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Jungle Book Anne Carson, *Conversation*,
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Songs - CoComelon Baa Baa Black Sheep*
| *CoComelon Nursery Rhymes \u0026 Kids
Songs Cussly's Politeness + Many More*
~~ChuChu TV Good Habits Bedtime Stories
For Kids~~ Holloway Series in Poetry - Alan
Bernheimer Keston Sutherland and John
Wilkinson - Holloway Poetry Series
(11.15.12) ~~Keston Sutherland :: Holloway
Reading Series :: September 26th 2013~~
Poetry Reading: Ted Kooser These New

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~~Puritans—Fragment Two (Official Video)~~

David Wellbery, Thoughts on Thomas
Mann's Magic Mountain Keston
Sutherland Lecture, 11.15.13 Maintenant
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A suite of five massive, turbulent, tender, and satirical odes. It is the explicit history of the author's sexual development from early infancy; a commentary on the social and political history of the UK since the recent election of the coalition government; a philosophical account of the common meaning of secrecy; an attempt to radically extend and reimagine the very possibility of the ode form; and a devoted love song to the now obsolete product ordering code for a bygone Hotpoint washer-dryer, "TL61P." It is the longest poetical work yet written by Keston Sutherland and his most comprehensive effort yet to transform the grammar of human existence.

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Written between August and December 1938, *Autumn Journal* is still considered one of the most valuable and moving testaments of living through the thirties by a young writer. It is a record of the author's emotional and intellectual experience during those months, the trivia of everyday living set against the events of the world outside, the settlement in Munich and slow defeat in Spain.

Poetry. *SCHERZOS BENJYOSOS* is a set of four poems, scherzos in prosimetrical blocks, a comical, wild, and delirious sifting through the carnage of the financial crash, the dreamscapes of capitalist infancy, histories of sadism and persecution, the fetish bars of canonical literature, and the psychoanalysis of grass. The book also includes *Sinking Feeling*, Sutherland's long poem from 2017,

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described by J.H. Prynne as breathtakingly lovely, and desperate, racked with desire to become truthful love.

What happens when we think of poetry as a global literary form, while also thinking the global in poetic terms? *Forms of a World* shows how the innovations of contemporary poetics have been forged through the transformations of globalization across five decades. Sensing the changes wrought by neoliberalism before they are made fully present, poets from around the world have creatively intervened in global processes by remaking poetry's formal repertoire. In experimental reinventions of the ballad, the prospect poem, and the ode, Hunter excavates a new, globalized interpretation of the ethical and political relevance of forms. *Forms of a World* contends that poetry's role is not only to make visible

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thematically the violence of global dispossessions, but to renew performatively the missing conditions for intervening within these processes. Poetic acts—the rhetoric of possessing, belonging, exhorting, and prospecting—address contemporary conditions that render social life ever more precarious. Examining an eclectic group of Anglophone poets, from Seamus Heaney and Claudia Rankine to Natasha Trethewey and Kofi Awoonor, Hunter elaborates the range of ways that contemporary poets exhort us to imagine forms of social life and enable political intervention unique to but beyond the horizon of the contemporary global situation.

SHORTLISTED FOR THE T.S ELIOT PRIZE 2013 ‘A stone is lobbed in ’84, hangs like a star over Orgreave. Welcome to Sheffield. Border-land, our town of

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miracles...’ – ‘Scab’ From the clash between striking miners and police to the delicate conflicts in personal relationships, Helen Mort’s stunning debut is marked by distance and division. Named for a street in Sheffield, this is a collection that cherishes specificity: the particularity of names; the reflections the world throws back at us; the precise moment of a realisation. Distinctive and assured, these poems show us how, at the site of conflict, a moment of reconciliation can be born.

Over the last 15 years Keston Sutherland has gained the reputation of being at the forefront of the experimental movement in contemporary British poetry. This book collects all of his work into a single volume, including his recent *The Odes to TL61P*. Among the previous works included are *Antifreeze*, *Hot White Andy*, *Neocosis*, *Stress Position*, and *The Stats*

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on Infinity.

This innovative collection of essays is the first volume to explore the many ways in which dictionaries have stimulated the imaginations of modern and contemporary poets from Britain, Ireland, and America, while also considering how poetry has itself been a rich source of material for lexicographers.

Communism and Poetry: Writing Against Capital addresses the relationship between an upsurge in collective political practice around the world since 2000, and the crystallization of newly engaged forms of poetry. Considering an array of perspectives—poets, poet-critics, activists and theorists—these essays shed new light on the active interface between emancipatory political thought and poetic production and explore how poetry and the

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new communism are creating mutually innovative forms of thought and activity, supercharging the utopian imagination. Drawing inspiration from past connections between communism and poetry, and theorizing new directions over the years ahead, the volume models a much-needed critical solidarity with creative strategies in the present conjuncture to activate movements of resistance, on the streets and in verse.

The first collection of essays dedicated to experimental practice in contemporary British poetry, *Modernist Legacies* provides an overview of the most notable trends in the past 50 years. Contributors discuss a wide range of poets including Caroline Bergvall and Barry MacSweeney, showing these poets' connections with their Modernist predecessors.

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What do we mean when call something a lyric poem? How many kinds of lyric are there? Are there fewer now than there were in 1920 or 1820 or 1620? The purpose of *Forms of Late Modernist Lyric* is to show that our oldest styles of poetic articulation - the elegy, the ode, the hymn - have figured all too briefly in modern genealogies of lyric, and that they have proved especially seductive, curiously enough, to avant-garde practitioners in the Anglophone tradition. The poets in question - Jorie Graham, Frank O'Hara, Michael Haslam, J. H. Prynne, Claudia Rankine, and others - have thickened the texture of lyric practice at a time when the growing tendency in critical circles has been to dissolve points of difference within the genre itself. The broader aim of this volume is to demonstrate that experimental poets since 1945 have not

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always been rebarbative and anti-traditional, but rather that their recourse to familiar forms and shapes of thought should prompt us to reconsider late modernism as a crucial phase in the evolving history of lyric.

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