

20th & 21st C American Poetry  
ENGL 088.001  
Fall 2017  
TR 4:30-6:00  
Classroom: Jaffe room 104

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Office: FBH room 325  
Office Hours: TR 1:30-4:30pm  
and by appointment

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-based 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  
Dicteé 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](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 Is 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 is 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>

"Parturition" 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

<https://www.poets.org/poetsorg/text/human-cylinders-pregnant-poet>

"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](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](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>

here's a selection:

1. The Idea of Order at Key West (4:52): [MP3](#)  
*alternate recording of "The Idea of Order at Key West"* [MP3](#)

The Poem That Took the Place of a Mountain (1:36): [MP3](#)  
*alternate recording of "The Poem That Took the Place of a Mountain"* [MP3](#)

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](#)

4. Fabliau of Florida (0:48): [MP3](#)

## 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>

and some Picasso paintings...

<https://www.khanacademy.org/humanities/art-1010/early-abstraction/cubism/a/picasso-portrait-of-gertrude-stein>

<https://www.moma.org/collection/works/79766>

<http://www.pablocicasso.org/guernica.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 Told Him: A Completed Portrait of Picasso"

<https://www.coursera.org/learn/modpo/supplement/UzlhD/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=s9KPWqYSKPw&t=14s>

Selections from TENDER BUTTONS (pages 3-8)

[https://monoskop.org/images/6/62/Stein\\_Gertrude\\_Tender\\_Buttons\\_1997.pdf](https://monoskop.org/images/6/62/Stein_Gertrude_Tender_Buttons_1997.pdf)

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:

<https://www.coursera.org/learn/modpo/supplement/2xaq2/watch-video-of-laynie-browne-discussing-a-carafe-and-the-objects-section-of>

\*\*\*\*\*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")

[https://monoskop.org/images/6/62/Stein\\_Gertrude\\_Tender\\_Buttons\\_1997.pdf](https://monoskop.org/images/6/62/Stein_Gertrude_Tender_Buttons_1997.pdf)

(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](http://epc.buffalo.edu/authors/welch/from_stein.html)

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

[https://monoskop.org/images/6/62/Stein\\_Gertrude\\_Tender\\_Buttons\\_1997.pdf](https://monoskop.org/images/6/62/Stein_Gertrude_Tender_Buttons_1997.pdf)

"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-i-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](http://www.english.illinois.edu/maps/poets/m_r/moore/life.htm)

Marianne Moore and Muhammad Ali:

<https://bookhaven.stanford.edu/2016/06/poet-marianne-moore-meets-muhammad-ali-im-a-poet-too-he-says/>

\*\*\*\*\*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

<https://www.poemhunter.com/best-poems/marianne-moore/an-octopus/>

"Marianne Moore's 'Poetry': Why Did She Keep Revising It?" by Robert Pinsky

[http://www.slate.com/articles/arts/poem/2009/06/marianne\\_moores\\_poetry.html](http://www.slate.com/articles/arts/poem/2009/06/marianne_moores_poetry.html)

"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 Nautilus" 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](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](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](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](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/octopus.htm)  
[http://www.english.illinois.edu/maps/poets/m\\_r/moore/quotation.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/>

"Interview with: Marianne Moore, poet, author of "A Marianne Moore Reader." Warren Bower introduces Marianne Moore and her [at the time of the broadcast] new book, *A Marianne Moore Reader*. Moore explains how she chose the book's contents, a mix of poetry and her nonfiction writing. She and Miller discuss the reaction of audiences to her poems. Moore reads "A Face", "What Are Years", "I May, I Might, I Must", and her translation of La Fontaine's fable, "The Hen Who Laid A Golden Egg."

## 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](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/pipercwcenter/how2journal/archive/online\\_archive/v1\\_1\\_1999/jplittle.html](https://www.asu.edu/pipercwcenter/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/vUI9Q/read-robert-creeleys-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](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 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](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=jlKilmExópo>

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](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](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>

<http://jonasmekasfilms.com/40/film.php?film=4>

<https://www.youtube.com/watch?v=nWiB2bmDa4I>  
<http://www.frankohara.org/media/video.html>  
<https://www.youtube.com/watch?v=344TyqLISFA>  
<https://www.youtube.com/watch?v=YDLwivcpFe8>  
[http://ubu.com/film/ginsberg\\_face.html](http://ubu.com/film/ginsberg_face.html)  
<https://www.youtube.com/watch?v=fMklNVewuGo> [https://www.youtube.com/watch?v=Dh2P-tlEH\\_w](https://www.youtube.com/watch?v=Dh2P-tlEH_w)  
[https://www.youtube.com/watch?v=Dh2P-tlEH\\_w](https://www.youtube.com/watch?v=Dh2P-tlEH_w)

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=WAKgNI92HrE>

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 numerosness 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.encyclopedia.com/psychology/dictionaries-thesauruses-pictures-and-press-releases/cathartic-method>

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=UfvS_fgbuDI)

<https://www.youtube.com/watch?v=L4VlcVfgFJk>

Robert Lowell bio:

<https://www.poetryfoundation.org/poems-and-poets/poets/detail/robert-lowell>

Sylvia Plath bio:

<https://www.poetryfoundation.org/poems-and-poets/poets/detail/sylvia-plath>

Bio of Anne Sexton

<https://www.poetryfoundation.org/poems-and-poets/poets/detail/anne-sexton>

John Berryman bio:

<https://www.poetryfoundation.org/poems-and-poets/poets/detail/john-berryman>

CAConrad talks about Anne Sexton's landscapes of grief:

<https://www.poetryfoundation.org/features/audio/detail/75823>

## **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=344TyqLISFA>

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)

- watch this video on whether we can over-interpret a poem: [LINK TO VIDEO](#) (10 Minutes)
- watch this video on what results from work done with a poem: [LINK TO VIDEO](#) (4 Minutes)
- watch this video on the "how" versus "what" of close reading: [LINK TO VIDEO](#) (10 Minutes)
- watch this video on how to approach "difficult poems": [LINK TO VIDEO](#) (2 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

FOHARAPoetAmongPaintersPerloff.pdf [IN FILES]

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

<http://www.poets.org/poetsorg/text/oh-kangaroos-sequins-chocolate-sodas-frank-oharas-excitement>

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

Quotes about the "flâneur" <http://www.othervoices.org/1.1/gpeaker/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

<https://www.poetryfoundation.org/poems-and-poets/poems/detail/53965>

"The Honey Bear" by Eileen Myles

<https://www.poetryfoundation.org/poems-and-poets/poems/detail/54619>

"Unnamed New York" by Eileen Myles

<http://www.eileenmyles.com/sorrytree.php>

"Snakes" by Eileen Myles

<https://www.poetryfoundation.org/poems-and-poets/poems/detail/54621>

"The Perfect Faceless Fish" by Eileen Myles

<http://brooklynrail.org/2010/02/poetry/the-perfect-faceless-fish>

"Peanut Butter" by Eileen Myles

<https://www.poetryfoundation.org/poems-and-poets/poems/detail/54620>

"Letter Q" by Eileen Myles:

<https://www.poets.org/poetsorg/text/letter-q-eileen-myles>

"Our Happiness" by Eileen Myles"

<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 recording2 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 alignment2 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](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](http://ubu.com/ethno/discourses/tedlock_ethno.html)

"American Indian Songs" by Kenneth Rexroth

[http://ubu.com/ethno/discourses/rexroth\\_indian.html](http://ubu.com/ethno/discourses/rexroth_indian.html)

"TOTAL TRANSLATION: AN EXPERIMENT IN THE TRANSLATION OF AMERICAN INDIAN POETRY" by Jerome Rothenberg

[http://ubu.com/ethno/discourses/rothenberg\\_total.html](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"

ETHNOPOETICS AT THE MILLENNIUM by Jerome Rothenberg

[http://www.ubu.com/ethno/discourses/rothenberg\\_millennium.html](http://www.ubu.com/ethno/discourses/rothenberg_millennium.html)

### **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 Hejinian (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=qUOUSóju2hg&t=2s>

"A Woman Is Talking to Death" by Judy Grahn

<https://www.poets.org/poetsorg/poem/woman-talking-death>

LISTEN to Judy Graham:

"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](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)

<http://thetorontoquarterly.blogspot.ca/2013/04/poetry-month-2013-ca-conrad-i-hope-im.html>

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)

<https://www.poets.org/poetsorg/poem/confetti-allegiance-love-letter-jim-brodey>

"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 CA Conrad  
<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  
Human. Animal. Gay. Straight. Poetry.  
BY CACONRAD 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](#)
4. You and Your Soup (2:47): [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, Harriette 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](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/seth-abramson/why-is-contemporary-ameri\\_b\\_3474969.html](http://www.huffingtonpost.com/seth-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 <http://www.spin.com/2016/11/music-poetry-bob-dylan-nobel-prize/>

Jenny Holzer "Truisms"

<https://www.youtube.com/watch?v=UEiJ7GGJtP0>

Jenny Holzer "Laments"

[https://www.youtube.com/watch?v=vvJiGu6fP\\_w](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

<http://www.theartblog.org/2016/09/between-text-and-textile-ann-hamiltons-habitus/>

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

<http://www.nytimes.com/1998/09/13/arts/the-new-season-art-writing-in-light-on-the-tenement-walls.html>

"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.**