REQUIRED BOOKS:
Norton Introduction to Poetry, ed. J. Paul Hunter 8th edition with CD
The Venus Hottentot, by Elizabeth Alexander,

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

Four of the six short papers should consist of a close reading of one of the “In Depth Poems” for the day. This close reading should pay careful attention to the aspect of the poem covered in the article or Norton (For example, during the week on tone, you should discuss tone, etc.) We will be discussing writing tips individually as well in-class, but you should read the “Writing About Poetry” (Norton A3-A15, A26-A46). Please skip the section entitled “Critical Approaches” (A16-25), as this will be covered in Junior Seminar. You may find it helpful, however, to return to this section when you take that class.

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

All Papers (excluding the first which you should bring to class on the 1/27) are Due AT LEAST 36 hours before dates given below (e.g. If you have been assigned to cover the readings for class on Thursday 9/18 your paper is due 10:30 p.m. Tuesday 9/16; If you have been assigned to Tues. 9/16 your paper is due Sunday 9/14 at 10:30 p.m., etc.). All papers must be distributed to the class via email english213@lists.reed.edu. Do NOT send the paper as an enclosure, but paste it into the body of the email. Late papers will not be accepted. Other members of class should read at least two of the discussion papers before class begins. Please note: the following dates are not due dates, but the date your paper will be discussed in class and the readings it will cover:

Group One: 1/27, 2/1, 2/15, 3/1, 3/22 (Critical Article Synopsis), 4/19 (Critical Article Synopsis).
Group Two: 1/27, 2/3, 2/17 (Critical Article Synopsis), 3/3 (Critical Article Synopsis), 3/24, 4/21
Group Three: 1/27, 2/8, 2/24 (Critical Article Synopsis), 3/8 (Critical Article Synopsis), 4/12, 4/26
Group Four: 1/27, 2/10 (Critical Article Synopsis), 2/22, 3/10 (Critical Article), 4/14 (Critical Article), 4/28
Please note that group four has a choice of which two of the three days they want to do a Critical Synopsis.
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<tr>
<th>WEEK</th>
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<th>READINGS</th>
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| ONE  | T 1/25| What is an American Poem?  
Sign up for Groups. Your Group # is__________________  
Workshop: What is a Poem? What is an American Poem? |
|      | R 1/27| Poetry: Reading, Writing, & Responding (Norton 1-25)  
In Depth Poems: Anne Bradstreet, “To My Dear and Loving Husband” (Norton 16); Aphra Behn, “On Her Loving Two Equally” (Norton 19) |
| TWO  | T 2/1 | Understanding the Text: Tone (Norton 26-58)  
In Depth Poems: Maxine Kumin, “Woodchucks” (Norton 34 & CD)  
Li-Young Lee, “Persimmons” (Norton 42 & CD) |
|      | R 2/3 | Tone, Continued  
In Depth Poems: Simon Ortiz, “My Father’s Song” (Norton 42)  
Luci Tapahonso, “Starlore” (Handout) |
| THREE| T 2/8 | Understanding the Text: Speaker (Norton 59-84)  
In Depth Poem: Pat Mora, “La Migra” (Norton 80); Gloria Anzaldúa, “El Sonavabitche” (Handout) |
|      | R 2/10| Speaker, Cont.  
In Depth Poem: Elizabeth Alexander, “The Venus Hottentot” (The Venus Hottentot, 3-7)  
**Critical Article Synopsis Due** |
| FOUR | T 2/15| Understanding the Text: Situation & Setting (Norton 85-122)  
“Aubade,” Princeton Encyclopedia of Poetry & Poetics (Handout)  
In Depth Poems: Sylvia Plath, “Morning Song” (Norton 108); Marilyn Chin, “Aubade” (Handout) |
|      | R 2/17| Situation & Setting, Cont.  
Lesley Wheeler, “Introduction” and “Emily Dickinson’s Fairer Houses” (The Poetics of Enclosure, 1-40; Reserve Folders or PS147 .W47 2002)  
In Depth Poems: Emily Dickinson, “Because I Could Not Stop for Death”; (Norton 477 & CD); “I Heard a Fly Buzz When I Died” (Handout); “Safe in their Alabaster Chambers” (Norton 452)  
**Critical Article Synopsis Due** |
| FIVE | T 2/22| Understanding the Text: Language (Norton 123-146)  
In Depth Poems: Rita Dove, “Parsley,” (Norton 136-138) |
|      | R 2/24| Language, Cont.  
In Depth Poems: Walt Whitman, "When Lilacs Last in the Dooryard Bloomed” (Norton 540) “I celebrate myself, and sing myself” (Norton 83)  
**Critical Article Synopsis Due** |
| SIX  | T 3/1 | Picturing & Metaphor and Simile (Norton 147-173)  
In Depth Poems: Cathy Song, “Girl Powdering Her Neck” (Handout)  
William Carlos Williams, “Queen-Anne’s-Lace” (Handout)  
Yi Gon-Ch’ang, “The Moonlit Pond” (Handout)  
“Haiku” (Norton 347-48) |
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<thead>
<tr>
<th>Date</th>
<th>Section</th>
<th>Assignments</th>
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<tbody>
<tr>
<td>R 3/3</td>
<td>Metaphors, Cont.</td>
<td>Wayne Booth, &quot;Metaphor as Rhetoric&quot; (<em>On Metaphor</em>, ed. Sheldon Sacks, 47-70; Reserve PN228.M4 O5). Poems: continued from previous day. <strong>Critical Article Synopsis Due</strong></td>
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<td>8/12-20</td>
<td>SPRING BREAK</td>
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<td>R 3/24</td>
<td>Sounds, Cont.</td>
<td>In Depth Poems, Elizabeth Alexander, &quot;Omni-Albert Murray&quot; (<em>The Venus Hottentot</em>)</td>
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<td>NINE</td>
<td>Scansion</td>
<td>INTRA: Interactive Tutorial On Rhythm Analysis (<a href="http://academic.reed.edu/english/intra/">http://academic.reed.edu/english/intra/</a>) 1-Prosody 2-Versification 3-Phrasal Rhythm (Including all exercises in these sections)</td>
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<tr>
<td>R 3/31</td>
<td>Scansion, cont.</td>
<td>INTRA: Interactive Tutorial On Rhythm Analysis (URL) 5-Phrasal Rhythm (Including all exercises in this section)</td>
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<td>TEN</td>
<td>Scansion, cont.</td>
<td>Stephen Adams, &quot;Meter and Rhythm&quot; (<em>Poetic Designs</em>, 1-36; Reserve PE1505 .A32 1997). Assignment for everybody: Scan one stanza from a poem we have read so far and comment on the significance of the meter in light of the overall meaning of the lines and the poem more broadly. Bring four copies of your analysis to class with you.</td>
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<td>R 4/7</td>
<td>Internal Structure (Norton 223-249)</td>
<td>Elizabeth Bishop, &quot;Pink Dog&quot; (Handout)</td>
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| ELEVEN | T 4/12 | Internal Structure, Cont.  
Langston Hughes, "The Weary Blues" (Handout) & Gwendolyn Brooks, "Queen of the Blues" (Handout) |
| R 4/14 | Internal Structure, Cont.  
In Depth Poems: Walt Whitman, "When Lilacs Last in the Dooryard Bloomed" (Norton 540) "I celebrate myself, and sing myself" (Norton 83)  
"Critical Article Synopsis Due**  
| 4/15-16 | PNASA (PACIFIC NORTHWEST AMERICAN STUDIES ASSOC.)  
PERFORMANCE OF DAVID SCHIFF’S RENDITION OF “ONE ART”  
DATE/TIME/PLACE: TBA |
| TWELVE | T 4/19 | External Form: Stanza Forms (Norton 265-270)  
In Depth Poems: Elizabeth Bishop, "One Art" (Handout); Anne Sexton, "The Abortion" (Handout)  
"Critical Article Synopsis Due.**  
| R 4/21 | External Form: The Sonnet (Norton 250-264)  
Li-Young Lee, "I Ask My Mother to Sing" (Handout)  
Nellie Wong, "Grandmother’s Song" (Handout) |
| THIRTEEN | T 4/26 | Sonnets, Cont.  
Handout "Religious Sonnets: Form as Optimism" (If you so desire you may read the whole article. It is in The Subtext of Form, 69-118; Reserve PR535.A34 H46 1994)  
In Depth Poems: John Milton, "When I consider how my light is spent" (Norton 258)  
Countee Cullen, "Yet Do I Marvel" (Norton 262)  
| R 4/28 | Sonnets, Cont.  
In Depth Poems: Claude McKay, "The White House," (Norton 257); Gwendolyn Brooks, "First Fight. Then Fiddle," (Norton 260); Elizabeth Alexander, "House Party Sonnet" (the Venus Hottentot, 19) |
| FINAL EXAM | M 5/9 | Take Home Final Exam Due Via Email |