Gluck, *Meadowlands*

Note: Always bring the assigned materials to class. We will sometimes look very closely at individual poems from a group, and sometimes make general points about a large set of poems. However, I expect you to gain enough understanding of each poem on your own so that you can contribute productively to class discussion or ask informed questions. When it is present, please read the commentary in the Norton text.

<table>
<thead>
<tr>
<th>Date</th>
<th>Readings</th>
</tr>
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<tbody>
<tr>
<td>8/29</td>
<td>Description of course; handout; see Hollander, <em>RR</em>, ix-xi, 1.</td>
</tr>
<tr>
<td>8/31</td>
<td><strong>Feeling and Discipline:</strong> poems, 2-11; read advice, 14-15.</td>
</tr>
<tr>
<td>9/5</td>
<td>poems, 16-24; Browning, “Soliloquy,” 66-68; practice reading these aloud and be prepared to read aloud in class in a way that indicates your comprehension of the speaker’s feelings and ideas.</td>
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<tr>
<td>9/7</td>
<td><strong>Speaker:</strong> poems, 59-72.</td>
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<tr>
<td>9/12</td>
<td>poems, 73-77; Plath, “Daddy,” 413-14 and CD track 21; Plath, “Point Shirley,” 94-95.</td>
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</tbody>
</table>
9/26  Metaphor: poems, 159-66. **Paper Due**
9/28  poems, 167-72; Dickinson, “Because I could not Stop for Death,” 477 and track 8;
Symbol: poems, 178-81.
10/5  scansion (cont.).
10/10 **FALL BREAK**
10/12 Groupings of lines by rhymes, sounds, numbers of lines:
10/17  group reports (tba).
10/19  group reports (tba).
**Sonnets:** Hollander, *RR*, 19-21; Shakespeare, 159 and CD track 26.
10/24  Shakespeare, 458.
More sonnets—your choice (be prepared!), from 253-64 and Shakespeare (see index).
10/26  **Other Forms:** Hollander, 33-45 (especially odes—choral and Horatian, villanelles, sestina, ballads); handouts. **Paper Due**
10/31  other forms (cont.); Thomas, “Do Not Go,” 266 (and CD track 29);
**Bishop, Sestina,” 267.**
11/2  **Review for exam on scansion and forms**
11/7  **Exam**
11/9  **Free Verse:** Hollander, *RR*, 26-30; Whitman, “Song of Myself,” 83;
11/14  **Speakers and Selves—Biography as Context (1):** Keats, poems, 297-305,
handout (“Melancholy”), and CD track 17.
11/16  Keats, cont. Also read letters and chronology, 306-11.
11/21  **Political/Historical Context:** Hughes, “Harlem,” 383; McKay, “America,”
Owen, “Dulce et Decorum,” 386; Eberhart, “Bombardment,” 387; Auden,
“Musée des Beaux Arts,” 284 and CD track 2.
11/23 **THANKSGIVING VACATION**
11/28  **Speakers and Selves—Biography as Context (2):**
Rich, editor’s introduction, chronology, and the poet’s essays, 312-13,
326-35; poems, 35, 165-66, 184 and CD track 22.
A Volume
Gluck, Meadowlands

Gluck (cont.).

Final Exam

Evaluation:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Hour Exam (Tuesday, 11/7)</td>
<td>15%</td>
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<tr>
<td>3-page paper (due Tuesday, 9/26)</td>
<td>15%</td>
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<tr>
<td>3-page paper (due Thursday, 10/26)</td>
<td>15%</td>
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<tr>
<td>5-page paper (due Thursday, 11/30)</td>
<td>20%</td>
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<tr>
<td>Final Exam (Tuesday, 12/19 @ 12:00)</td>
<td>20%</td>
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<tr>
<td>Class Participation</td>
<td>15%</td>
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Note: Attendance is important because this is a discussion class and there is a grade for class participation. I am happy to discuss your ideas and planning for papers with you. However, because I have not found evaluating drafts of papers helpful to students, I can’t actually read written work before it’s due. All written work must be completed to pass the course. Late papers require Instructor’s consent.
Terms For Which You Are Responsible

Related to meter:

iamb
trochee
anapest
dactyl
spondee
tetrameter
pentameter
blank verse
free verse

Related to form:

couplet
quatrain
Elizabethan sonnet
Italian sonnet
rhyme royal
terca rima
tercets
ballad stanza

sonnet
choral ode
Horatian ode
villanelle
sestina
ballad