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English 213

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Mark Brazaitis, ENGL 213, Spring 2005, Creative

Writing: Poetry

Professor Mark Brazaitis

Office: 458 Stansbury

Office telephone: 293-3107 ex. 33402

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

Email: MarkBraz@excite.com

Class Hours: TTh 2:30-3:45

Class Location: 215 Hodges

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 (read: require you) to

do both.

Requirements : Over the course of the semester, you will read more than one hundred poems and write at least five, 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 :

The Poet's Companion: A Guide to the Pleasures of Writing Poetry, by Kim Addonizio and Dorianne Laux;

Immortal Poems of the English Language, edited by Oscar Williams;

Tell Me, by Kim Addonizio;

Queen for a Day, by Denise Duhamel;

Selected Poems, by Langston Hughes;

and *The Owl Question*, by Faith Shearin.

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

Class Schedule and Day-to-Day Assignments

Tuesday, January 11 Get acquainted

Thursday, January 13 Review poetic terms. Read: "Shall I Compare Thee" (page 57), "My Mistress' Eyes" (page 67), "Death, Be Not Proud" (page 89), "To the Virgins, to Make Much of Time" (page 97), and "To His Coy Mistress" (page 141) in *Immortal Poems of the English Language*.

Tuesday, January 18 Review poetic terms. Read: "Daffodils" (page 250), "Kubla Khan" (page 267), "Ozymandius" (page 295), "When I Have Fears..." (page 329), "Annabel Lee" (page 364), and "O Captain! My Captain!" (page 410) in *Immortal Poems of the English Language*.

Thursday, January 20 Review poetic terms. Read: "I Saw in Louisiana a Live-Oak Growing" (page 420), "Animals" (page 422), "A Hub for the Universe" (page 425), "Success is Counted Sweetest" (page 443), and "To An Athlete Dying Young" (page 486) in *Immortal Poems of the English Language*.

Tuesday, January 25 Review poetic terms. Read: "Non Sum Qualis Eram Bonae sub Regno Cynarae" (page 496), "Richard Cory" (page 498), "Stopping By Woods on a Snowy Evening" (page 504), "The Golf Links" (page 511) and "Recuerdo" (page 548) in *Immortal Poems of the English Language*.

Thursday, January 27 Quiz on poetic terms and class readings.

Tuesday, February 1 Read: "Writing and Knowing" (page 19) and

"The Family: Inspiration and Obstacle" (page 30) in *The Poet's Companion* and the following five poems by Langston Hughes: "The Negro Speaks of Rivers" (page 4), " Negro" (page 8), " The Weary Blues" (page 33), "Drum" (page 87) and "50-50" (page 110).

Thursday, February 3: Read: "Death and Grief" (page 39) and "The Shadow" (page 56) in The Poet's Companion and the following five poems by Kim Addonizio: " Virgin Spring" (page 31), " The Divorcee and Gin" (page 45), "The Revered Poet Instructs..." (page 57), "Fine" (page 82) and "One Night Stands" (page 85).

Tuesday, February 8 Read: "Witnessing" (page 64) and "Poetry of Place" (page 74) in *The Poet's Companion* and the following five poems by Denise Duhamel: "Sometimes the First Boys Don't Count" (page 4), "The Ugly Stepsister" (page 48), "One Afternoon When Barbie Wanted to Join the Military" (page 53), "Marriage" (page 59) and "Sex With a Famous Poet" (page 75).

Thursday, February 10 Read: "Images" (page 85) and "Simile and Metaphor" (page 94) in The Poet's Companion and the following five poems by Faith Shearin: "Piano Lesson" (page 5), " Desire" (page 24), "Hunger" (page 46), "Becoming Mother" (page 49) and "On Halloween" (page 53).

Tuesday, February 15 Read: "The Music of the Line" (page 104), "Voice and Style" (page 115) ,"Meter, Rhyme, and Form" (page 138), "Repetition, Rhythm, and Blues" (page 151), "More Repetition: Villanelle, Pantoum, Sestina" (page 161), "A Grammatical Excursion" (page 171) and "The Energy of Revision" (page 186) in *The Poet's Companion*.

Thursday, February 17 Quiz on *The Poet's Companion* as well

as the four poets we discussed (Addonizio, Duhamel, Hughes and Shearin).

Tuesday, February 22 Due: an analysis of one of the following five poems by Langston Hughes (or a poem of your own modeled after one of his five poems): "Mother to Son" (page 187), "Note on Commercial Theater" (page 190), "Puzzled" (page 191), "Madam's Past History" (page 201), and "Madam and Her Might-Have-Been" (page 215). 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 Hughes' poem, it can be any length but should imitate the style 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 (Hughes, Addonizio, Duhamel, and Shearin) we are studying. So if, for example, you write an analysis of a Hughes poem, you have one analysis and two imitation poems to go.

Thursday, February 24 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): "Siamese" (page 30), "The Embers" (page 53), "What Do Women Want?" (page 74), "Getting Older" (page 86), and "For Desire" (page 87).

Tuesday, March 1 Due: an analysis of one of the following five poems by Denise Duhamel (or a poem of your own modeled after one of her five poems): "Four Hours" (page 13), "David Lemieux" (page 14), "Bisexual Barbie" (page 55), "Kinky" (page 57), and "How Much is This Poem Going to Cost Me?" (page 73).

Thursday, March 3 Due: an analysis of one of the following five poems by Faith Shearin (or a poem of your own modeled after one

of her five poems): "Childhood" (page 8), "What I Like" (page 14), "Retriever" (page 17), "The Unexpected" (page 27), and "My Portrait" (page 39).

Tuesday, March 8 Due: First poem. (Bring enough copies for everyone in the class plus two copies for the professor).

Thursday, March 10 Workshop.

March 12 to March 20 Spring recess

Tuesday, March 22 Workshop

Thursday, March 24 Workshop

Tuesday, March 29 Due: Second poem. (Bring enough copies for everyone in the class plus two copies for the professor). Workshop

Thursday, March 31 Workshop

Tuesday, April 5 Workshop

Thursday, April 7 Workshop

Tuesday, April 12 Due: Third poem (Bring enough copies for everyone in the class plus the professor). Workshop

Thursday, April 14 Workshop

Tuesday, April 19 Workshop

Thursday, April 21 Workshop

Tuesday, April 26 Due: a collection of the five poems you wrote for this class. The poems should be revised based on the comments you received from your classmates and your professor.

Thursday, April 28 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

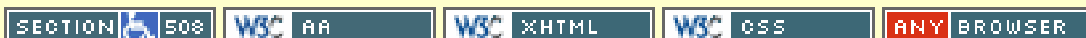
The rich diversity of people, their cultures, and the bonds that tie people together are appreciated and celebrated.

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