

Hum Reading Lists

April 12, 2020

Introduction

I was having trouble deciding which Hum sequences I wanted to take, so I decided to read all the syllabi (from <https://college.uchicago.edu/academics/humanities-core>). And I figured that while I was reading them, I might as well write it all up so that I could share it with others to help them decide which Hum sequences to take. And I figured that as long as I was writing it all up, I might as well do it in LaTeX because I'm going to need to learn it for IBL Calculus anyway.

Note: This guide is not meant to be an exact list of what each class will read, as the content of each class will vary by section and by year. Instead, this should be used as a way to get a feel for the kinds of topics that each course covers to help you figure out which one you may be interested in. Once you actually start at UChicago, you should refer to your own section's syllabus over this.

Each of the following course descriptions contains a summary (taken directly from the syllabus, sometimes with minor edits) and a list of all the readings, screenings, paintings, videos, music, etc. in that course, divided by quarter. If the syllabus divided the course into smaller divisions (for example the topics in Language and the Human) then I did the same for that course's section. Each entry has its name in *italics* or quotes followed by the creator's last name in parentheses. If the syllabus indicated that only part of a book would be read, *generally* I indicated that with a prepended "Selections from..." or an appended "...-Sections A, B, C...". However, in a few courses most of the readings were only parts of books and not whole books, so instead of writing "Selections from..." in front of every entry, I just indicated that most of the readings were parts of books under the summary. Also, several of the classes had some optional readings. I included all of them but did not indicate which ones were optional, as this may vary from section to section, and, again, the point of this guide is to give a general overview of each class, not an exact list. Aside from all that, the rest of the format should be relatively self-explanatory.

Readings in World Literature (HUMA 11000-11100-11200)

Summary

"In this course we will study texts which are central to the literary and cultural traditions of various regions and peoples of the world. As an introduction to the study of the Humanities, this course will help you develop your skills in textual analysis, independent critical thinking, and expository writing. As a course on literature, it will pay particular attention to issues such as narrative structure, verse form, performativity and poetic devices, but also to the question of how literature might matter for our lives here and now. As a course that aims to address world literatures, this class will focus on ways in which texts from different cultural backgrounds articulate the cultural values, existential anxieties, and power structures of the societies that produced them."

Note: In spring quarter, different sections will have different themes, and students can choose between them. Some examples of these themes are “Gender and Literature,” “Crime Fiction and Murder Mysteries,” “Reading the Middle Ages: Europe and Asia,” “Colonial Fictions: Novel of Exoticisms, Adventure, and East and West”, “Masterpieces of Poetry,” “The Nobel Prize in Literature,” and “Fictions of the Modern City”. I’ve provided examples from “Colonial Fictions” and “The Nobel Prize in Literature,” but it may vary from section to section or year to year.

Readings

Autumn: *The Epic*

- The *Epic of Gilgamesh*
- The *Odyssey* (Homer)
- The *Mahabharata* (Vyasa)
- Instructor’s Choice

Winter: *Autobiography*

- *Confessions* (Augustine)
- *The Pillow Book* (Sei Shoganon)
- *Speak, Memory* (Nabokov)
- *Aké* (Soyinka)
- *Fun Home* (Bechdel)
- Instructor’s Choice

Spring: *Colonial Fictions*

- *Colonial & Postcolonial Literature* (Boehmer) - Introduction and Chapter 1
- *Orientalism* (Said) - Introduction
- *Colonialism/Postcolonialism* (Lomba) - Chapter 1
- *A Passage to India* (Forster)
- *The Fatal Rumour* (Aiyar)
- *Colonizing the Realm of Words* (Ebeling) - Introduction
- *The Hidden Force* (Couperus)
- *Never the Twain* (Moeis)

Spring: *The Nobel Prize in Literature*

- *Elizabeth Costello* (Coetzee)
- *Sula* (Morrison)

- *Dora Bruder* (Modiano)
- *Death in Venice* (Mann)
- *The Old Capital* (Kawabata)
- *Aunt Julia and the Scriptwriter* (Vargas Llosa)
- “Blessed Night” (Mahfouz)
- “The Ditch” (Mahfouz)
- “The Man and the Other Man” (Mahfouz)

Philosophical Perspectives (HUMA 11500-11600-11700)

Summary

“This course considers philosophy in two lights: as an ongoing series of arguments addressed to certain fundamental questions about the place of human beings in the world, and as a historically situated discipline interacting with and responding to developments in other areas of thought and culture. Readings tend to divide between works of philosophy and contemporaneous works of literature but we also include relevant readings from the twentieth century. The course is discussion-driven but writing-intensive and these activities will be mutually reinforcing.”

Readings

Autumn

- *Five Dialogues* (Plato)
 - *Letter from Birmingham Jail* (King)
 - “Understanding Proofs: Meno, 85d9-86c2, Continued” (Anscombe)
- *Republic* (Plato)
 - “On the Harmonious Woman” (Perictione)
 - “Understanding and the Good: Sun, Line, and Cave” (Annas)
- *Nicomachean Ethics* (Aristotle)
 - “Aristotle’s Function Argument” (Korsgaard)
 - “Moral Saints” (Wolf)
- *Theban Plays* (Sophocles) - *Oedipus Tyrannus*, *Antigone*
 - “On Misunderstanding the Oedipus Rex” (Dodds)
 - “Knowingness and Abandonment: An Oedipus for Our Time (Lear)
 - “Sophocles’ *Antigone*: Conflict, Vision, and Simplification”

Winter

- Selections from *New Organon* (Bacon)
- “Letter to the Grand Duchess Christina” (Galilei)
- *Meditations* (Descartes)
- *Correspondence with Descartes* (Elisabeth of Bohemia)
- “On the Ultimate Origination of Things” (Leibniz)
- *Candide* (Voltaire)
- *Principia* (Newton)
- *Enquiry* (Hume)
- Selection from *A Treatise on Human Nature* (Hume)
- Selection from *The World I Live In* (Keller)
- *Frankenstein* (Shelley)
- “Hermeneutic Injustice” (Fricker)

Spring

- *An Enquiry Concerning the Principles of Morals* (Hume)
- *Groundwork of the Metaphysics of Morals* (Kant)
- “Self-Constitution in the Ethics of Plato and Kant” (Korsgaard)
- *Silas Marner* (Eliot)
- *On the Genealogy of Morality* (Nietzsche)
- *A Doll’s House* (Ibsen)

Greece and Rome: Texts, Traditions, and Transformations (HUMA 12050-12150-12250)

Summary

“The Greece and Rome sequence is about traditions—not as stable, pre-given structures, but as bodies of texts that influence and transform each other across historical time periods. In that light, the sequence offers a grounding in some major texts of the Classical Greek and Latin traditions (read in English translation) as well as their reception at pivotal moments in modernity. These texts have sustained a community of reading, commentary, and debate ever since their inception, and they continue to resonate through our institutions and values today. In our encounter with them, we will develop the tools to read in inquiring and original ways, as well as to defend our readings with respect to the texts.”

Readings

Autumn

- The *Iliad* (Homer)
- The *Aeneid* (Vergil)
- *Paradise Lost* (Milton)
- Lyric poems by Sappho, Auden, and Wheatley (titles not given)

Winter

- The *Oresteia* (Aeschylus) - *Agamemnon*, *The Libation Bearers*, *The Furies*
- *Histories* (Herodotus)
- *The Early History of Rome* (Livy)
- *Thyestes* (Seneca)
- *Annals* (Tacitus)
- *Coriolanus* (Shakespeare)

Spring

- *Symposium* (Plato)
- *The Way Things Are* (Lucretius)
- *Confessions* (Augustine)
- *Tale of Cupid and Psyche* (Apuleius)
- *Troilus and Cressida* (Shakespeare)
- *Pericles* (Shakespeare)
- *Frankenstein* (Shelley)

Human Being and Citizen (HUMA 12300-12400-12500)

Summary

“This course aims to hone your skills in literary analysis and philosophical argumentation. We will be reading texts that encourage this process. The aim of class discussion is to further our understanding of the terms in our course title together with related concepts (such as mortality and immortality, home and exile, family, nation, the idea of a people or a culture, war and peace, order and disorder—to name a few). The aim of your writing assignments is to develop your ability to express ideas clearly and effectively.”

Readings

Autumn

- *Symposium* (Plato)
- The *Iliad* (Homer)
- *Genesis*
- *Antigone* (Sophocles)
- *Five Dialogues* (Plato) - *Apology*, *Crito*

Winter

- *Nicomachean Ethics* (Aristotle)
- *The Discourses of Epictetus*, *The Handbook*, *Fragments* (Epictetus)
- *Confessions* (Augustine)
- *Inferno* (Dante)

Spring

- *The Tempest* (Shakespeare)
- *Groundwork of the Metaphysics of Morals* (Kant)
- *No Name in the Street* (Baldwin)
- *The Dispossessed* (Le Guin)

Introduction to the Humanities (HUMA 13500-13600-13700)

Summary

“This sequence emphasizes writing, both as an object of study and as a practice. As we study the texts of the course, we pay special attention to questions about how they function as instances of writing: How does the writing of a text shape the way that we understand it? How does writing shape our sense of what we are doing in the humanities? Such questions about writing will lead to similar questions about language in general: How is our understanding shaped by the language we use? In the Autumn Quarter, we’ll ask these questions within classical and familiar norms for using language to argue, to analyze, to be accurate, to be logical, and so on. In Winter and Spring Quarters, we’ll move to challenges, and radical criticisms, of these familiar ideas. As to practice: The writing workload of the course is significant. Students will write at least one writing assignment each week, and we discuss these assignments in small writing workshops. This is not a course in remedial writing; rather it is a course for students who are particularly interested in writing or who want to become particularly proficient writers. Readings for the course are selected not thematically or chronologically, but to serve the focus on writing.”

Note: I could not find any syllabi for this course, so I instead referred to the course catalog (collegecatalog.uchicago.edu/thecollege/humanities), as well as some older versions of the catalog. This course is also more writing-intensive than most other humanities courses.

Readings

Autumn

- Two of *Five Dialogues* (Plato)
- The United States Declaration of Independence (Jefferson)
- Selections from *History of the Peloponnesian War* (Thucydides)
- *Henry IV* (Shakespeare)

Winter

- *Meditations* (Descartes)
- *Heart of Darkness* (Conrad)
- Selections from *History of the Peloponnesian War* (Thucydides)
- *The Waves* (Woolf)
- *Beyond Good and Evil* (Nietzsche)

Spring

- *Phaedrus* (Plato)
- “Pharmakon” (Derrida)
- *Incidents in the Life of a Slave Girl* (Jacobs)
- Selections from *History of the Peloponnesian War* (Thucydides)
- An unspecified “experimental feminist essay”
- A to-be-determined graphic novel
 - Examples given were *Fun Home* (Bechdel) and *Building Stories* (Ware)

Reading Cultures (HUMA 14000-14100-14200)

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Summary

“The Reading Cultures core sequence offers an introduction to critical reading and cultural analysis. This Humanities Course approaches cultures not simply as groups of people but as sets of shared ideas and assumptions that take shape in specific forms of representation. Our goal will be to examine how cultural knowledge is formed and transmitted across space and time via three interconnected processes: collection, travel and exchange. Focusing on these processes and their representation in art, literature and film, we will consider how cultures are created through the stories they tell and the stories that are told about them. In each case the goal is to work outward from the textual details and explore questions about cultural production, the challenges of translation, responsible interpretation, texts as formative sources of human

community, hybridity and the legacy of colonialism, and the role of humanistic inquiry in addressing such questions.”

Readings and Screenings

Autumn: *Collection*

- Readings
 - *Metamorphoses* (Ovid)
 - *The Arabian Nights*
 - *Strange Tales from a Chinese Studio* (Pu)
 - *Mules and Men* (Hurston)
 - *The Waste Land* (Eliot)
- Screenings
 - *Citizen Kane* (Welles)
 - *Exit Through the Gift Shop* (Banksy)
 - *Letters from Baghdad* (Krayenbühl)
 - *Arabian Nights* (Pasolini)

Winter: *Travel*

- Readings
 - *The Odyssey* (Homer)
 - *Incidents in the Life of a Slave Girl* (Jacobs)
 - *And the Earth Did Not Devour Him* (Rivera)
 - *Sputnik Sweetheart* (Murakami)
 - *A Small Place* (Kincaid)
- Screenings (Note: The syllabus indicated “two suggested screenings,” which probably implies that only two of these will be required.)
 - *O Brother, Where Art Thou?* (Coen)
 - *Y Tu Mama También* (Cuarón)
 - *À bout de souffle* (Goddard)
 - *12 Years a Slave* (McQueen)
 - *Thelma & Louise* (Scott)
 - *La noire de...* (Sembène)
 - *Amistad* (Spielberg)
 - *Le Retour de Martin Guerre* (Vigne)

Spring: *Exchange*

- Readings
 - *Père Goriot* (Balzac)
 - *The Marx-Engels Reader* (Marx & Engels)
 - *The Communist Manifesto* (Marx)
 - *The Gift* (Mauss)
 - *The Field of Life and Death* (Xiao Hong)
 - *Native Son* (Wright)
 - “Many Thousands Gone” (Baldwin)
 - “Everybody’s Protest Novel” (Baldwin)
 - “Art in the Age of Mechanical Reproduction” (Benjamin)
 - “Paradise of Bachelors” (Melville)
 - “Rumbling in Xu Family Village” (Ai Wu)
- Screenings
 - *Modern Times* (Chaplin)
 - *The Lunchbox* (Batra)

Media Aesthetics (HUMA 16000-16100-16200)

Summary

“Media Aesthetics introduces students to the humanities by investigating how media work and how we aesthetically perceive them. We treat “aesthetics” as the study of sensory perception, of value, and of stylistic and formal properties of artistic products. We understand “medium” along a spectrum of meanings that range (in Aristotle’s terms) from the “material cause” of art (stone for sculpture, sounds for music, words for poetry) to the “instrumental cause” (the apparatus of writing or printing, film, the broadcast media, the Internet).”

Readings and Screenings

Autumn: *Image*

- Readings
 - *Republic* (Plato)
 - *The Bluest Eye* (Morrison)
 - Selections from *Poetics* (Aristotle)
 - “Image” (Mitchell)
 - “Addressing Media” (Mitchell)

- “Las Meninas” (Foucault)
- “The Ontology of the Photographic Image” (Bazin)
- “Modern Public and Photography” (Baudelaire)
- “The Daguerreotype” (Poe)
- “The Stereoscope and Stereograph” (Holmes)
- “The Work of Art in the Age of Its Technological Reproducibility” (Benjamin)
- “The Cinema of Attractions” (Gunning)
- “Visual Pleasure and Narrative Cinema” (Mulvey)
- Screenings
 - *Close Up* (Kiarostami)
 - *Vertigo* (Hitchcock)
 - *Serious Games* (Farocki)
 - Clips from *Man with a Movie Camera* (Vertov)
- Other
 - *Las Meninas*
 - Visit to the Smart Museum of Art
 - A “folder of early film clips on Box”
 - Images from *The Black Book*
 - Images from *Dick and Jane*

Winter: *Writing*

- Readings
 - *Course in General Linguistics* (Saussure) - “Nature of the Linguistic Sign”, “Linguistic Value”, and “Syntagmatic and Associative Relations”
 - Selections from *A Little Primer of Tu Fu* (Hawkes)
 - *Genesis*
 - *The Illustrated Book of Genesis* (Crumb)
 - “The Library of Babel” (Borges)
 - “Ode on a Grecian Urn” (Keats)
 - “History Without Footnotes: An Account of Keats’s Urn” (Brooks)
 - “The Death of the Author” (Barthes)
 - *Phaedrus* (Plato)
 - Selections from *Mules and Men* (Hurstson)
 - “On Alternating Sounds” (Boas)
 - *How to Do Things with Words* (Austin)

- *Limited Inc.* (Jacques Derrida) - “Signature Event Context”
- “Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory” (Butler)
- *The Tempest* (Shakespeare)
- *Fun Home* (Bechdel)
- Screenings
 - *Rashomon* (Kurosawa)
- Other
 - *The Treachery of Images* (Magritte)
 - *One and Three Chairs* (Kosuth)
 - The Rosetta Stone
 - *Ex Libris J.-F. Champollion* (Kosuth)
 - Folk song recordings made by Hurston

Spring: *Sound*

- Readings
 - “The Art of Noises” (Russolo)
 - *Gramophone, Film, Typewriter* (Kittler)
 - “The Future of Music” (Cage)
 - “Experimental Music” (Cage)
 - “Acousmatics” (Schaffer)
 - “Music as a Gradual Process” (Reich)
 - *The Birth of Tragedy* (Nietzsche)
 - *Souls of Black Folk* (Du Bois)
 - *Gimme Shelter* (Du Bois)
 - *Songs of Innocence and of Experience* (Blake)
 - “The MP3 as Cultural Artifact” (Sterne)
- Screenings
 - *Gimme Shelter* (Maysles)
 - *Brand Upon the Brain!* (Maddin)
- Music
 - *Sequenza No. 3 for Voice* (Berio)
 - *Come Out* (Steve Reich)
 - Performance by Nicole Mitchell’s Black Earth Ensemble
- Other

- Workshop with Nicole Mitchell

Language and the Human (HUMA 17000-17100-17200)

Summary

“Language is at the center of what it means to be human and is instrumental in all humanistic pursuits. With it, we understand others, persuade, argue, reason, and think. This course aims to provoke critical examination of common assumptions that determine our understanding of language, texts, and the ways language is used and understood.”

Note: Most of the readings in this class are parts of books rather than whole books.

Readings

Autumn

- “What is Language?”
 - *Cratylus* (Plato)
 - *An Essay Concerning Human Understanding* (Locke) - Chapters 1-3
- Vowels in Motion
 - *Inventing English: A Portable History of the Language* (Lerer)
 - “The Midwest Accent” (Gordon)
 - “American Accent Undergoing Great Vowel Shift” (Labov)
- Language Creation; Language Change
 - “Language Emergence” (Brentari & Goldin-Meadow)
 - “The grammar of space in two new sign languages” (Padden, Meir, Aronoff, & Sandler)
 - “Something out of nothing: A brand new language” (Ergin)
- Language and Thought
 - *The Language Hoax: Why the World Looks the Same in Any Language* (McWhorter) - Introduction & Chapter 1
 - “Reviving Whorf: The Return of Linguistic Relativity” (Reines & Prinz)
- Invented Languages
 - *In the Land of Invented Languages: Esperanto Rock Stars, Klingon Poets, Loglan Lovers, and the Mad Dreamers who Tried to Build a Perfect Language* (Okrent)
 - “Utopian for Beginners” (Foer)
 - “Loglan” (Brown)
- Code Switching and Diglossia: Internal Language Variation
 - “Diglossia” (Ferguson)

- *The Arabic Language* (Versteegh)
- Language Policy and Education
 - *Language Policy* (Spolsky)
 - *Language planning in China* (Li)
 - *Hong Kong's New English Language Policy in Education*
- Language Endangerment, Language Shift, and Language Death
 - *Dying Words: Endangered Languages and What They Have to Tell Us* (Evans)
 - “The World’s Languages in Crisis” (Krauss)
 - “When is an ‘Extinct language’ not extinct?” (Wesley)
- Names and Naming
 - “Unique Names and Naming Practices Among African American Families” (Anderson Smith)
 - “What’s Your Name?” (Kass & Leon)
 - “Names as Pointers: Zulu Personal Naming Practices” (Suzman)
 - “Naming Baby: The Constitutional Dimensions of Parental Naming Rights” (Larson)

Winter

- The Historical Method and the Indo-European Hypothesis
 - *Comparative Indo-European Linguistics: An Introduction* (Beekes)
 - *Indo-European Language and Culture: An Introduction* (Fortson)
 - *Historical Linguistics: An Introduction* (Campbell)
 - “The Proto-Iroquoians: Cultural Reconstruction from Lexical Materials” (Mithun)
 - “Aeolism: Latin as a Dialect of Greek” (Stevens)
 - “The Hittite Language and its Decipherment” (Beckman)
- Historical Linguistics in the Languages of the Americas
 - *The Handbook of American Indian Languages* (Boas)
 - Papers by Sapir and Bloomfield (titles not given)
 - Recent work by Lyle Campbell (titles not given)
- Language and Writing
 - *Writing Systems: An Introduction to Their Linguistic Analysis* (Coulmas)
 - “The Land of the Free and the Elements of Style” (Pullum)
 - “Sociolinguistic Approaches to Writing Systems Research” (Sebba)
- Classification and the Language of Scientific Taxonomy
 - “The Analytical Language of John Wilkins” (Borges)
 - *The Nature of Classification: Relationships and Kinds in the Natural Sciences* (Wilkins and Ebach)

- “How to Classify Pigs: Old Babylonian and Middle Babylonian Lexical Lists” (Veldhuis)
- “A Tradition of Natural Kinds” (Hacking)
- “Cognitive Representations of Semantic Categories” (Rosch)
- Language Acquisition
 - “The resilience of language: What gesture creation in deaf children can tell us about how all children learn language” (Goldin-Meadow)
 - “The usage-based theory of language acquisition” (Tomasello)
- Bilingualism, Language and Cognition
 - “Bilingualism: consequences for mind and brain” (Bialystok, Craik, & Luk)
 - *Bilingualism, Theory of Mind and Perspective-Taking: The Effect of Early Bilingual Exposure* (Javor)
 - “Your Morals Depend on Language” (Costa)
- Bad Language: Hate Speech, Slurs, and Dog-whistles
 - TBA
- Performatives and Speech Acts
 - “Performative Utterances” (Austin)
- Economists look at the Sapir-Whorf Hypothesis
 - “The Effect of Language on Economic Behavior: Evidence from Savings Rates, Health Behaviors, and retirement Assets” (Chen)
 - “Reader’s guide to Chen 2013” (Goldsmith)

Spring

- Language Universals
 - *The Atoms of Language: The Mind’s Hidden Rules of Grammar* (Baker)
 - “Language: A Dialogue” (Collins)
- Animal Communication
 - *Dr. Dolittle’s Delusion* (Anderson)
- Language and Agency
 - “The Conversable, Responsible, Corporation” (Pettit)
 - “Conceptual Capacities in Perception” (McDowell)
- Language and Politics
 - *Politics and the English Language* (Orwell)
 - “Metaphor, morality, and politics, or why conservatives have left liberals in the dust” (Lakoff)
- Prescriptivism
 - *The Language Instinct* (Pinker)

- Language and Social Identity
 - *Sociolinguistic Patterns* (Labov)
- Code Switching and Diglossia: Internal Language Variation
 - “Diglossia” (Ferguson)
 - *The Arabic Language* (Versteegh)
- Multilingualism and Language Contact
 - “Multilingualism” (Romaine)
- The Origin of Language: The “Hardest Problem in Science?”
 - TBA

Poetry and the Human (HUMA 18000-18100-18200; CRWR 18200)

Summary

“What is poetry and why do we do it? This three-quarter sequence examines the practice of poetry as a form of communication, linguistic innovation, and embodied presence. How is poetry as language and action different from other forms of activity? What is the role of poetry in society, in regard to memory, performance, storytelling, and history; ritual and creation; knowledge and formation of selfhood; institution and revolution? This course addresses these questions in the poetry of different eras and peoples, including works of Homer, Sappho, Catullus, poets from the T’ang period in China, Rumi, Ki no Tsurayuki, John Donne, Louis Zukofsky, Dahlia Ravikovitch, Anne Carson, N. Scott Momaday, Claudia Rankine, and others. It provides students with skills in the close reading of texts and performance and a grasp of the literary, philosophical, and theoretical questions that underpin the humanities.”

Note: CRWR 18200 is considered an Arts core course and appears to focus more on writing poetry rather than reading/analyzing it. According to the syllabus, students may either take HUMA 18200 or CRWR 18200 as the third course in this sequence (though keep in mind that if you take CRWR 18200 you will have to take a third Civ course or second Arts course to fulfill the humanities Core requirement)

Readings

Autumn: *Form, Formation, Transformation*

- What Is (Human About) Poetry?
 - “To a Mouse” (Burns)
 - “A Noiseless, patient spider” (Whitman)
 - “The Fish” (Moore)
 - “The Fall of Rome” (Auden)
 - “Jabberwocky” (Carroll)
 - *The Poem’s Heartbeat* (Corn) - “Introduction,” “Line and Stress”
- Poetry as Composition

- Selected poems by Emily Dickinson
- “The Raven” (Poe)
- “The Philosophy of Composition” (Poe)
- *The Poem’s Heartbeat* (Corn) - “Accentual-Syllabic Verse,” “Metrical Variation,” “Phonic Echo,” “Stanza,” “Verseforms”
- Poetry and Images
 - Selected poems by Ezra Pound
 - Selected poems by H.D.
 - Selected poems by Meng Chiao
 - Selected poems by Han Yü
 - Selected poems by Li Ho
 - Selected poems by William Carlos Williams
 - *Poems of the Late Tang* - Introduction
 - “Art as Technique” (Shklovsky)
 - *The Poem’s Heartbeat* (Corn) - “Quantitative Verse,” “Syllable-Count Verse,” “Unmetered Poetry”
- Form and Rhythm
 - *The Making of a Poem* (Boland & Strand)
 - “Rhythm” (Levine)
- Creation of/in Poetry
 - *The Way to Rainy Mountain* (Momaday)
 - *Popol Vuh*
- Love and Language
 - Selections from *The Interior Landscape: Classical Tamil Love Poems* (Ramanujan)
 - Selection from *Ramayana* (Valmiki)
- Love and Its Institutions
 - Selections from *The Book of Love: Poems of Ecstasy and Longing* (Rumi)
 - *Song of Songs*
- On Receiving
 - Selection from *The Iliad* (Homer)
- On Adapting
 - Selections from *The Iliad* (Homer)
- On Lyric Shifts
 - Sappho 1, 16, 31, 94
 - Catullus 1, 2, 3, 5, 7, 8, 51, 85

- *Catullus: Excrucior* (Bidart)
- “In memory of Joe Brainard” (Bidart)

Winter: *Crisis, Performance, Politics*

- Poetry and the Broken World
 - “The negro speaks of rivers” (Hughes)
 - “Boy breaking glass” (Brooks)
 - “Tonight no poetry will serve” (Rich)
 - “Poetry is not a luxury” (Lorde)
 - “Love” (Mayakovsky)
 - “Conversation with a taxman about poetry” (Mayakovsky)
 - “At the top of my voice” (Mayakovsky)
 - “In the Guise of a Literary Manifesto” (Césaire)
 - “Keeping Poetry Alive” (Césaire)
 - “The Poetic Torture-House of Language” (Žižek)
- Poetry and the Corrupted World
 - “To the Reader” (Baudelaire)
 - “Spleen (II)” (Baudelaire)
 - “Spleen (III)” (Baudelaire)
 - “Obsession” (Baudelaire)
 - “The Seven Old Men” (Baudelaire)
 - “Tradition and the Individual Talent” (Eliot)
 - *The Waste Land* (Eliot)
- Poetry in Fragments
 - *One-Way Street* (Benjamin)
 - “Death Fugue” (Celan)
 - “Psalm” (Celan)
 - “Mandorla” (Celan)
 - *Minima Moralia* (Adorno) - “Do not knock,” “Expiry,” “In nuce,” “Finale”
- Poetry and Conflict
 - “A little woman made the world” (Ravikovitch)
 - “Delight” (Ravikovitch)
 - “Blue lizard in the sun” (Ravikovitch)
 - “Hovering at a low altitude” (Ravikovitch)

- “A deadly fear” (Ravikovitch)
- “You can’t kill a baby twice” (Ravikovitch)
- “Two poems about the first battles” (Amichai)
- “God full of mercy” (Amichai)
- “The place where we are right” (Amichai)
- “My child has the fragrance of peace” (Amichai)
- “Wildpeace” (Amichai)
- “An Arab shepherd is searching for his goat on Mount Zion” (Amichai)
- “Warning” (Muhammad Ali)
- “Fooling the killers” (Muhammad Ali)
- “There was no farewell” (Muhammad Ali)
- “The bell at forty: the destruction of a village” (Muhammad Ali)
- “On this earth” (Darwish)
- “I belong there” (Darwish)
- “We journey towards a home” (Darwish)
- “We travel like all people” (Darwish)
- “Other barbarians will come” (Darwish)
- “They would love to see me dead” (Darwish)
- Poetry in Time and Place
 - “I sing the body electric” (Whitman)
 - “Mannahatta” (Whitman)
 - “Crossing Brooklyn Ferry” (Whitman)
 - *Manhatta* (Strand)
 - “Tempo and Tension” (Deren)
 - *Ritual in Transfigured Time* (Deren)
- Poetry, Mind and Movement
 - “What are years?” (Moore)
 - “Poetry” (Moore)
 - “In memory of W.B. Yeats” (Auden)
 - “The shield of Achilles” (Auden)
 - “Musée des Beaux Arts” (Auden)
 - “September 1, 1939” (Auden)
 - “Mayakovsky” (O’Hara)
 - “For Grace, after a party” (O’Hara)

- “Why I am not a painter” (O’Hara)
- “Having a Coke with You” (O’Hara)
- “Howl” (Ginsberg)
- “Footnote to howl” (Ginsberg)
- “A supermarket in California” (Ginsberg)
- Poetry and History
 - “America” (McKay)
 - “If We Must Die” (McKay)
 - “Johannesburg Mines” (Hughes)
 - “I, Too” (Hughes)
 - “Let America Be America Again” (Hughes)
 - “Heritage” (Hughes)
 - “For a poet” (Cullen)
 - “Threnody for a brown girl” (Cullen)
 - “Uncle Jim” (Cullen)
 - “Scottsboro, too, is worth its song” (Cullen)
 - “Middle passage” (Hayden)
 - “The whipping” (Hayden)
- Poetry and the Present
 - *From Sand Creek* (Ortiz)
 - “38” (Long Soldier)
 - “Whereas” (Long Soldier)
- Poetry and the Presence
 - *for colored girls who have considered suicide / when the rainbow is enuf* (Shange)
 - *It all started* (Morris)
 - *Too black* (Morris)
 - *Chain Gang* (Morris)
- Poetry and Politics
 - *Citizen: An American Lyric* (Rankine)