Poetry Out Loud
ENGL 001.401/COML 001.401
Fall 2015
Harrison College House, M20
Tu/Th: 10:30 am – 12:00 pm

Instructors
Julia Kolchinsky Dasbach (jdasbach@sas.upenn.edu), office hours: by appointment
Timothy Chandler (timcha@sas.upenn.edu), office hours: 8–9pm, Monday, 14th floor lounge, Harrison College House (or by appointment).

Course Description
How is the spoken word different from the written? How do we find music in language or even make it ourselves? This course will explore the performative and sonic aspects of writing and reading poetry—its orality, sounds, and rhythms. We will begin with some foundational ancient Greek and Roman texts, the oral beginnings of poetry and its rhetorical and philosophical theorization. We jump forward in time to focus mainly on European and American poetry of the 19th, 20th and 21st centuries (both Anglophone and in translation), with a strong emphasis on later works. This trajectory will take us from traditional genres and forms such as pastoral, elegy, ode, and ballad, through to more recent work such as beat, slam, and sound poetry. You will be challenged to speak and to listen, to think creatively and critically, to discover how poetry on the page sings out loud.

This course is a Critical Speaking Seminar offered through the Communication within the Curriculum program of the School of Arts and Sciences.

Objectives
- Increase the level of comfort and confidence in addressing a group, regardless of subject
- Develop an aptitude for dialogue and for working with differences of viewpoint
- Learn structure and rhetoric, in reading texts as well as in public speaking
- Understand poetic genres, forms, and literary devices and demonstrate this understanding through analysis or creative application

Required Materials:
Available for purchase at Penn Book Center:
Available online through Penn Library (no need to purchase):


All other material will be provided on Canvas.

**Schedule**

* Readings and assignments are due on the day they appear. Be prepared to discuss and submit your work.
* Make sure that you print out and thoroughly annotate ALL readings to help you during class discussions.

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<th>Week</th>
<th>Date</th>
<th>Topic</th>
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<td><strong>Week 1</strong></td>
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<tr>
<td>Th</td>
<td>8/27</td>
<td>Welcome and Introduction</td>
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<td><strong>Week 2</strong></td>
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| Tu | 9/1 | *Ars Poetica (JKD)*  
Horace: From “Ars Poetica”  
Marianne Moore: “Poetry”  
Czeslaw Milosz: “Dedication”  
Seamus Heaney: “Digging”  
Dorothea Lasky, “Ars Poetica”  
Ilya Kaminsky, “Author’s Prayer” |
| Th | 9/3 | *Ancient Contexts (TC)*  
Virgil, *Eclogues* 1, 2, 3, 5, 8, 10  
Charles Martindale, “Green Politics: The *Eclogues*” (optional) |
| **Week 3** | | |
| Tu | 9/8 | *Dramatic Monologue (JKD)*  
Introduction to Dramatic Monologue from Poets.org  
Theocritus’ Idyll XI  
Robert Browning, “Porphyra’s Lover”  
Alfred Lord Tennyson, “Ulysses”  
**Due: Ars Poetica Poem or Analysis** |
| Th | 9/10 | *Modern Persona Poems (JKD)*  
Encyclopedia Britannica Leda Summary  
Sylvia Plath, “Lady Lazarus”  
Ai, “The Good Shepherd” |
William Butler Yeats, “Leda and the Swan”
H.D, “Leda”
Carl Phillips, “Leda After the Swan”

**Week 4**

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<th>Day</th>
<th>Date</th>
<th>Title</th>
<th>Authors/Works</th>
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<tbody>
<tr>
<td>Tu</td>
<td>9/15</td>
<td><strong>Introduction to Scansion (TC)</strong></td>
<td>Hollander, p. 1–20</td>
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<td>William Shakespeare, Sonnet 30</td>
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<td>Margaret Cavendish, “Of Many Worlds in This World”</td>
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<td>Alexander Pope, “Eloisa to Abelard”</td>
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<td>Th</td>
<td>9/17</td>
<td><strong>The Ballad (TC)</strong></td>
<td>Selection of traditional ballads collected by F.J. Child</td>
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<td>Selection of colonial Australian broadside ballads</td>
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<td>Samuel Taylor Coleridge, “The Rime of the Ancyent Marinere” (literary ballad)</td>
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<td>Theodore Roethke, “My Papa’s Waltz”</td>
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<td>“Ballad” <em>(PEPP)</em></td>
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<td>Susan Stewart, “Scandals of the Ballad” <em>(optional)</em></td>
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**Week 5**

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<td>Ovid, From Book X “Orpheus and Eurydice”</td>
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<td>Rainer Maria Rilke, From “Sonnets to Orpheus”</td>
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<td><strong>Due: Dramatic Monologue Poem or Analysis including Scansion</strong></td>
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<td>Th</td>
<td>9/24</td>
<td><strong>From the Traditional to the Contemporary Elegy (JKD)</strong></td>
<td>Hollander, 36 pg.</td>
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<td>John Milton, “Lycidas”</td>
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<td>Alfred Lord Tennyson, From “In Memoriam”</td>
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<td>Thomas Gray, “The Graveyard Elegy”</td>
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<td>Paul Celan, “Death Fugue,” “To stand in the shadow of a scar”</td>
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<td>Anna Akhmatova, “1940”</td>
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<td>Carl Phillips, “As from a Quiver Of Arrows”</td>
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**Week 6**

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<td>Tu</td>
<td>9/29</td>
<td><strong>The Arc of a Poetry Collection (JKD)</strong></td>
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Hollander, p. 26-30
Mark Doty, *Atlantis*

**Th 10/1 Sound and Lyric (TC)**
Hollander, review p. 19-20
Susan Stewart, “Letter on Sound”
Elizabeth Barrett Browning, *Sonnets from the Portuguese* and *Aurora Leigh* (selections)

**Kelly Writers House Recommended Event:**
**BREAKBEAT POETS: QURAYASH ALI Lansana AND JOSÉ OLIVAREZ**
Rothstein Oral poetry event
5:00 PM in the Arts Cafe

**Week 7**

**Tu 10/6 Rhythm and Repetition (TC)**
Hollander, p. 37-40
“The Tell-Tale Heart”
Algernon Charles Swinburne, “Chorus” from *Atalanta in Corydon*, “Nepheleida”
**Due: Elegy Poem or Analysis**

**Th 10/8 FALL BREAK**

**Week 8**

**Building Dissonance:**

**Tu 10/13 Sestina (JKD)**
Hollander, Sestina p. 40-41
Elizabeth Bishop: “A Miracle for Breakfast” and “Sestina”
Anthony Hecht: “Book of Yolek”
Wendy Cope: “Reading Scheme”
Theodore Roethke: “The Waking”

**Th 10/15 Villanelle (JKD)**
Hollander, Villanelle p. 40
Dylan Thomas: “Do Not Go Gentle into That Good Night”
Elizabeth Bishop: “One Art”
Richard Hugo: “The Freaks at Sprugin Road Field”
Theodore Roethke: “The Waking”
Week 9

Mimetic Sound

Tu 10/20 **Sound and Metaphor (JKD)**
Hollander, p. 48-50
Christina Rossetti, “Goblin Market”
Gertrude Stein, From “Tender Buttons”
**Due: Sestina/Villanelle Poem or Analysis**

Th 10/22 **Sprung Rhythm (TC)**
Hollander, 21-23
Anon. “The Seafarer”
Gerard Manley Hopkins, selected poems
“Sprung Rhythm,” “Inscape and Instress” (*PEPP*)

Week 10

Tu 10/27 **Individual Presentations**

Th 10/29 **Individual Presentations**

Week 11

Tu 11/3 **Blues (JKD)**
Hollander, p. 44-46
Tyehimba Jess: Selections from the Collection *Leadbelly*
Langston Hughes: “The Weary Blues”
Gwendolyn Brooks: “A Song in the Front Yard”
Jack Kerouac: “MacDouglas Street Blues”

Th 11/5 **Beats & Slam (JKD)**
Walt Whitman, “On the Brooklyn Ferry”
Allen Ginsberg, “Howl” & “Supermarket in California”
Text & Button Poetry Videos: Sam Sax, Michael Lee, Rachel McKibbens
**Due:** Browse Button Poetry and select one slam poet video to describe to the class in an informal oral presentation.

Week 12

Tu 11/10 **Translation (TC)**
Celia and Louis Zukofsky, translations of Catullus
Sappho 31
Christian Bök, “Voile” (homophonic translation of “Voyelle” by Arthur
Rimbaud)
Walter Benjamin, “The Task of the Translator”

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<td>11/12</td>
<td>Th</td>
<td>Aesthetics 1 (TC)</td>
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<td>Edmund Burke, from <em>A Philosophical Enquiry into the Sublime and Beautiful</em></td>
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<td>Arthur Rimbaud, “Bridges,” “Seascape”</td>
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<td><strong>Due: Homophonic Translation Poem or Analysis</strong></td>
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<td>11/17</td>
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<td>Aesthetics 2 (TC)</td>
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<td>Hegel, from <em>Aesthetics</em></td>
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<td>John Keats, “Ode on a Grecian Urn”</td>
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<td><strong>Due: Homophonic Translation Poem or Analysis</strong></td>
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<td>11/19</td>
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<td>Poetry as Sound (Guest: Orchid Tierney)</td>
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<td>Readings TBD</td>
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<td><strong>Week 14</strong></td>
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<td>11/23</td>
<td>Tu</td>
<td>Class Canceled</td>
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<td><em>You should be preparing your Group Presentations</em></td>
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<td>11/25</td>
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<td>NO CLASS Happy Thanksgiving</td>
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<td><strong>Week 15</strong></td>
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<td>12/1</td>
<td>Tu</td>
<td>Poetry without Sound (TC)</td>
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<td>Hollander, p. 30-32</td>
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<td>George Herbert, “The Altar,” “Easter Wings”</td>
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<td>William Blake, “Spring”</td>
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<td>Robert Smithson, “A Heap of Language”</td>
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<td>Bruce Nauman, <em>Eat/Death</em></td>
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<td>Jean Bevier, “Operators Are Standing By”</td>
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<td>Alex Selenitsch, “Lines on Matter,” “Some Herakleitos”</td>
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<td>12/3</td>
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<td>Group Presentations</td>
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<td><strong>Week 16</strong></td>
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<td>12/8</td>
<td>Tu</td>
<td>Last Class!</td>
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<td><strong>Due: Memorized Short Poem Recitation (It could be a poem of your own!)</strong></td>
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**Course Expectations/Policies/Code of Conduct**

**Attendance:** Attendance is required. Your regular attendance is vital to your success and the success of the class as a whole. Class discussion plays a major role in the development of your thinking. It is important that you contribute to, and learn from, these discussions. Also, many of your assignments will be completed in class. You are allowed to miss up to three classes over the term. For each absence after the third, your final grade will be reduced by one half step (A to A-, B+ to B, C to C-, etc.). Leaving class more than 20 minutes early or arriving more than 20 minutes late will result in an absence. If you must leave early, make arrangements with us ahead of time. If you are late to class, it’s your responsibility to see us after class to verify that your attendance accurately reflects a late mark versus an absence. Please show respect to your fellow classmates and your instructors by arriving on time; failure to do so will be reflected in your participation grade.

**Participation:** Success in this course depends on your active participation. Always bring your books to class so that you will be able to reference the readings we discuss. If the reading is not from one of the books but from a text posted on Canvas, please print it out and bring it to class with you as well. Most importantly though, bring with you opinions and questions about the texts that we have read. In this class, your thoughts are welcome and encouraged. We will also have a number of ungraded speaking exercises which will not only prepare you for your presentations but help you become more comfortable with your voice being heard. This is your class and we look forward to hearing your ideas!

**How we evaluate participation on a daily basis:**
- Attends class, actively participates in discussions and activities, comes prepared with necessary materials
√ Attends class, frequently participates in discussions and activities, comes somewhat prepared
- Attends class, doesn’t participates in discussions and activities, comes unprepared
0 Absent

**Poem or Analysis Response**
There are six exercises throughout the semester that will require you to write a creative or analytical response based on a particular topic that we have covered. Each response should be no longer than one page double spaced. Poetic responses will vary in length depending on genre and form. More detailed instructions will be provided for each exercise.

**Presentations**
Note: One of your presentations will be video-recorded and you will be required to watch it with either your speaking advisor (see below) or one of the instructors.

Individual Presentation (15 minutes): Recite (memorization not required) and analyze a short poem (under 40 lines) that is not on our syllabus. The poem may be a poet whom we have covered and will likely fall under one of our previous discussion topics. The way that we discuss/close-read poems during class should serve as models for your own presentation. Things to consider include: genre, form, musicality (meter, rhyme, rhythm, alliteration, etc.), author’s biography and poetics, imagery, and much more!

Group Presentations (15-20 minutes): Analyze a poetry collection. (Don’t worry, we will help you find one that is right for your group!) Each person (3-4 per group) will chose a single poem from the collection to closely analyze, similar to the individual presentation. However, it’s up to you to decide how the group will present the collection’s unifying principle as well as its lyric and narrative arch. The way we discuss Mark Doty’s collection *Atlantis* will serve as a helpful model. Each group member needs to speak for 5 minutes. We also want you to be creative! There are many non-traditional ways to introduce us to a poet’s work, some ideas include a skit or theatrical performance, musical renditions, multi-media, etc.

CWiC Advising
You are required to meet with an undergraduate speaking advisor outside of class at least 2 times—at least 1 rehearsal for each of the 2 required presentations. Note: if there is more than one advisor, either we or the advisor will notify you which advisor you will work with. You do not get to choose your advisor. Also, you are not allowed to work on a presentation for this class during Speaking Center walk-in hours. You must work with your assigned CWiC advisor:
http://www.sas.upenn.edu/cwic/faq.html

CWiC Advisor’s Role
- The advisor is an undergraduate trained and paid to assist students with their presentations.
- The advisor is not a subject-area tutor and will not offer advice on the course content.
- The advisor is not a TA and will not grade students’ work.
- The advisor communicates with the instructor often, and will report if a student does not attend or is not prepared for an advising session.

Grading
Individual Presentation: 30%
Group Presentation: 30%
Meeting with CWiC Advisor: 5%
Poem or Analysis Responses (6): 20%
Participation/Attendance: 15%

Academic Integrity
Please see Penn’s policies:
www.vpul.upenn.edu/osl/acadint.html
http://gethelp.library.upenn.edu/PORT/documentation/plagiarism_policy.html

Technology
We allow students to use their laptops and tablets during class, with the exception of during student presentations, when we ask that they be put away. As this is a small class, it is your responsibility to be fully engaged, whether are speaking or listening. Using technology for anything not related to the course will not be tolerated.

Contacting Us
We are happy to address your questions and concerns either via email or during office hours. We will do our best to respond to emails within 24 hours during the school week, but emails received after 9pm will likely not be answered until the following day.

Resources
- Weingarten Learning Resource Center www.vpul.upenn.edu/lrc
- Writing Center http://writing.upenn.edu/critical/help/
- Weigle Information Commons http://wic.library.upenn.edu/
- CWiC www.sas.upenn.edu/cwic