

INTRODUCTION TO READING POETRY: HISTORY OF LOVE POETRY (LIT 61P)  
5 UNITS | 70009 | Summer Session 2022 (June 26 - July 28, 2025)  
Department of Literature, University of California, Santa Cruz

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OFFICE HOURS (*K.Chew*): Monday, 5-6.30pmPT via Zoom <<meeting ID: 846 459 5735; passcode: 207669>> & by appointment  
OFFICE HOURS (*H. Newburn*): TBA

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*Love again, the limb-loosener shakes me,  
bittersweet, impossible to do anything about, a creeping thing.*  
- Sappho, fr. 130

“All you need is love” goes the Beatles song. From the time of the ancient Greeks and Romans up till the present day, poets have talked about being in love, mourned love lost, and sought to capture what love is and often in short compositions with songlike qualities. To understand how a few sentences, or phrases, or words can express strong personal feelings, this course introduces students to the study of poetry by way of a historical overview of poetry about love and by focusing on literary devices such as meter, metaphor, symbol, and apostrophe and on poetic forms such as the sonnet, elegy, ode, and lyric. Poems from many eras and traditions will be examined to uncover conventions about how love and emotion are understood, experienced, and questioned, and to consider how ideas about “eros the bittersweet” are shared among cultures and across time.

Assignments will include weekly short writing assignments (such as reaction responses, discussion forum posts, analysis of specific poems to explore a particular literary feature); four quizzes to evaluate student progress on the readings; an essay on a poem or group of poems (4-6 pages); and a final exam to test students’ knowledge of the assigned texts and understanding of how to analyze and interpret poetry.

*Introduction to Reading Poetry: History of Love Poetry* (LIT 61P) fulfills a lower-division requirement for students majoring and minoring in Literature and, as a General Education course for UCSC undergraduates, a Textual Analysis (TA) requirement.

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## TEXTS

All texts can be found in a Course Reader via the course Canvas site or accessed on the Internet.

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### COURSE LEARNING OUTCOMES:

1. To appraise and critique poetry with close attention to a poet's use of figurative language, word choice, and meter.
2. To identify and define literary features, including types of figurative language and of meter.
3. To interpret poetic texts by locating, describing, investigating, and critiquing their use of literary features.
4. To identify the historical period (ancient, medieval, Renaissance, modern) and the cultural context in which a poem was composed by examining its language and other literary features.

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### GRADES

Each of these components will determine part of your final grade.

Homework	45%
Participation	10%
Quizzes	15%
Essay	30%

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### WEEKLY SCHEDULE AND COMMUNICATING WITH THE INSTRUCTOR

As this is a 5-credit course, you should expect to work approximately 30 hours per week on activities and assignments. On average, you will spend approximately 3.25 hours per week viewing recorded lectures and reading the lecture notes; 5 hours reading and reviewing the assigned texts; 5.75 hours working on homework (short writing assignments, quizzes, an essay); and 1 hour interacting with the instructor and/or peers (via Zoom video conference, group/collaborative assignments, email).

All due dates for assignments and quizzes will be posted on the Canvas site. In general, assignments are due on Sundays (11:59 pm ET).

*\*\*\*\* If you are a university athlete, please let me know within the first week of class. \*\*\*\**

### HOW I WILL CONTACT YOU

- **Announcements:** On Monday mornings, look for a Canvas Announcement from me about what's know we'll be doing in the upcoming week: topics to be covered, poems to be read, lectures to watch, assignments (homework, discussion forums, quizzes, essay, peer reviews).
- **Canvas Inbox messages:** Besides email, you can contact me via the Canvas messaging system.
- **Discussions:** Check the class discussion forum for posts by me throughout the week as well as (on Monday mornings) the discussion topic for the upcoming week.

**Grades and feedback** can be found on Canvas, via the Gradebook and/or by going to Grades —> name of the assignment; a comment box is on the right.

- **Discussion Forum:** You are to write posts of your own in reaction to a topic and responses to other students every week.
  - **Quizzes:** These are automatically graded and then reviewed and often rescored by the instructor in the week after the due date.
  - **Peer Review:** You will receive a grade the week after you have submitted your review.
  - **Essay:** You will receive a grade and feedback within one week of the last day of the course.
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## ASSIGNMENTS AND ASSESSMENT

### HOMEWORK ASSIGNMENTS

These short writing assignments (1-2 pages) will ask students to write reaction responses and analyses of specific poems and are graded according to the following rubric:

Homework				
Criteria	Ratings			Pts
<b>Timeliness and Completeness</b> Assignments are completed weekly and are the required length. Points will be deducted for assignments turned in late or missing entries.	<b>4 pts</b> <b>On Time</b> The assignment was submitted on time.	<b>3 pts</b> <b>Almost</b> The assignment was submitted within 24 hours of the due date and time.	<b>2 pts</b> <b>Late</b> The assignment was submitted more than 24 hours late.	4 pts
<b>Analysis</b> Discussion of the assigned course readings and thoughtful examination of and commentary of the texts. Sufficient quotation and paraphrasing are employed show familiarity with the text. This criterion assesses whether your assignment demonstrates progress toward the relevant learning goals, including interpreting the assigned texts with understanding of their use of poetic and literary features.	<b>6 pts</b> <b>Full Marks</b> Your submission shows clear development of skills and competencies taught in this class. Readings from the course are discussed according to the criteria assigned and in a way that demonstrates understanding of the literary concepts. The assignment is written in prose with correct grammar, punctuation and spelling.	<b>5 pts</b> <b>Almost</b> Your submission shows some progress toward the relevant learning goals, but missed an important element. See any comments for more details on this assignment.	<b>3 pts</b> <b>Partial</b> While you completed the assignment, your submission doesn't show progress toward one or more intended skills or competencies. See any comments on your graded assignment.	6 pts
<b>Total Points: 10</b>				

### PARTICIPATION: DISCUSSION FORUM AND PEER REVIEW

**Discussion Forum.** You will post at least three posts during the duration of the class and reply to your peers at least five times. You are not required to post every week but encouraged to as often as you'd like.

- In your posts, you are to refer to the week's assigned readings and/or other assigned materials.
- You can write up to one post of your own and two responses to another student in each forum assignment.
- You are encouraged to note questions that you have about a particular poem or point in the lecture (*it is possible that another student may have a similar or even the same question*). You can certainly just comment about a poem, image, idea that stood out to you or that reminded you of another poem or contemporary piece of music or poem. In your responses to other students,

offer your thoughts about any questions they may have, let them know that you had a similar reaction, or indicate that you had a the same query too.

- The following rubric will be used in assessing students' contributions to the discussion forum:

Discussion Forum Rubric				
Criteria	Ratings			Pts
Post and Response(s)	<b>7 pts</b> <b>Excellent</b> Your post and responses (if made) thoughtfully address all elements of the prompt and include analysis and evidence (quotations) from the text with correct MLA formatting. One post and no more than two responses are submitted in this forum.	<b>5 pts</b> <b>Getting there</b> Not all elements of the prompt have been addressed in the post and/or response(s), or the writing is rushed and incomplete, or textual evidence and/or title/author information is missing.	<b>3 pts</b> <b>Incomplete</b> The post or response(s) are very brief (i.e., one or at the most two sentences) and contain numerous grammatical and other errors. Textual evidence and/or title/author information is missing	7 pts
Timeliness and completion Posts and responses are completed by the deadline and are the required length.	<b>3 pts</b> <b>On time</b> The assignment was submitted on time and contains at least one well-developed paragraph.	<b>2 pts</b> <b>Getting there</b> The assignment was submitted within 24 hours of the due date and time and/or is not of sufficient length to develop a point/idea.	<b>1 pts</b> <b>Late</b> The assignment was submitted more than 24 hours late and/or is of insufficient length to develop a point/idea.	3 pts

**Peer Review of Student Essays.** You will submit the rough draft of your own essay to the Peer Review discussion forum and write peer reviews for at least two students' essays. Your peer reviews should address at least two aspects/elements of an academic essay (thesis, structure, analysis, use of sources, introduction, conclusion) that is effective and at least one aspect of the essays that can be revised. Take care to comment on specific parts of the other writer's essay, specific wording, choice of a passage discussed, organization etc. is encouraged. Your feedback is especially helpful when you hone in precisely on some aspect of the other writer's work.

- The following rubric will be used in assessing students' contributions to the Peer Review:

Peer Review Rubric				
Criteria	Ratings			Pts
Peer Review Each student writes two reviews, with at least 5 substantive comments and suggestions.	<b>6 pts</b> <b>Excellent</b> Your posts demonstrate your understanding of the assignment objectives and provide at least five helpful, positive supporting comments, and suggest specific ways the student can improve their essay.	<b>3 pts</b> <b>Almost There</b> Not enough comments were posted and/or the comments do not provide substantive feedback to the group and/or do not demonstrate clear understanding of the assignment parameters.	<b>0 pts</b> <b>Incomplete</b> One review, or both reviews, are missing or incomplete.	6 pts
Draft Posted on Time The draft was posted correctly and on time.	<b>4 pts</b> <b>Excellent</b> The draft was posted to the peer review discussion forum on time.	<b>2 pts</b> <b>Almost There</b> The draft was posted late, but is complete and posted in time for reviews.	<b>0 pts</b> <b>Incomplete</b> The draft is missing or incomplete.	4 pts
Total Points: 10				

## QUIZZES

There will be three quizzes about the features, concepts and other aspects of the assigned poems from the Course Reader.

## ESSAY

You will be required to write a critical analysis of a poem or poems that incorporates ideas and concepts from approved secondary texts (4-6 pages). The essay should be formatted according to MLA criteria. This essay will be due in Week 5 of the course, after students have participated in peer review of other students' essay drafts.

The essay will be graded according to the following criteria.

An essay which merits a <b>grade of A:</b>	<ul style="list-style-type: none"><li>• demonstrates a high degree of competence and control of language;</li><li>• presents persuasive close readings of relevant text/s and offer strong arguments as to their literary, social, historical, and/or political significance;</li><li>• is well developed and supports analysis with effective textual evidence, reasons, examples, and details;</li><li>• is well-focused and well-organized;</li><li>• demonstrates facility with language, using effective vocabulary, sentence variety;</li><li>• demonstrates strong control of the grammar, rules of usage, and mechanics of standard English but may have minor errors</li></ul>
An essay which receives a <b>grade of B:</b>	<ul style="list-style-type: none"><li>• written in a clearly competent manner and with generally consistent control of language;</li><li>• offer a valid and adequately developed but limited analysis of the text but could have focused more on specific details or provided a more thorough discussion of the text's relationship to topic;</li><li>• Is adequately developed, using appropriate textual evidence, reasons, examples, and details;</li><li>• Is focused and effectively organized, demonstrating control of the conventions of analytical essay writing;</li><li>• Demonstrates strong competence with language, using appropriate vocabulary and sentence variety;</li><li>• Shows good control of the grammar, rules of usage, and mechanics of standard English but may have some errors and minor lapses in quality</li></ul>
An essay which earns a <b>grade of C</b> demonstrates some competence but is limited in one or more of these ways:	<ul style="list-style-type: none"><li>• Does not address all parts of the writing assignment;</li><li>• Does not demonstrate an adequate understanding of the readings;</li><li>• Is thinly developed, often relying on assertions with little textual evidence or few relevant reasons, examples, and details;</li><li>• Is adequately focused and/or adequately organized, but connections between the parts could be more explicit;</li><li>• Demonstrates limited facility with language and minimal sentence variety;</li><li>• Demonstrates inconsistent control of grammar, usage, and mechanics.</li></ul>
An essay receives a <b>grade of D</b> if it has one or more of the following flaws:	<ul style="list-style-type: none"><li>• Is unclear or seriously limited in its response to the writing assignment;</li><li>• Demonstrates a limited reading or misreading of the texts;</li><li>• Is unfocused and/or disorganized, demonstrating little control of the conventions of analytical essay writing;</li><li>• Demonstrates serious errors in the use of language, which may interfere with meaning;</li><li>• Demonstrates serious errors in grammar, usage, and mechanics, which may interfere with meaning</li></ul>

The Learning Support Services offer free writing tutoring for all students. More information can be found at <https://lss.ucsc.edu/start-here.html>.

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## ACADEMIC INTEGRITY

All work submitted in this course must be your own. Plagiarism is the stealing, purchasing, or copying of someone else's ideas, writing, or other original work and using them as one's own. Plagiarism and cheating of any kind, intentional or unintentional, are not tolerated under any circumstances. Students who cheat or submit plagiarized work are liable to receive a failing grade for the assignment and/or the course at the discretion of the instructor or may incur suspension or dismissal from the university.

All instances of plagiarism will be reported to the Office of the Vice Provost and Dean of Undergraduate Education. Plagiarism will be handled in accordance with University policy. If you do not understand fully the standards of academic integrity enforced at UC Santa Cruz, consult the Academic Misconduct Policy for Undergraduates (<https://ue.ucsc.edu/academic-misconduct.html>). You are responsible for adhering to the guidelines in the current UC Santa Cruz Student Policies and Regulations Handbook (<https://deanofstudents.ucsc.edu/student-conduct/student-handbook/index.html>).

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#### ADDITIONAL NOTICES

The Disability Resource Center works with students with a documented disability to determine the eligibility of reasonable accommodations, facilitates and coordinates those accommodations when applicable, and engages with the UC Santa Cruz community at large to provide and connect students to appropriate resources. Under Federal Law, the University is required to provide reasonable academic accommodations to students with documentable disabilities, in legally defined categories. If you have a documentable disability and/or require accommodations in this course, make sure to get an Accommodation Authorization from the Disability Resource Center (DRC) and submit it to Professor Chew (i.e., during office hours or at an arranged meeting) within the first two weeks of the quarter. Contact DRC at 831.459.2089 (voice) or 831.4594806 (TTY) or <http://drc.ucsc.edu> for more information on the requirements and/or process.

More information about UCSC's policies about academic misconduct:

- Academic misconduct policy for undergraduates: <https://ue.ucsc.edu/academic-misconduct.html>

Small Group Tutoring (SGT) supports students academically to advance educational equity by designing inclusive learning environments outside of the classroom. In SGT, you can expect the Tutor to facilitate cooperative group activities designed to have students work together on the course content and develop study skills for the course. SGT is offered at least three times each week for the entire quarter. The Tutor is an undergraduate student who took the class (or an equivalent class), did well, and is trained to facilitate group sessions to focus on students' needs to succeed in the course. SGT is open to all students enrolled in the class; students must sign up on the online system, Slug Success (<https://sserc.ucsc.edu/slug-success>). When students sign up for SGT, they are committing to attend every week. Sign-ups will close at week 8 of the quarter. *Want SGT to be successful for you? Bring your books, lecture notes, questions, and be open to working collaboratively with your peers.*

## SCHEDULE

*Below is a brief schedule of classes (subject to change at the instructor's discretion).*

<b>Week</b>	<b>Topic</b>	<b>Reading</b>	<b>Assignments</b>
1 <i>(class #1, class #2)</i>  6/26 - 7/2	What is a love poem? What is a lyric poem? Meter and Form, Song and Sense Reading a poem  Sound: the alphabet, alliteration, assonance, onomatopoeia, rhyme  Meter, metrical lines, metrical feet	<i>Syllabus</i> Sappho, fragments 1, 16, 31, other fragments Catullus, poems 5, 8, 85 Anonymous, "The Cuckoo Song," "Western Wind" John Donne, "The Good-Morrow" Richard Lovelace, "To Althea, from Prison" Robert Burns, "A Red, Red Rose" Elizabeth Barrett Browning, "A Man's Requirements" John Clare, "I Hid my Love" Ocean Vuong, "A Little Closer to the Edge"	Homework 1 <i>(short writing            assignment)</i>  Discussion forum posts

<p>2 <i>(class #5, class #4)</i></p> <p>7/3 - 7/9</p>	<p>Poetic forms</p> <p>Rhyming patterns: couplet, quatrain, terza rima, Spenserian stanza</p> <p>Blank verse</p> <p>The stanza</p> <p>The sonnet</p> <p>Figurative language: imagery, simile, metaphor, personification</p>	<p>Thomas Wyatt, "They Flee From Me," "The Long Love that in my Thought doth Harbour, "Whoso List to Hunt, I Know where is an Hind"</p> <p>John Donne, "Song," "A Valediction Forbidding Mourning"</p> <p>William Blake, "The Clod and the Pebble"</p> <p>Christina Rossetti, "A Birthday," "When I am dead, my dearest"</p> <p>Emily Dickinson, "Heart! We will forget him!" (46), "Wild nights! Wild nights!" (269), "I gave myself to Him" (580)</p> <p>Elizabeth Bishop, "Filling Station"</p> <p>Robert Hayden, "Those Winter Sundays"</p> <p>William Shakespeare, sonnets 18, 116, 138</p> <p>Mary Wroth, "Pamphilia to Amphilanthus, Sonnet I"</p> <p>John Milton, "When I Consider How My Light Is Spent" (sonnet 19), "Methought I saw my late espousèd saint" (sonnet 23)</p> <p>John Keats, "On First Looking into Chapman's Homer," "When I Have Fears That I May Cease to Be"</p> <p>Elizabeth Barrett Browning, "Sonnet from the Portuguese 43: How do I love thee? Let me count the ways"</p> <p>Edna Vincent St. Millay, "What lips my lips have kissed, and where, and why"</p> <p>W.B. Yeats, "No Second Troy"</p> <p>Marilyn Hacker, "[Didn't Sappho say her guts clutched up like this?]"</p> <p>Marilyn Nelson, "Family"</p> <p>Terrance Hayes, "American Sonnet for My Past and Future Assassin ["I lock you in an American sonnet that is part prison"]"</p> <p>Julian Talamantez Brolaski, "What to Say Upon Being Asked to Be Friends"</p>	<p>Homework 2 <i>(short writing assignment)</i></p> <p>Discussion forum posts</p> <p>Quiz 1</p>
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<p>3 (class #5, class #6)</p> <p>7/10 - 7/17</p>	<p>The elegy Apostrophe Poems of loss and mourning, remembering and memorializing</p> <p>The ode Poems of praise and celebration Figurative language: symbol, allegory</p>	<p>Ovid, <i>Amores</i> ("Loves"), 1.1 Propertius, <i>Elegy</i> 1.1 Mary Sidney Herbert, "If Ever Hapless Woman Had a Cause" John Donne, "Elegy: To His Mistress Going to Bed" Carol Ann Duffy, "The Love Poem" Ben Jonson, "My First Son" John Milton, "Lycidas" Emily Brontë, "Remembrance (R. Alcona to J. Brenzaida)" A.E. Housman, "To an Athlete Dying Young" W.B. Yeats, "Easter, 1916" Wilfred Owen, "Anthem for Doomed Youth" Pindar, <i>Olympian Ode</i> I John Keats, "Ode on a Grecian Urn," "Ode to a Nightingale," "Ode on Melancholy," "To Autumn" Walt Whitman, from <i>Song of Myself</i> (1) Anne Sexton, "In Celebration of My Uterus"</p>	<p>Homework 3 (short writing assignment)</p> <p>Discussion forum posts</p> <p>Rough draft of Essay due <b>Friday, July 14</b></p> <p>Quiz 2</p>
<p>4 (class #7, class #8)</p> <p>7/17 - 7/23</p>	<p>Closed and open form</p> <p>The villanelle The sestina The pantoum</p> <p>Free verse and open forms Pattern poems and concrete poems</p>	<p>Edmund Spenser, "Ye wasteful Woods! bear witness of my woe" from <i>The Shepheardes Calender</i> (August, 151-189) Sir Philip Sidney, "Ye Goatherd Gods" Alberto Ríos, "Nani" Theodore Roethke, "The Waking" Elizabeth Bishop, "One Art" Dylan Thomas, "Do Not Go Gentle into That Good Night" Carolyn Kizer, "Parents' Pantoum" Nelly Wong, "Grandmothers's Song" Walt Whitman, "Sometimes with One I Love," "Are you the new person drawn toward me?" H.D., "Helen," "Leda" Paul Celan, "Todesfuge/Death Fugue" Theocritus, "Syrinx" Lorna Des Cervantes, "Valentine" Marilyn Nelson, "Fingers Remember"</p>	<p>Peer Review of Essays (discussion forum) due <b>Tuesday July 18</b></p> <p>Essay due on <b>Sunday, July 23</b></p>

<p>5 <i>(class #9, class #10)</i></p> <p>7/24 -7/28</p>	<p>Poetry and music</p> <p>“How can we know the dancer from the dance?”</p> <p>The lyric “I”: Speaker (me?) and addressee (you?)</p>	<p>Anacreon, Some fragments, Anacreontea 35, trans. Robert Herrick</p> <p>Dafydd ap Gwilym, “Morfudd Like the Sun”</p> <p>Emily Dickinson, “Some keep the Sabbath going to Church —” (236)</p> <p>Thomas Hardy, “A Broken Appointment”</p> <p>W.B. Yeats, “Among School Children,” “When You Are Old”</p> <p>Anne Carson, “Short Talk On Disappointments In Music”</p> <p>Lucy Burnett, “Beer for two in Böckler Park, Berlin”</p> <p>The Beatles, “All You Need Is Love,” “It’s Only Love”</p>	<p>Discussion forum poets</p> <p>Quiz 3</p>
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What you will learn about in Week 1	What to do	What to read	Suggestions for studying
<p>What is a love poem? What is a lyric poem?</p> <p>Meter and form, song and sense</p> <p>Reading a poem</p> <p>Sound: the alphabet, alliteration, assonance, onomatopoeia, rhyme</p> <p>Meter, metrical lines, metrical feet</p>	<ol style="list-style-type: none"> <li>1. Read poems from the Course Reader</li> <li>2. Watch lecture videos / listen to lecture podcasts</li> <li>3. Write and submit Homework 1 (<i>short writing assignment</i>) by <b>Sunday, July 2, 11.59pmPT</b></li> <li>4. Write and submit posts/responses in the Poetry Reaction Forum by <b>Sunday, July 2, 11.59pmPT</b></li> </ol>	<ol style="list-style-type: none"> <li>1. Sappho, fragments 1, 16, 31, other fragments</li> <li>2. Catullus, poems 5, 8, 85</li> <li>3. Anonymous, "The Cuckoo Song," "Western Wind"</li> <li>4. John Donne, "The Good-Morrow"</li> <li>5. Richard Lovelace, "To Althea, from Prison"</li> <li>6. Robert Burns, "A Red, Red Rose"</li> <li>7. Elizabeth Barrett Browning, "A Man's Requirements"</li> <li>8. John Clare, "I Hid my Love"</li> <li>9. Ocean Vuong, "A Little Closer to the Edge"</li> </ol>	<p>Keep track of the readings by doing #1, #2, or both.</p> <p>(1) <u>Annotate each poem.</u></p> <ul style="list-style-type: none"> <li>• Download the Course Reader and (on a tablet or laptop), underline, highlight, circle. etc. words/images/other features that are mentioned in the lectures or by peers in the Poetry Reaction Forum, or that stand out to you or that you like.</li> </ul> <p>(2) <u>Keep a reading journal</u></p> <ul style="list-style-type: none"> <li>• For each poem, write down the title and author, a 1-2 sentence summary of the poem's subject, list keywords, and note one or more of the following: your overall impression on reading the poem/how the poem makes you feel,/what insight about nature the poem leaves you with.</li> </ul>

What you will learn about in Week 3	What to do	What to read
<p>The elegy Apostrophe Poems of loss and mourning, remembering and memorializing</p> <p>The ode Poems of praise and celebration Figurative language: symbol, allegory</p>	<ol style="list-style-type: none"> <li>1. Read, annotate, and takes notes on poems from the Course Reader</li> <li>2. Watch lecture videos /listen to lecture podcasts</li> <li>3. Write and submit a rough draft of your Essay to the Peer Review discussion forum by <b>Friday, July 14</b></li> <li>4. Write and submit posts/responses in the Poetry Reaction Forum by <b>Sunday, July 16, 11.59pmPT</b> Homework 2</li> <li>5. Write and submit Homework 3 (<i>short writing assignment</i>) by <b>Sunday, July 16, 11.59pmPT</b></li> <li>6. Take Quiz 2 by <b>Sunday, July 16, 11.59pmPT</b></li> </ol>	<ol style="list-style-type: none"> <li>1. Ovid, <i>Amores</i> ("Loves"), 1.1</li> <li>2. Propertius, <i>Elegy</i> 1.1</li> <li>3. Mary Sidney Herbert, "If Ever Hapless Woman Had a Cause"</li> <li>4. John Donne, "Elegy: To His Mistress Going to Bed"</li> <li>5. Carol Ann Duffy, "The Love Poem"</li> <li>6. Ben Jonson, "My First Son"</li> <li>7. John Milton, "Lycidas"</li> <li>8. Emily Brontë, "Remembrance (R. Alcona to J. Brenzaida)"</li> <li>9. A.E. Housman, "To an Athlete Dying Young"</li> <li>10. W.B. Yeats, "Easter, 1916"</li> <li>11. Wilfred Owen, "Anthem for Doomed Youth"</li> <li>12. Pindar, <i>Olympian Ode</i> I</li> <li>13. John Keats, "Ode on a Grecian Urn," "Ode to a Nightingale," "Ode on Melancholy," "To Autumn"</li> <li>14. Walt Whitman, from <i>Song of Myself</i> (1)</li> <li>15. Anne Sexton, "In Celebration of My Uterus"</li> </ol>

What you will learn about in Week 4	What to do	What to read
<p>Closed and open form</p> <p>The villanelle The sestina The pantoum</p> <p>Free verse and open forms Pattern poems and concrete poems</p>	<ol style="list-style-type: none"> <li>1. Read, annotate, and takes notes on poems from the Course Reader</li> <li>2. Watch lecture videos/listen to lecture podcasts</li> <li>3. Submit peer reviews of two students' essays to the Peer Review (discussion forum) by <b>Tuesday July 18</b></li> <li>4. Submit final version of the <b>Essay</b> by <b>Sunday, July 23</b></li> </ol>	<ol style="list-style-type: none"> <li>1. Edmund Spenser, "Ye wasteful Woods! bear witness of my woe" from <i>The Shepheardes Calender</i> (August, 151-189)</li> <li>2. Sir Philip Sidney, "Ye Goatherd Gods"</li> <li>3. Alberto Ríos, "Nani"</li> <li>4. Theodore Roethke, "The Waking"</li> <li>5. Elizabeth Bishop, "One Art"</li> <li>6. Dylan Thomas, "Do Not Go Gentle into That Good Night"</li> <li>7. Carolyn Kizer, "Parents' Pantoum"</li> <li>8. Nelly Wong, "Grandmothers's Song"</li> <li>9. Walt Whitman, "Sometimes with One I Love," "Are you the new person drawn toward me?" H.D., "Helen," "Leda"</li> <li>10. Paul Celan, "Todesfuge/Death Fugue"</li> <li>11. Theocritus, "Syrinx"</li> <li>12. Lorna Des Cervantes, "Valentine"</li> <li>13. Marilyn Nelson, "Fingers Remember"</li> </ol>

What you will learn about in Week 5	What to do	What to read
<p>Poetry and music</p> <p>“How can we know the dancer from the dance?”</p> <p>The lyric “I”: Speaker (me?) and addressee (you?)</p>	<ol style="list-style-type: none"> <li>1. Read, annotate, and take notes on poems from the Course Reader/ listen to lecture podcasts</li> <li>2. Watch lecture videos /listen to lecture podcasts</li> <li>3. Write and submit posts/responses in the Poetry Reaction Forum by <b>Monday, July 24, 11.59pmPT</b></li> <li>4. Take Quiz 3 by <b>Thursday, July 27, 11.59pmPT</b></li> </ol>	<ol style="list-style-type: none"> <li>1. Anacreon, Some fragments, Anacreontea 35, trans. Robert Herrick</li> <li>2. Dafydd ap Gwilym, “Morfudd Like the Sun”</li> <li>3. Emily Dickinson, “Some keep the Sabbath going to Church — “ (236)</li> <li>4. Thomas Hardy, “A Broken Appointment”</li> <li>5. W.B. Yeats, “Among School Children,” “When You Are Old” Anne Carson, “Short Talk On Disappointments In Music”</li> <li>6. Lucy Burnett, “Beer for two in Böckler Park, Berlin”</li> <li>7. The Beatles, “All You Need Is Love,” “It’s Only Love”</li> </ol>