

## ENGLISH 213/002

Professor Mark Brazaitis

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Office Hours: Tuesday (11:30-1), Thursday (11:30-12:30) and by  
appointment

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Class Hours: TTh 10:00-11:15

Class Location: 46A Stansbury Hall

Objective: In this class, you will learn to become a poet. To become a poet, you must dedicate yourself to both writing and reading poetry, and this class will allow you—and require you—to do both.

Requirements: Over the course of the semester, you will read more than one hundred poems and write at least six, which you will collect in a mini-chapbook. You will be expected to master poetic terminology. You will be required to write an in-depth analysis of two of the poems on our reading list. You will also write two poems inspired by (or in imitation of) two of the poems on our reading list. In addition, you will be expected to participate in classroom discussions and give written feedback to your fellow students on their work.

Texts: *What is This Thing Called Love* (by Kim Addonizio); *Red Kimono, Yellow Barn* (by David Hassler); *Warhorses* (by Yusef Komunyakaa); *Otherwise* (by Jane Keynon); and *I Go to the Ruined Place: Contemporary Poems in Defense of Global Human Rights* (edited by Melissa Kwasny and M.L. Smoker).

Grades: Grades in this class will be based on the following: attendance and participation (10 percent); two tests on poetic terms and readings (30 percent); analyses of two poems from our reading (20 percent); two imitation poems (10 percent); four or more of your original poems to be critiqued in class and collected in a mini-chapbook along with your imitation poems (30 percent).

Attendance: Attendance will be graded as follows: 0-2 absences (A); 3-4 absences (B); 5-7 absences (C); 8 or more absences (F). Grading Key: 100=A+; 94-99=A; 90-93=A-; 85-89=B+; 83-84=B; 80-82=B-; 75-79=C+; 73-74=C; 70-72=C-; 65-69=D+; 63-64=D; 60-62=D-; 59 and below=F.

Extra credit: You may attend and write a one-page review of the “special event” listed below. A review consists of a summary of the event as well as your opinion of the event. (Please type your review.) The extra credit assignment counts for three extra points on one of your tests.

## Class Schedule and Day-to-Day Assignments

Tuesday, August 24 Get acquainted

Thursday, August 26 Review poetic terms. Read: “Blue Vein” by Sandra Alcosser; “Key to the Kingdom” by Peter Anderson; “Bearing Witness” by Ellen Bass; “Cletis Pratt” by Joseph Bathanti; and “Bagram, Afghanistan,” by Marvin Bell. All poems are in *I Go to the Ruined Place*.

Tuesday, August 31 Review poetic terms. Read: “Poem Wrapped Around a Quotation from Samantha Power” by Donna Brook; “A Woman Calls” by Victor Camillo; “Lynch” by Martha Collins”; “Again, the Serbs” by Sarah Conover”; and “A True War Story” by Roger Dunsmore. All poems are in *I Go to the Ruined Place*.

Thursday, September 2 Review poetic terms. Read: “Raped Man’s Stream of Consciousness” by Adrian English; “The Museum of Stones” by Carolyn Forché; “Reburial” by Gabe Furshong; “Gates of the City” by Kim Goldberg; and “Mars Conjunct Uranus (Or: The Same Old Story). All poems are in *I Go to the Ruined Place*.

Tuesday, September 7 Review poetic terms. Read: “Self Help for Fellow Refugees” by Li Young Lee; “Watching the Baby Sleep” by Philip Memmer; “Blossoms Culled, Unripe” by Farnoosh Moshiri; “Mohamud at the Mosque” by Susan Rich; and “EZ” by Carolyne Wright. All poems are in *I Go to the Ruined Place*.

Thursday, September 9 **Test** on poetic terms and class readings.

Tuesday, September 14 Lecture “Writing and Knowing” and “The Family: Inspiration and Obstacle.” Read the following five poems by Yusef Komunyakaa: “The Helmet” (page 19), “The Catapult” (page 20), “Guernica” (page 30), “Grenade” (page 32) and “The Towers” (page 33).

**Special Event**: Wednesday, September 15<sup>h</sup>, at 7:30 p.m. in room 130 of Colson Hall, fiction and nonfiction writer Ethel Morgan Smith will be reading.

Thursday, September 16: Lecture: “Death and Grief” and “The Shadow.” Read the following five poems by Kim Addonizio: “First Kiss” (page 19), “31-Year-Old Lover” (page 25), “Muse” (page 27), “Ex-Boyfriends” (page 34) and “Dance” (page 36).

Tuesday, September 21 Lecture: “Witnessing” and “Poetry of Place.” Read the following five poems by David Hassler: “Sabishi” (page 1), “O-bon” (page 6), “Eating Soba” (page 9), “In the English Teachers’ Room” (page 11), and “Morning Ride on the Yamanote Line” (page 20).

Thursday, September 23 Lecture: “Images” and “Simile and Metaphor.” Read the following five poems by Jane Kenyon: “No” (page 10), “In the Nursing Home” (page

13), “Fat” (page 19), “From Room to Room” (page 26) and “Finding a Long Gray Hair” (page 32).

Tuesday, September 28 **Lecture**: “The Music of the Line,” “Voice and Style,” “Meter, Rhyme, and Form,” “Repetition, Rhythm, and Blues,” “More Repetition: Villanelle, Pantoum, Sestina,” and “The Energy of Revision.”

Thursday, September 30 **Test** on lectures as well as the four poets we discussed (Addonizio, Komunyakaa, Hassler, and Kenyon).

Tuesday, October 5 **Due**: an analysis of one of the following five poems by Yusef Komunyakaa (or a poem of your own modeled after one of his five poems): “Heavy Metal Soliloquy” (page 34), “The Warlord’s Garden” (page 35), “Surge” (page 37), “The first person I ever loved...” (pages 48 to 49), and “I can’t press a fingernail...” (pages 64-65). **Note**: An analysis should be between one and five typed, double-spaced pages. It should have a title. If you write a poem modeled after a Komunyakaa poem, it can be any length but should imitate the style and/or address the subject matter of the poem you are modeling it after. Give your poem a title. **Please note**: You must write a total of two analyses and two imitation poems relating to the four poets (Komunyakaa, Addonizio, Hassler, and Kenyon) we are studying. So if, for example, you write an analysis of a Komunyakaa poem, you have one analysis and two imitation poems to go.

Thursday, October 7 **Due**: an analysis of one of the following five poems by Kim Addonizio (or a poem of your own modeled after one of her five poems): “Dead Girls” (page 45), “Eating Together” (page 49), “Cat Poem” (page 50), “Washing” (page 65), and “Knowledge” (page 71).

Tuesday, October 12 **Due**: an analysis of one of the following five poems by David Hassler (or a poem of your own modeled after one of his five poems): “Long Walk Home” (page 30), “The Circle” (page 32), “Red Kimono” (page 44); “Pasim’s Cafe” (page 50), and “My Father in the Stacks” (page 58).

Thursday, October 14 **Due**: an analysis of one of the following five poems by Jane Kenyon (or a poem of your own modeled after one of her five poems): “At the Town Dump” (page 60), “Depression in Winter” (page 68), “Evening Sun” (page 75), “Let Evening Come” (page 176), and “Otherwise” (page 214).

Tuesday, October 19 **Due**: First poem. (Bring enough copies for everyone in the class plus a copy for the professor).

Thursday, October 21 Workshop

Tuesday, October 26 Workshop

Thursday, October 28 Workshop

Tuesday, November 2 Workshop **Due:** Second poem. (Bring enough copies for everyone in the class plus a copy for the professor).

Thursday, November 4 Workshop

Tuesday, November 9 Workshop

Thursday, November 11 Workshop

Tuesday, November 16 Workshop

Thursday, November 18 Workshop **Due:** Third poem (Bring enough copies for everyone in the class plus the professor).

*Thanksgiving Break --- Enjoy*

Tuesday, November 30 Workshop **Due:** Fourth poem (Bring enough copies for everyone in the class plus the professor).

Thursday, December 2 Workshop

Tuesday, December 7 **Due:** a collection of the six poems you wrote for this class (including the two imitation poems). The poems should be revised based on the comments you received from your classmates and your professor.

Thursday, December 9 Class reading of work

## **Core Values/Social Justice at West Virginia University**

The following core values establish the foundation for Social Justice at West Virginia University: Every person has intrinsic worth and dignity;

Respect for the law is fundamental;

Freedom from fear is universal;

A climate of opportunity, mutual respect, and understanding engenders a feeling that the future should be shared by all community members;

There is an absence of discrimination and harassment based on age, color, disability, ethnic origin, marital status, pregnancy, race, religious beliefs, sex, sexual orientation, and veteran status; and

The rich diversity of people, their cultures, and the bonds that tie people together are appreciated and celebrated.