

ENGL 232—POETRY—FALL 2014
MWF 11:30 AM–12:20 PM
309 HODGES HALL

Prof. Adam Komisaruk
Office: 217 Colson Hall
Mailbox: 100 Colson Hall
Office Phone: (304) 293-9724
English Main Office Phone: (304) 293-3107
Cell Phone: (304) 216-7156
E-mail: akomisar@wvu.edu
Office Hours: MT 2:00–3:30 PM + by appointment

OVERVIEW

ENGL 232 is a course in the reading rather than the writing of poetry, although I encourage you to bring your creativity to bear on all activities. This semester, the course will have three features: (1) an examination of the “nuts and bolts” of poetry, including prosody, imagery, language and genre; (2) a “whirlwind tour” of the major historical periods of poetry in English; (3) “Poets & Process”, an occasional series in which guest poets will lead a discussion of their work. You may apply ENGL 232 to the Elective requirement for the WVU English major, as well as to GEC Objective 5 (Artistic Expression).

TEXTS (available at WVU Bookstore and at Book Exchange)

- *The Broadview Anthology of Poetry*, 1st ed., ed. Amanda Goldrick-Jones and Herbert Rosengarden (Broadview)
- *A Glossary of Literary Terms*, 11th ed., ed. M.H. Abrams and Geoffrey Galt Harpham (Cengage)

I recommend strongly that you acquire the assigned editions, even where others may be had more cheaply. In keeping with my policy on mobile devices (see below), only hard copies are permitted in class.

REQUIREMENTS

- Attendance at all class sessions, with readings completed. You may miss three (3) sessions without penalty; thereafter, for each unexcused absence I will deduct 2% of your course grade. Please do not ask me to review material covered in your absence; consult a classmate for missed notes and assignments.
- Two (2) essays, approx. 4-5 pp. each. I will distribute topics approximately two weeks in advance of the deadline. Outside research for these essays is not necessary; all primary and secondary sources you do use, however, require formal documentation. Each essay 20% of course grade.
- Midterm exam; in-class, objective (i.e., no essay questions). Approx. 15% of course grade.
- Final exam; objective and essay questions. Approx. 25% of course grade.

- While I welcome your remarks every day of the course, I will regularly devote a portion of the class to some activity other than lecture—group work, a student presentation, directed question-and-answer, etc. Your in-class work, along with your overall attitude, etc. will constitute approx. 15% of your course grade.

Two extra-credit opportunities are available to you:

- An oral presentation, approx. 10 mins., on some aspect of an assigned text that is interesting to you. You should be ready to field questions from the floor afterwards. You may, however, think of the exercise as an informal stimulus to class discussion rather than a virtuoso performance. This presentation may come at any time, but I will ask you to sign up shortly after the start of the semester.
- An original poem of one of the following kinds: ballad, sonnet, sestina, ode, burlesque. I will evaluate it according to its formal accuracy, clarity of expression and awareness of conventions. You may submit this poem at any point in the course, but no later than **Thursday 20 November**. I will give you one opportunity to revise.

POLICY ON MOBILE DEVICES

Put them away. I like mine, too, but we can all do without them for fifty minutes at a stretch. Texting, tweeting, e-mailing, web browsing and like activities during class are disrespectful and disruptive, and will result in your being marked absent for the day. I can see you. For urgent communications, please leave the room.

WVU STATEMENT ON ACADEMIC INTEGRITY

“The integrity of the classes offered by any academic institution solidifies the foundation of its mission and cannot be sacrificed to expediency, ignorance, or blatant fraud. Therefore, I will enforce rigorous standards of academic integrity in all aspects and assignments of this course. For the detailed policy of West Virginia University regarding the definitions of acts considered to fall under academic dishonesty and possible ensuing sanctions, please see the Student Conduct Code at <http://www.arc.wvu.edu/rightsa.html>. Should you have any questions about possibly improper research citations or references, or any other activity that may be interpreted as an attempt at academic dishonesty, please see me before the assignment is due to discuss the matter.”

—Approved by WVU Faculty Senate, 11 February 2008
<<http://faculty senate.wvu.edu/08Files/AcademicIntegrityStatement.pdf>>

WVU INCLUSIVITY STATEMENT

“The West Virginia University community is committed to creating and fostering a positive learning and working environment based on open communication, mutual respect, and inclusion. If you are a person with a disability and anticipate needing any type of accommodation in order to participate in this class, please advise me and make appropriate arrangements with the Office of Accessibility Services (293-6700). For more information on West Virginia University's Diversity, Equity, and Inclusion initiatives, please see <http://diversity.wvu.edu>.”

—Approved by WVU Faculty Senate, 11 February 2013
<<http://faculty senate.wvu.edu/r/download/155054>>

SCHEDULE OF READINGS (numbers in parentheses indicate beginning pages in *Broadview Anthology*)

Week	Day	Date	Assignment DUE
1	M	8/18	Introduction

Part 1: The Nuts and Bolts of Poetry

1	W	8/20	<i>Prosody.</i> Abrams/Harpham on meter, alliteration Earle Birney, “Anglosaxon Street” (543) William Carlos Williams, “The Dance” (435) Andrew Marvell, “To His Coy Mistress” (81)
1	F	8/22	<i>Prosody, cont’d.</i> Abrams/Harpham on rhyme Matthew Arnold, “Dover Beach” (307) Emily Dickinson, “I heard a Fly buzz—when I died” (320) Wilfred Owen, “Strange Meeting” (499) LAST DAY TO REGISTER, ADD A NEW COURSE, DROP A COURSE WITHOUT A “W”, MAKE SECTION CHANGES, CHANGE PASS/FAIL AND AUDIT
2	M	8/25	<i>Prosody, cont’d.</i> Abrams/Harpham on free verse Walt Whitman, “A Noiseless Patient Spider” (301) Marianne Moore, “Poetry” (461) Edward Kamau Braithwaite, “Wings of a Dove” (767)
2	W	8/27	<i>Prosody, cont’d.</i>
2	F	8/29	<i>Language.</i> Abrams/Harpham on concrete/abstract, connotation/denotation, ambiguity, paradox Lewis Carroll, “Jabberwocky” (337) Wallace Stevens, “Anecdote of the Jar” (420) Gerard Manley Hopkins, “The Windhover” (349)
3	M	9/1	LABOR DAY—NO CLASS
3	W	9/3	<i>Language, cont’d.</i> William Shakespeare, “Shall I Compare Thee to a Summer’s Day?” (31) Howard Moss, “Shall I Compare Thee to a Summer’s Day?” (handout) John Donne, “A Valediction: Forbidding Mourning” (42)
3	F	9/5	<i>Language, cont’d.</i>

4	M	9/8	POETS & PROCESS # 1
4	W	9/10	<i>Imagery.</i> Abrams/Harpham on imagery, euphony/cacophony, onomatopoeia Kurt Schwitters, from <i>Ursonate</i> (handout + Christian Bök recording) John Keats, “To Autumn” (228)
4	F	9/12	<i>Imagery, cont’d.</i> Abrams/Harpham on figurative language, allegory, symbol Margaret Cavendish, Duchess of Newcastle, “Natures Cook” (86) Denise Levertov, “The Jacob’s Ladder” (691) Robert Frost, “Stopping by Woods on a Snowy Evening” (412)

5	M	9/15	<i>Imagery, cont’d.</i>
5	T	9/16	PAPER #1 DUE 4 PM
5	W	9/17	<i>Form.</i> Abrams/Harpham on ballad, stanza Anonymous, “Barbara Allan” (8) Dylan Thomas, “Do Not Go Gentle into That Good Night” (631) Elizabeth Bishop, “Sestina” (600)
5	F	9/19	<i>Form, cont’d.: The Sonnet.</i> Abrams/Harpham on sonnet Shakespeare, “That Time of Year Thou Maist in Me Behold” (32) Robert Frost, “Design” (414) John Keats, “If by Dull Rhymes our English Must Be Chained” (221) Margaret Avison, “Butterfly Bones” (659)

6	M	9/22	<i>Form, cont’d.</i>
6	W	9/24	<i>Genre.</i> Abrams/Harpham on ode, burlesque Samuel Taylor Coleridge, “Dejection: An Ode” (183) Thomas Gray, “Ode on the Death of a Favorite Cat” (130) William Carlos Williams, “This Is Just to Say” (432) Kenneth Koch, “Variations on a Theme” (handout)
6	F	9/26	<i>Genre, cont’d.</i> Abrams/Harpham on lyric William Blake, “Holy Thursday” (156) John Betjeman, “A Subaltern’s Love-song” (550) John Berryman, from <i>The Dream Songs</i> (625) Leonard Cohen, “Suzanne Takes You Down” (792)

7	M	9/29	<i>Genre, cont’d</i>
7	W	10/1	POETS & PROCESS #2
7	F	10/3	Review, etc.

8	M	10/6	MIDTERM EXAM
---	---	------	--------------

Part 2: A Whirlwind Tour of Poetry in English

8	W	10/8	<i>The Middle Ages.</i> Abrams/Harpham on Old English Period, Middle English Period (under Periods of English Literature) Geoffrey Chaucer, from <i>The Canterbury Tales</i> (1)
8	F	10/10	<i>The Middle Ages, cont'd.</i>

9	M	10/13	FALL BREAK—NO CLASS
9	W	10/15	POETS & PROCESS #3
9	F	10/17	<i>The Renaissance.</i> Abrams/Harpham on Renaissance Thomas Wyatt, “The Longe Love” (10) Henry Howard, Earl of Surrey, “Love, That Doth Reign” (14) Edmund Spenser, from <i>Amoretti</i> (17) William Shakespeare, “Let Me Not to the Marriage of True Minds” (33)

10	M	10/20	<i>The Renaissance, cont'd.</i>
10	W	10/22	<i>The Later Seventeenth Century.</i> Abrams/Harpham on Jacobean Age, Caroline Age (under Periods of English Literature), elegy John Milton, <i>Lycidas</i> (62)
10	F	10/24	<i>The Later Seventeenth Century, cont'd.</i> LAST DAY TO DROP A CLASS WITH A “W”

11	M	10/27	NO CLASS
11	W	10/29	<i>Neoclassicism.</i> Abrams/Harpham on Neoclassic and Romantic Alexander Pope, from <i>An Essay on Criticism</i> (116)
11	F	10/31	<i>Neoclassicism, cont'd.</i>

12	M	11/3	<i>Romanticism.</i> William Wordsworth, “Ode: Intimations of Immortality” (174)
12	W	11/5	<i>Romanticism, cont'd.</i>
12	F	11/7	POETS & PROCESS #4

13	M	11/10	<i>The Victorian Age.</i> Abrams/Harpham on Victorian Period (under Periods of English Literature) Alfred, Lord Tennyson, “The Lady of Shalott” (255)
13	W	11/12	<i>The Victorian Age, cont’d.</i>
13	F	11/14	<i>Modernism.</i> Abrams/Harpham on 1914-1939 (under Periods of American Literature), Modernism and Postmodernism T.S. Eliot, “The Love Song of J. Alfred Prufrock” (474)

14	M	11/17	<i>Modernism, cont’d.</i>
14	T	11/18	PAPER #2 DUE 4 PM
14	W	11/19	<i>Postmodernism: The Black Mountain Poets.</i> Abrams/Harpham on 1939 to the Present (under Periods of American Literature) Robert Creeley, “The Door” (714) Texts TBA (handouts)
	F	11/21	<i>Postmodernism, cont’d: The Black Arts Movement.</i> Abrams/Harpham on Black Arts Movement Amiri Baraka, “Three Modes of History and Culture” (794) Texts TBA (handouts)

M	11/24	THANKSGIVING BREAK—NO CLASS
W	11/26	THANKSGIVING BREAK—NO CLASS
F	11/28	THANKSGIVING BREAK—NO CLASS

15	M	12/1	<i>Postmodernism, cont’d.: The L=A=N=G=U=A=G=E Poets.</i> Texts TBA (handouts)
15	W	12/3	POETS & PROCESS #5
15	F	12/5	<i>Postmodernism, cont’d.: e-Poetry.</i> Texts TBA (handouts and websites)

Exam Week 1	M	12/8	Review, etc. LAST DAY TO WITHDRAW FROM THE SEMESTER
--------------------	----------	-------------	---

Exam Week 2	M	12/15	FINAL EXAM 8:00-10:00 AM
--------------------	----------	--------------	---------------------------------