

**ENGL 232—POETRY—FALL 2015**  
MWF 11:30 AM–12:20 PM  
317 CLARK HALL

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**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; (2) an exploration of some special trends in the composition and analysis of poetry; (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 Norton Anthology of Poetry*, shorter 5<sup>th</sup> ed., ed. Margaret Ferguson, Mary Jo Salter and Jon Stallworthy (Norton, 2005)
- Other readings to be provided in class

I recommend strongly that you acquire the assigned edition, 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 15% 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.

- Periodic exercises, both in-class and take-home, building on the course material. Rarely more than a page long, these may include interpretative questions, scavenger hunts, original pieces, or other responses to the assigned readings. Collectively, approx. 15% 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.

### **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 pages in the *Norton Anthology*;  
\* indicates handout)

Week	Day	Date	Assignment DUE
1	M	8/17	Introduction
1	W	8/19	<i>Prosody: Meter.</i> Stallworthy on “Rhythm”, “Meter” (1252-60) Andrew Marvell, “To His Coy Mistress” (293-94) Edgar Allan Poe, “Annabel Lee” (618-19) Richard Wilbur, “Junk”(1023-24)
1	F	8/21	<i>Prosody: Rhyme.</i> Stallworthy on “Rhyme” (1260-63) Matthew Arnold, “Dover Beach” (711-12) Wilfred Owen, “Strange Meeting” (891-92) James Fenton, “In Paris with You” (1216-17)
2	M	8/24	<i>Prosody: Free Verse.</i> Walt Whitman, “A Noiseless Patient Spider” (702) Marianne Moore, “Poetry” (856-57) Gwendolyn Brooks, “Medgar Evars” (1000)
2	W	8/26	<i>Prosody, cont’d.</i>
2	F	8/28	<i>Language: Everything Familiar Is Strange Again.</i> Lewis Carroll, “Jabberwocky” (736-37) Gerard Manley Hopkins, “The Windhover” (755-56) Wallace Stevens, “Anecdote of the Jar” (820)
3	M	8/31	<i>Language: Making Sense of the Archaic.</i> Edmund Spenser, sonnets from <i>Amoretti</i> *
3	W	9/2	Poets & Process 1—Mark Brazaitis*
3	F	9/4	<i>Language, cont’d.</i>
4	M	9/7	<b>LABOR DAY—NO CLASS</b>
4	W	9/9	Poets & Process 2—Faith Shearin*
4	F	9/11	<i>Imagery: Sound and the Senses.</i> Kurt Schwitters, from <i>Ursonate</i> * (+ audio of performances) John Keats, “To Autumn” (587)
5	M	9/14	<i>Imagery: It Figures.</i> Christina Rossetti, “Up-Hill” Robert Frost, “Stopping by Woods on a Snowy Evening” (803) Ted Hughes, “The Thought-Fox” (1124-25); “Pike” (1125-26)
5	W	9/16	<i>Imagery, cont’d.</i>
5	F	9/18	<i>What is Explication?</i> George Herbert, “Jordan (I)” (240)
6	M	9/21	<i>Form and Genre: Sonnets.</i> William Shakespeare, sonnet #65 (173) William Wordsworth, “Nuns Fret Not” (478) James Merrill, “The Broken Home” (1068-70)

6	T	9/22	<b>PAPER #1 DUE 4 PM</b>
6	W	9/23	<b>YOM KIPPUR—NO CLASS</b>
6	F	9/25	<i>Form and Genre: Songs and Lyrics.</i> John Donne, “Song” (“Go and catch a falling star”) (192) William Blake, “Holy Thursday [I]” (442) John Berryman, from “Dream Songs” (977-79)
7	M	9/28	<i>Form and Genre, cont’d.</i>
7	W	9/30	Review and practice for midterm
7	F	10/2	Review and practice for midterm
8	M	10/5	<b>MIDTERM EXAM</b>
8	W	10/5	Midterm postmortem
8	F	10/9	<i>The Sincerest Form of Flattery: Imitations and Responses.</i> Christopher Marlowe, “The Passionate Shepherd to His Love” (168-69) Walter Raleigh, “The Nymph’s Reply to the Shepherd” (121) C. Day Lewis, “Two Songs” (926, lines 17-32)
9	M	10/12	<b>FALL BREAK—NO CLASS</b>
9	W	10/14	<i>The Sincerest Form of Flattery: Variations and Homages.</i> Anne Bradstreet, “The Prologue” (282-84) John Berryman, “Homage to Mistress Bradstreet” (975-77)
9	F	10/16	<i>The Sincerest Form of Flattery, cont’d.</i>
10	M	10/19	<i>Some Contemporary Movements: L=A=N=G=U=A=G=E poetry</i> Works TBA*
10	W	10/21	Poets & Process 3—Mary Ann Samyn*
10	F	10/23	<i>Some Contemporary Movements: Experiments</i> Charles Bernstein, poetic experiments*
11	M	10/26	<i>Some Contemporary Movements: More Experiments</i> Bernadette Mayer, poetic experiments*
11	W	10/28	<i>Some Contemporary Movements: e-Poetry</i> Works TBA*
11	F	10/30	<i>Some Contemporary Movements, cont’d.</i>
12	M	11/2	<i>Looking at Poetry in Historical Context.</i> William Blake, “The Chimney Sweeper” from <i>Songs of Innocence</i> * Emblem 49 from <i>Choice Emblems, Divine and Moral</i> * Isaac Watts, from <i>Divine and Moral Songs</i> * Jonas Hanway, from <i>A Sentimental History of Chimney Sweepers</i> *
12	W	11/4	<i>Looking at Poetry in Historical Context, cont’d.</i>
12	R	11/5	<b>PAPER #2 DUE 4 PM</b>
12	F	11/6	<i>The Sister Arts: Poetry &amp; Painting.</i> Dante Gabriel Rossetti, “The Blessed Damozel” (712-15) (+ picture) William Carlos Williams, “Landscape with the Fall of Icarus” (838) W.H. Auden, “Musée des Beaux Arts” (939) (+ picture by Breughel) Cathy Song, “Girl Powdering Her Neck”*(+ picture by Utamaro) Frank O’Hara, “Meditations in an Emergency”*(+ picture by Mitchell)
13	M	11/9	<i>The Sister Arts: Poetry &amp; Music.</i>

			Thomas Betterton, “What Shall I Do”* (+ music by Purcell)
			John Gay, “Virgins Are Like a Fair Flower”* (+ music by Purcell)
			William Blake, “The Tyger” (446) (+ music by Britten, Smith)
			Johnny Mercer, “Satin Doll”* (+ music by Ellington)
			Robin Behn, “Interlude: Still Still”*
13	W	11/11	Poets & Process 4—Jim Harms*
13	F	11/13	<i>The Sister Arts, cont’d.</i>
14	M	11/16	<i>The Art of Criticism.</i>
			William Butler Yeats, “Sailing to Byzantium” (774-75)
			Helen Vendler, from <i>Our Secret Discipline</i> *
14	W	11/18	<i>The Art of Criticism, cont’d.</i>
14	F	11/20	<i>The Art of Criticism, cont’d.</i>
	<b>M</b>	<b>11/23</b>	<b>THANKSGIVING BREAK—NO CLASS</b>
	<b>W</b>	<b>11/25</b>	<b>THANKSGIVING BREAK—NO CLASS</b>
	<b>F</b>	<b>11/27</b>	<b>THANKSGIVING BREAK—NO CLASS</b>
15	M	11/30	Summation and review for final
15	W	12/2	Poets & Process 5—Travis Mersing*
15	F	12/4	Summation and review for final
Exam Week 1	M	12/7	Summation and review for final
<b>EXAM WEEK 2</b>	<b>M</b>	<b>12/14</b>	<b>FINAL EXAM 11AM-1 PM</b>