together as a class. THIS IS AN ACTUAL ASSIGNMENT.
3) Prepare instructions for your reading-ritual and bring copies to class for everyone - we will do whatever you suggest.
4) See for guidance: Conrad on the practice of Reading Poetry:

(Soma)tic Reading Enhancements INSTALLMENT #1 by CACONRAD
https://www.poetryfoundation.org/harriet/2015/06/somatic-reading-enhancements-installment-1/

(Soma)tic Reading Enhancements INSTALLMENT #2 by CACONRAD
https://www.poetryfoundation.org/harriet/2015/06/somatic-reading-enhancements-installment-2

Week Fourteen

Tuesday April 25 Last Class: Poetry and Beyond

We will continue with material from the sampler...poems and art by Julia Bloch, Ann Hamilton, Jenny Holzer, Shimon Attie etc etc.
"Like Fur" by Julia Bloch
http://www.essaypress.org/ep-74/

“Poetry of the Twenty-First Century: The First Decade“ by Jennifer Ashton (In FILES)

"The New Thing" by Stephen Burt
http://bostonreview.net/poetry/new-thing
AUDIO: "A Tour Of Contemporary American Poetry With Stephen Burt"
http://www.wbur.org/radioboston/2016/10/03/burt-poems-america
"Poetry Slam Or, The Decline of American Verse" by Mark Edmundson
http://harpers.org/archive/2013/07/poetry-slam/
"Why Is Contemporary American Poetry So Good?“ by Seth Abramson
http://www.huffingtonpost.com/sets-abramson/why-is-contemporary-ameri_b_3474969.html

"What Makes Contemporary American Poetry So Good" by Amit Majmudar
http://www.kenyonreview.org/2013/06/why-contemporary-american-literature-rocks/

"Celebrating Pop Poetics: 25 Poets Who Draw Inspiration From Music Icons" by Andy Emitt
Jenny Holzer "Truisms"
https://www.youtube.com/watch?v=UEiJ7GGjP0
Jenny Holzer "Laments"
https://www.youtube.com/watch?v=vvJiGu6fP_w

“’Un-reading’: Ann Hamilton erases texts to make room for other stories”
https://www.sfmoma.org/watch/un-reading-ann-hamilton-erases-texts-to-make-room-for-other-stories/

“Between Text and Textile – Ann Hamilton’s ‘habitus’“ by Andrea Kirsh
Ann Hamilton's habitus:
https://www.youtube.com/watch?v=HkBwrlnimts
https://www.youtube.com/watch?v=u9qThfwEbt0
"THE NEW SEASON/ ART; Writing in Light on the Tenement Walls" by Amei Wallach
"Shimon Attie's Between Dreams and History" (Beaver, Irving, 1999)
http://proxy.library.upenn.edu:4818/video/between-deams-and-history

Take-House Final is due via email to the professor on the last day of finals.