Professor William Scheick, PAR 108; scheduled appointments only.

UT prerequisite for this class: "9 semester-hours of coursework in English or rhetoric and writing."

Text: One inexpensive booklet.

Final grades, assigned with plus or minus, are based on attendance and the average of 3 in-class exercise scores. No final exam. Students with disabilities: see Div. of Diversity and Community Engagement, Services for Students with Disabilities, 471-6259. The subject of each class meeting may be determined from the assigned reading for the day (see following), though the instructor retains the right to vary the syllabus for this class.

Jan. 19 Introduction to syllabus and policy.
21 From Transcendentalism to modernism at the end of the 19th Century.
Asher B. Durand: "Kindred Spirits" (painting, 1849);
Marcel Duchamp: "Nude Descending a Staircase" (painting, 1913);
e. e. cummings: "a leaf falls" (1958).

Belief: Walt Whitman and Company
26 Walt Whitman breaks the rules: "O Captain! My Captain!" (1865-66); "When I Heard the Learn'd Astronomer" (1865); "When I Read the Book" (1867); "Shut Not Your Doors (1865.)"

Walt Whitman & animal signs: "Spirit That Form'd this Scene" (1881); "Noisless Patient Spider" (1868);
"The Dalliance of Eagles" (1880); "Cavalry Crossing a Ford" (1865);

Feb. 2 Walt Whitman & the afterlife: "Sparkles from the Wheel" (1871); "By the Bivouac's Fitful Flame" (1867); "Quicksand Years" (1865).

Sara Orne Jewett: "The White Heron" (1886).

William Carlos Williams: "The Red Wheelbarrow" (1923); "To Waken an Old Lady" (1921);

Theodore Roethke: "The Waking" (1953);
Richard Wilbur: "The Death of a Toad" (1950).

Review session.

Feb. 16 ++++++++FIRST IN-CLASS EXERCISE; NO MAKE-UP.+++++++Doubt: Dickinson and Others
18 Emily Dickinson & mortality: [letter to T. W. Higginson, 25 April 1862]; 712 [Because I could not Stop for Death, c. 1863]; 670 [One needs not be chamber, c. 1863];

Emily Dickinson & revelation: 465 [I heard a Fly buzz, c. 1862]; 303 [The Soul selects her own Society, c.1862].

Emily Dickinson in exile: 315 258 [There's a certain slant of light, c. 1861]; [He fumbles at your Soul, c.1862].

Mar. 2 The Onset of Modernism: Stephen Crane: "The Open Boat" (1897).

Edwin Arlington Robinson: "Richard Cory" (1896); "How Annandale Went Out" (1910); "Ben Trovato" (1920);
"The Haunted House" (1921).

Robinson (cont.): "The Tree in Pamela's Garden" (1921); "The Mill" (1920).

WW I & the cynical Twenties. Ezra Pound: Hugh Selwyn Mauberley (1920); T. S. Eliot: The Wasteland (1922);
Edna St. Vincent Millay: "Spring" (1921); Countee Cullen: "Yet Do I Marvel" (1925);
Wallace Stevens: "The Snow Man" (1923).

16,18 Semester break.
23 Review session.

March 25 ++++++++SECOND IN-CLASS EXERCISE; NO MAKE-UP.+++++++Reflections on Consciousness & Perspective
30 Women, pop-fiction & altered perspectives: Charlotte Perkins Gilman: "The Yellow Wall-Paper" (1892);
Susan Ricker Knox, "The Open Window" (1917 painting);
Robert Jenkens Onderdunk: "Mrs. E. B. Chandler in Her Room" (1899 painting).

April 1 Women, pop-fiction & altered perspectives: Kate Chopin: "A Respectable Woman" (1894);
Grace King: "The Convent Girl" (1893).
8 Perspective and meaning: Ellen Glasgow: "A Point in Morals" (1899);
William Faulkner: "A Rose for Emily" (1930).
13 Perspective and the unconscious: Sherwood Anderson: "Death in the Woods" (1933).
15 Perspective and consciousness: Amy Lowell: [Hokku] (1925); "A Year Passes" (1919); "The Fisherman's Wife" (1919); "A Lady to Her Lover" (1919); [Ezra Pound: "Ts'ai Chi'h" (1916); "Le Ch'e" (1916).
20 Perspective and consciousness: Robert Frost: "Design" (1936); "Mending Wall" (1914); "Nothing Gold Can Stay" (1923); "Fire and Ice" (1920); "Stopping by Woods..." (1923).
22 Robert Frost (cont.): "Out, Out——" (1916); "October" (1913); Birches" (1916).
27 Review session.

Apr. 29 ++++++++THIRD IN-CLASS EXERCISE; NO MAKE-UP.+++++++May 4 Louise Glück: "March" (2008).