My office is HH 263; my office hours, T Th 1-2 and by appointment. You can get in touch with me by phone at x2419 where I also have voicemail.

The course:
This is a study of American poetry & poetics from Whitman forward. Because American poetry is much larger than can be represented in 12 & 1/2 weeks we won't attempt full coverage of 150 years of writing. This term the emphasis will be on poetry after WWII, but we'll begin with Whitman and also read Emily Dickinson and some modernist poetry. In addition to reading poems and listening to poems, you will be required to read essays by the poets, as well as a few brief essays in theory.

Texts:
Postmodern American Poetry, ed. Paul Hoover, Norton (also on 1-hour reserve at Porter library)

Walt Whitman, Walt Whitman (Everyman's Poetry), ed. Ellman Crasnow, JM Dent
* the book store will be short of copies; any edition of Leaves of Grass, of which there are many, will be fine (I ordered the cheapest). You can also find poems by Whitman at this website:
   http://www.library.utoronto.ca/utel/rp/authors/whitman.html

Elizabeth Bishop, Geography III, PSG
courseware (available at bookstore)

Schedule of readings:
cw = courseware/ pap = Postmodern American Poetry

* I will sometimes indicate ahead of time readings that should be given special attention (or that can be skimmed).
* selections for presentations are in [square] brackets

May 2, 4:
introduction/ some co-ordinates
Whitman "Song of Myself" especially sections 1-5

May 9, 11:
Whitman 64-81/ from "Preface to Leaves of Grass" cw 2/ "When Lilacs Last in the Dooryard Bloomed" 88
   [any Whitman poem (let me know ahead of time)/ Emerson "The Poet" - available from me]

May 16, 18:
Duncan "Poem Beginning with a Line by Pindar" pap 30/ "The Torso" pap 38;
"Equilibrations" pap 626
   [any one of the following (let me know ahead of time): Hughes "Let America Be America Again" cw 3; Jeffers "Shine, Perishing Republic" cw 15; Ginsberg "A Supermarket in California" pap 135/ Frost "The Gift Ought Right" cw 3/ cummings "next to of course god america i" cw 15 / Snyder "For All" cw 18]

May 23, 25: modernism
Shklovsky "Art as Technique" cw 4
poems in cw 5-12:
   Dickinson (all)
   Stein from Tender Buttons
May 30, June 1: early postmoderns
Olson "Projective Verse" pap 613/ Levertov "Some Notes on Organic Form" pap 628/ Creeley "To Define" pap 637/ O'Hara "Personism" pap 633
[any poem above or essay besides Olson (let me know ahead of time)]

June 6, 8: Ginsberg & co
from "Howl" pap 131/ "Notes for Howl and Other Poems" pap 635/ A Supermarket in California" pap 135/ from "Wichita Vortex Sutra" cw 12-13/ Sanders from Investigative Poetry" cw 13-14/ plus various on audio
[any of the following (let me know ahead of time): Snyder "The Bath" pap 216 or "Axe Handles" pap 219/ "Smokey the Bear Sutra" cw 15-18 ; O'Hara any poem in pap/ Corso "Marriage" pap 210/ Ferlinghetti "constantly risking absurdity" pap 45/ Notley "Jack Would Speak through the Imperfect Medium of Alice" pap 460]

June 13, 15: performance i)
Bernstein "Thelonious Monk and the Performance of Poetry"/ Holman "Invocation"/ hooks "Performance Practice as a Site of Opposition" cw 19-25
Gaines "Please Don't Take My Air Jordans" cw 28/ Morris "Project Princess" cw 27/ Johnson "New Craas Massakah" cw 25-26/ Harper "Dear John, Dear Coltrane" cw 28/ Scott-Heron "The Revolution will Not be Televised" cw 27/ Joy Harjo "For Anna Mae Pictou Aquash" cw 29
Rothenberg "New Models, New Visions" pap 640/ Baraka "How You Sound??" pap 645
[any poem or essay above (let me know ahead of time)]

June 20, 22: performance ii)
Cage "25 Mesostics Re and Not Re Mark Tobey" pap 18, from "Themes & Variations" pap 621, "2 pages, 122 words on music and dance" cw 30
[TBA]
Antin "a private occasion in a public place" pap 231
[Rothenberg's translation of "The 12th Horse Song of Frank Mitchell" cw 31 + his commentary and performance (available from me)]

June 27:
Bishop,
Geography III
[Lowell "Skunk Hour" cw 33]

June 29: NO CLASS
July 4, 6:
Bishop Geography III continued
[Hass "Meditation at Lagunitas" cw 33]
Rich "Phantasia for Elvira Shatayev" cw 32/ Ammons "For Harold Bloom" cw 33/
Duncan "Often I Am Permitted to Return to a Meadow" pap 36
[any one of these three; let me know ahead of time]

ESSAY DUE JULY 7

July 11, 13:
Algarin "Tato" pap 390/ Baca "Voz de la Gente" pap 590/ Cruz "Areyto" pap 558
"Mountains in the North" pap 672// Coleman "Essay on Language" pap 475
[Lorde "Power" cw 29 ]
"Semblance" pap 676/ Hejinian from My Life pap 385 "The Rejection of Closure" pap 653
[any poem or essay above (let me know ahead of time)]

July 18, 20:
Fraser "res:searches [fragments, after Anakreon, for Emily Dickinson" pap 356
[any Dickinson poem]
Ashbery from "The Skaters" pap 172 "Paradoxes and Oxymorons" pap 181 "The Other Tradition" pap 180

July 25: Ashbery continued/ review for exam

Final exam during exam period

Assignments:
1. presentation (in groups of 2-3): 20%
2. term essay (2500-3000 words), due July 7: 40%
3. final exam: 40%
4. Optional assignment: see below

1. presentation: during each class we'll have a 15-20 minute presentation by a group of 2 or 3 on a poem or essay noted on the schedule of readings in square brackets like [this], with time for discussion up to 10 minutes more. (The other hour will be lecture/discussion led by me.) Take this assignment as a straightforward teaching task: you are presenting a poem or essay for our understanding while allowing for, and encouraging, questions. Accordingly, your presentation should be clear, concise, and to the point. I will be happy to help you in preparing your presentation; I may have suggestions about useful sources and, in some cases, material that you can borrow. The mark will be a group mark, but I will be attentive to the different contributions each member makes, and will increase presentation marks for individuals at my discretion.

2. An essay (2500-3000 words) on a topic to be developed in consultation with me, or based on topics I distribute later in the term. The essay MUST draw on history, theory, and/or criticism other than what's provided in the course texts. Don't get hung up on this requirement; it is absolute, but minimal.

NOTE: Do not quote Encarta and such generic "knowledge" sources in your essay, unless you do so critically. Find appropriate sources. If website material is drawn from a print source, you must cite the print source. Papers drawing on electronic sources alone will not be accepted. Use the library.
LATE POLICY: essays may be handed in up to one week after the due date. However, to get an extension you must write me a note (on paper; no e-mail) before the official due date indicating that "I will hand my essay in on X date." No need to explain why. Have me sign the note, and hand the note in with your essay on the new due date. If you don’t follow this procedure and hand your essay in late, you will lose 2% per day late (excluding weekends).

Some useful websites:
Electronic Poetry Center: http://www.buffalo.wings.edu/epc
Audio poetry archives: http://poetry.about.com/arts/poetry/msubaud.htm
modern American poetry: http://dept.english/upenn.edu/~filreis/88/home.html
Voice of the Shuttle humanities research poetry page:
http://vos.ucsb.edu/shuttle/english2.html#poetry

3. The final exam will be based on class lectures, discussions, and presentations. More details later in the term.

4. You can do an optional assignment for credit. The only requirement for this assignment is that it reflect the orientation and subject matter of the course and that it be submitted (or performed) between June 13 and the end of classes. AND that it not be a standard undergraduate academic essay. You must see me about this assignment before you go ahead with it.
Possibilities: write some poetry imitating or reflecting on poems read in the course; include commentary. Rewrite poems from the syllabus in the course in a different material mode (digital, performance, visual). If you are a poet, write an essay on your poetics. You can collaborate on this with a friend in the class.
Should you do it, this assignment will be worth 10% of your final grade and will displace 10% from either your final exam or your term essay, whichever receives the lower mark.

"Note on avoidance of academic offenses: All students registered in the courses of the Faculty of Arts are expected to know what constitutes an academic offense, to avoid committing academic offenses, and to take responsibility for their academic actions. When the commission of an offense is established, disciplinary penalties will be imposed in accord with Policy #71 (Student Academic Discipline). For information on categories of offenses and types of penalties, students are directed to consult the summary of Policy #71 (Student Academic Discipline) which is supplied in the Undergraduate Calendar (p.1:11). If you need help in learning how to avoid offenses such as plagiarism, cheating, and double submission, or if you need clarification of aspects of the discipline policy, ask your course instructor for guidance. Other resources regarding the discipline policy are your academic advisor and the Undergraduate Associate Dean."