

ENC1145: Writing About the Poet in the World

Instructor: Erin Hoover

Mission statement

First-Year Composition courses at Florida State University teach writing as a recursive and frequently collaborative process of invention, drafting, and revising. Writing is both personal and social, and students should learn how to write for a variety of purposes and audiences. Since writing is a process of making meaning as well as communicating, First-Year Composition teachers respond to the content of students' writing as well as to surface errors. Students should expect frequent written and oral response on the content of their writing from both teachers and peers.

Students are expected to be active participants in the classroom community. Learning from each other and from their teachers, students are invited to give thoughtful, reasoned responses to both assigned readings and the compositions of their peers. With an emphasis on in-class discussions and workshops, First-Year Composition courses facilitate critical understandings between reading and composing.

Course goals

This course is concerned not as much with writing as an internal act, but an external one: how do poets interact with the world around us through what we write? What is the role of the poet and how do arguments and audience function in poetry? What do poems of a time have to say about the concerns of that time, including our world now? Students will learn to express and support their opinions about the value of poetry by reading the work of poets (both poetic and critical works) and writing critically about it, at the same time they articulate their own arguments about the world in the form of original poems.

By studying the work of poets—both individual poems and statements poets have made about poetics—students will improve rhetorical sophistication and build fluency in research methods. Students will write and revise three major essays and one short poetry manuscript, comment on poetry in a public forum, work directly with an audience of their peers to practice critical reading and response, and learn many new writing techniques.

Course outcomes

In ENC 1145—as with ENC 1101 and ENC 1102—students work to develop their own thinking through writing. The First-Year Composition Program sees the aims—goals and objectives—of the courses as outcomes for students, and we share the position adopted by the Council of Writing Program Administrators (WPA) regarding "'outcomes,' or types of results, and not 'standards,' or precise levels of achievement . . . [that] we expect to find at the end of first-year composition." (from the WPA Outcomes Statement). The aims lie in several areas:

Rhetorical knowledge

By the end of first-year composition, students should:

- Focus on a purpose
- Respond to the needs of different audiences
- Respond appropriately to different kinds of rhetorical situations

- Use conventions of format and structure appropriate to the rhetorical situation
- Adopt appropriate voice, tone, and level of formality
- Understand how genres shape reading and writing
- Write in several genres

Critical thinking, reading, and writing

By the end of first-year composition, students should:

- Use writing and reading for inquiry, learning, thinking, and communicating
- Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources
- Integrate their own ideas with those of others
- Understand the relationships among language, knowledge, and power

Processes

By the end of first-year composition, students should:

- Be aware that it usually takes multiple drafts to create and complete a successful text
- Develop flexible strategies for generating, revising, editing, and proof-reading
- Understand writing as an open process that permits writers to use later invention and re-thinking to revise their work
- Understand the collaborative and social aspects of writing processes
- Learn to critique their own and others' works
- Learn to balance the advantages of relying on others with the responsibility of doing their part
- Use a variety of technologies to address a range of audiences

Knowledge of conventions

By the end of first-year composition, students should:

- Learn common formats for different kinds of texts
- Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics
- Practice appropriate means of documenting their work
- Control such surface features as syntax, grammar, punctuation, and spelling

Composing in electronic environments

By the end of first-year composition, students should:

- Use electronic environments for drafting, reviewing, revising, editing, and sharing texts
- Locate, evaluate, organize, and use research material collected from electronic sources, including scholarly library databases; other official databases (e.g., federal government databases); and informal electronic networks and internet sources
- First person to spot this unnecessary bullet point gets extra credit
- Understand and exploit the differences in the rhetorical strategies and in the affordances available for both print and electronic composing processes and texts

Required textbooks and materials

- *The Poet's Companion: A Guide to the Pleasures of Writing Poetry* by Kim Addonizio and Dorianne Laux (Norton, 1997)

- *The Curious Researcher* by Bruce Ballenger (Pearson, 2012)
- *The McGraw-Hill Handbook* by Maimon, Peritz, and Yancey (McGraw-Hill, 2013)
- Readings posted to Blackboard
- Email subscription to *The Southeast Review's* Writer's Regimens for the month of February
- Email subscription to *Poem-A-Day* for the duration of the course
- Access to a computer and printer (the university provides a number of computer labs)
- Stapler
- Pen/pencil and paper in class

Requirements of course

All formal papers (including process work for each) must be completed and turned in to earn a passing grade in this course. Attendance is also a requirement.

- Three papers, edited and polished
- Three drafts/revisions of each of the formal papers
- Final manuscript project
- Blog comments based on readings from *Poem-A-Day* e-newsletter and other readings or activities as assigned
- Thoughtful participation in all in-class activities
- Two individual conferences (in lieu of regular class time)
- Attentive, active, and responsible participation and citizenship, including oral discussion, preparation for class, in-class informal writing, and class workshops
- It is your responsibility to keep track of assignments, check your FSU email and Blackboard regularly for updates, and come prepared to all class meetings and workshops

Grades

The writing you do in and out of class, active participation in class discussion, conferences, workshops, and preparedness in class all factor into your final grade. All written and oral work will be graded on meaning or content and appropriateness to the assignment.

10% Poem explication

15% Poem argument

30% Researching a poet's craft (includes *The Curious Researcher* group presentation)

20% Final manuscript project

15% Blog comments

10% Participation

Paper grades

Drafts will be graded on completeness and potential, not on editing or other mechanical issues. Final papers as well as the poetics statement in the final manuscript project will be graded on engagement, audience awareness, organization, coherence, thoroughness, and editing. Poetry included in the final manuscript project will be graded on adequate revision and apparent attention to concerns identified in the poetics statement. All other written and oral work will be graded on meaning or content and appropriateness to the assignment. All drafts and final papers must be typed, in MLA format with 1-inch margins, and stapled.

On the date when drafts are due, you will post your draft to Blackboard before class and bring two copies to class. If you miss a scheduled workshop or show up to a workshop without a complete and thoughtful draft (or the requested number of copies), your final paper grade will be lowered by 1/3. This means a final paper that would normally be a B would become a B- if you missed one workshop, a C+ if you missed two workshops, etc. Please note that showing up without a draft, without a draft that addresses the given assignment, without having posted your draft on Blackboard, or without bringing the required number of copies of your draft all carry the same penalty as missing the workshop altogether. No exceptions.

Each final paper will be handed in with a packet of required materials (including rough drafts and process memos). You will also post the final draft of your paper to Turnitin using the link provided in Blackboard. If you fail to hand in a final paper on time or with the necessary required materials, or to post it to Turnitin, your final paper grade for that assignment will be lowered by a full letter. You must provide printed copies of your work to receive a grade.

Blog comments

For this class, you will practice responding to poetry in a public forum by leaving comments on our class blog. Many of your posts will respond to a poem from the free e-newsletter *Poem-A-Day* that week, and so you will need to subscribe to it and read it. These blog posts are informal and graded on completeness rather than grammar or organization; however, if your post doesn't fulfill the assignment, violates the civility clause, or doesn't meet the deadline, you will not receive credit for the assignment. Remember: your blog is 15% of your grade. Failure to complete a few blog posts could mean the difference between an A- and a B+ in the class.

Comments must be made on our blog by 8:00 p.m. on Sunday. Each journal must be at least 300 words (unless otherwise noted) and thoughtfully written to earn full credit. Blog comments cannot be turned in late or made up.

Participation

You are expected to come to class and participate fully in discussions and activities. An A or even a B in participation is not automatic; expectations for participation will be discussed during the first few weeks of the course. Bringing any assignments needed to class in order to participate counts towards your participation grade, as do reading quizzes (see below). Bring *The Poet's Companion* or copies of readings (printed or on a tablet or laptop—NOT on phones) to class on dates when readings are due, and *The Curious Researcher* and/or *McGraw-Hill Handbook* when instructed.

Reading quizzes

I reserve the right to give pop quizzes on the assigned reading as needed. These quizzes cannot be made up if you are late or absent. Quiz grades will be factored into your overall participation grade.

Late work

All major assignments may be turned in for late credit; however, late projects will be penalized. See "Paper Grades."

Absences

The First-Year Composition program maintains a strict attendance policy to which this course adheres: more than four absences is grounds for failure. You should always inform me, ahead of time when possible, about why you will be missing class. Save your absences for when you get sick or for family emergencies; also be aware of the days you might miss. There is no difference between “excused” and “unexcused” absences: all absences (no matter the reason) count as an absence. If there is a specific reason why you may need to miss more than four classes, please contact me.

Tardies

Three tardies = one absence. Class begins promptly. Do not come to class if you plan to be more than ten minutes late, as you will be counted absent.

Conferences

Each student is required to meet with me for two conferences this semester. These conferences are held in place of class time; missing a scheduled conference counts as two absences.

Civility

This class will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category). While each of you have a right to your own opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately.

Disruptive behavior includes the use of cell phones or any other form of electronic communication during the class session (email, web-browsing). It includes whispering or talking when another member of the class is speaking or engaged in relevant conversation (remember that I am a member of this class as well).

If you are participating in disruptive behavior—e.g., if I see you on your cell phone—I will inform you that you have been marked absent for the day. These absences count towards the four absences you are permitted before you risk failing the class. Laptops and tablets are permitted only to reference our readings. If you are found surfing the web or on email/social media, you forfeit the right to use your laptop/tablet during class time for the duration of the term.

If you want to get the most out of this and other classes at FSU, you would be well advised to read [this article](http://www.usatodayeducate.com/staging/index.php/campuslife/6-things-you-should-say-to-your-professor). <http://www.usatodayeducate.com/staging/index.php/campuslife/6-things-you-should-say-to-your-professor>

FYC course drop policy

This course is NOT eligible to be dropped in accordance with the Drop Policy adopted by the Faculty Senate in Spring 2004. The Undergraduate Studies Dean will not consider drop requests for a First-Year Composition course unless there are extraordinary and extenuating circumstances utterly beyond the student’s control (e.g. death of a parent or sibling, illness

requiring hospitalization, etc.). The Faculty Senate specifically eliminated First-Year Composition courses from the University Drop Policy because of the overriding requirement that First-Year Composition be completed during students' initial enrollment at FSU.

Plagiarism

Plagiarism is grounds for suspension from the university as well as for failure in this course. It will not be tolerated. Any instance of plagiarism must be reported to the Director of First-Year Composition and the Director of Undergraduate Studies. Plagiarism is a counterproductive, non-writing behavior that is unacceptable in a course intended to aid the growth of individual writers. Plagiarism is included among the violations defined in the Academic Honor Code, section b), paragraph 2, as follows: "Regarding academic assignments, violations of the Academic Honor Code shall include representing another's work or any part thereof, be it published or unpublished, as one's own." A plagiarism education assignment that further explains this issue will be administered in all first-year writing courses during the second week of class. Each student will be responsible for completing the assignment and asking questions regarding any parts they do not fully understand.

ADA

Students with disabilities needing academic accommodations should in the first week of class 1) register with and provide documentation to the Student Disability Resource Center (SDRC) and 2) bring a letter to the instructor from SDRC indicating the need for academic accommodations. This and all other class materials are available in alternative format upon request.

Reading Writing Center (RWC)

Four locations: Williams 222-B, Johnston Ground, Strozier First Floor, and Dirac

The Reading/Writing Center is devoted to individualized instruction in reading and writing. Part of the English Department, the RWC serves Florida State University students at all levels and from all majors. Its clients include a cross-section of the campus: first-year students writing for composition class, upper-level students writing term papers, seniors composing letters of applications for jobs and graduate schools, graduate students working on theses and dissertations, multilingual students mastering English, and a variety of others. The RWC serves mostly walk-in tutoring appointments; however, it also offers three different courses for credit that specifically target reading, undergraduate-level writing, and graduate-level writing.

The tutors in the RWC, all graduate students in English with training and experience in teaching composition, use a process-centered approach to help students at any stage of writing: from generating ideas, to drafting, organizing, and revising. While the RWC does not provide editing or proofreading services, its tutors can help writers build their own editing and proofreading strategies. Our approach to tutoring is to help students grow as writers, readers, and critical thinkers by developing strategies for writing in a variety of situations. Visit the RWC website or call 644-6495 for hours or other information.

Digital Studio

Two locations: Williams 222-B and Johnston Ground

The Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing a website, developing an electronic portfolio for a class,

creating a blog, selecting images for a visual essay, adding voiceover to a presentation, or writing a script for a podcast. Tutors who staff the Digital Studio can help students brainstorm essay ideas, provide feedback on the content and design of a digital project, or facilitate collaboration for group projects and presentations. Students can use the Digital Studio to work on their own to complete class assignments or to improve overall capabilities in digital communication without a tutoring appointment if a work station is available. However, tutor availability and workspace are limited so appointments are recommended.

For RWC and Digital Studio: Hours are available at fsu.mywconline.com. Walk in or visit the website to make an appointment.

Description of major assignments

Paper #1: Poem explication, 4-5 pages (plus 1-page process memo/reflection)

This essay will investigate how a poem makes meaning in the form of an exploratory essay rather than a thesis-based argument. What were your initial impressions when looking at the poem, and what did you see when you looked closer? How do poetic techniques such as narrative, line breaks and stanzas, figurative language, and diction/word choice help you read the poem, and what do you think these devices contribute to its overall meaning? You might think about how the poem would look and sound if the poet had made different formal choices or addressed their theme or topic from another direction.

You will be required to choose a poem that we have read together in class for this essay, but it is important that you go beyond our class discussion (expanding on something that was said or disagreeing with it, or going in a different direction entirely) to draw your own conclusions about how the poem is constructed and why.

Paper #2: Poem argument, 4-5 pages (plus 1-page process memo/reflection)

What is the poem's argument, and what is its proof? For this essay, you will use what you have learned about poetic devices through the process of writing the first paper to prove a thesis in which you articulate the poem's goals and how its form has helped the poet accomplish them. Using the text of the poem as evidence, what can you tell about the way the poet sees and comments on the world around them? What do they think poetry should do?

For this assignment, you may choose a poem we have read together in class, a poem from *Poem-A-Day*, or any poem of your choosing (just attach a copy for my reference).

As part of the process of drafting this paper, you are required to visit the Reading-Writing Center to have a tutor provide feedback on one of your drafts (it does not have to be 2v3). You must submit a form signed by a tutor with your final packet.

Paper #3: Researching a poet's craft, 7-8 pages (plus 2-page process memo/reflection)

Welcome to the major paper! For this assignment, you will choose a 20th century poet to research and engage critically with their work. Your paper must have a thesis that places the poet in the larger literary landscape, demonstrating what they have contributed to the genre and their relationship to and interaction with the world. For instance: how does Sylvia Plath engage with issues of femininity and control in her work? How do Philip Larkin's poems comment on the solitary nature of modern life in post-war Britain? No matter which poet you choose, you will want to discuss the poet's characteristic use of the poetic devices we've discussed in service of theme and meaning.

To perform the required research for this paper, you will identify a primary source (one full book of the poet's work) and supplement it with interviews, readings, or lectures, and at least two scholarly articles about that author. After you've done research on your poet, you will choose one or a group of poems (no more than three) to analyze using the information from your research to support your argument. Note: the full book of the poet's work must be an individual

collection of poems, not "Collected Poems" or "Complete Works," unless permission is granted to use this type of book.

Be sure to choose a poet about whom something has been written, and, of course, choose a poet you actually like. You will be spending over a month working on this research project, so it's very important that you write about someone/something that interests you.

Group presentations on chapters from *The Curious Researcher* will be included as part of this grade.

Final manuscript project: 4 polished poems (one draft and one revision for each), plus a 3-page statement of your developing poetics

We'll be generating ideas for poems during our class, though regular in-class writing exercises and responses to *The Southeast Review's* Writer's Regimens; this assignment asks that you select four of those exercises and turn them into poems to show to somebody else. Your four poems can be written in free verse or may rhyme or be written in form if you prefer. Regardless, each poem should be 25 lines minimum. *The original drafts must be written for this class; please indicate the exercise or reading you were responding to at the top of each draft.* Revisions of your drafts must show significant changes. Even if you absolutely loved the first draft, try something new (rearrange and reorder ideas, experiment with different length lines or stanzas, or add new images or metaphors).

For the second part of the final project, you will create your own poetics statement, in which you talk about how you have employed the various poetic devices we've been talking about all term to support the ideas you are communicating in your work. Based on the choices you've made in compiling and revising your mini-manuscript, draw conclusions about the way you hope a reader will interact with your work. Do you see similarities between your work and either the poets we have read or the poet you researched for the third paper? How are your goals as a poet informed by your sense of what poetry can hope to accomplish?

Note on process memos

Process memos are short, informal mini-essays that allow you the time and space to reflect on your writing. When you write a process memo, you evaluate your own progress, acknowledge your strengths and weaknesses, monitor the goals you have reached, and set new goals. For each assignment, the specific details of your reflection essays will vary. For example, for the poem argument assignment, you'll most likely reflect on how your approach to this essay differed from the poem explication essay, and for the research essay, you might discuss what it was like to write poetry for the final project.

However, the following more general questions can be used as prompts or guidelines for all of your process memos: What was the easiest part of writing this essay? What was difficult for you? What were your primary concerns in revision? Did you learn something new in the process of writing this essay? What writing skills did you use to the best of your ability in this writing assignment? What writing skills do you want to work on in the next assignment? What is the strongest part of your essay? Why do you think it's strong?

When a process memo is required, it must be at least one full page long to receive full credit. No exceptions.

Schedule of assignments and activities (subject to change)

PC: reading is from assigned textbook, *The Poet's Companion*

Bb: reading is posted to Blackboard course library

Week 1

Tuesday: Course introduction and get-to-know you activity

Homework:

- Bring a favorite poem to the next class, prepared to share it
- Wislawa Szymboska, "The Poet in the World" (essay, Bb) and "The End and the Beginning" (poem, Bb)
- Practice blog comment and sign up for *Poem-A-Day*

Thursday: Discuss reading and share favorite poems

Homework:

- "Images" and "Simile and Metaphor" (chapters, PC)
- Blog comment due Sunday

Week 2

Tuesday: Discussion: image, simile, and metaphor / in-class invention exercise

Homework:

- Horace, "From Book Two" (essay, Bb)

Thursday: Syllabus quiz / plagiarism exercise / discussion: poetics statements

Homework:

- "The Music of the Line" (chapter, PC)
- Blog comment due Sunday

Week 3

Tuesday: Discussion: line breaks in poetry / go over paper #1 assignment

Homework:

- Charles Bernstein, "Against National Poetry Month as Such" (essay, Bb) and "thinking i think i think" (poem, Bb)
- "Voice and Style" (chapter, PC)
- Sign up for *The Southeast Review* Writer's Regimens

Thursday: Discussion: "official verse culture" / review of poetic techniques / in-class invention exercise

Homework:

- William Wordsworth, "From Preface to Lyrical Ballads" (essay, Bb)
- Students select exemplary Wordsworth poem from Lyrical Ballads website
- Paper 1v1
- Blog comment due Sunday

Week 4

Tuesday: Paper 1v1 due / discussion: poetic language and Wordsworth / peer review

Homework:

- "Meter, Rhyme, and Form" (chapter, PC)
- Paper 1v2

Thursday: Paper 1v2 due / discussion: formal poetry / peer review / in-class invention exercise
Homework:

- Paper 1v3 due at conference next week
- Blog comment due Sunday

Week 5: CONFERENCES / NO CLASS / paper 1v3 due

Homework:

- Ralph Waldo Emerson, "From The Poet" (essay, Bb)
- Walt Whitman ""From Preface to Leaves of Grass" (essay, Bb) and "From Song of Myself" (poem, Bb)
- Paper 1vfinal
- Blog comment due Sunday

Week 6

Tuesday: Paper 1vfinal due / discussion: what is "the poet"? / go over paper #2 assignment

Homework:

- "Repetition, Rhythm, and Blues" (chapter, PC)
- T. S. Eliot, "From Tradition and the Individual Talent" (essay, Bb) and "The Love Song of J. Alfred Prufrock" (poem, Bb)

Thursday: Discussion: what is "the poet"?, continued / in-class invention exercise

Homework:

- Paper 2v1
- Blog comment due Sunday

Week 7

Tuesday: Paper 2v1 due / peer review / in-class invention exercise

Homework:

- Richard Hugo, "From The Triggering Town" (essay, Bb) and "Degrees of Gray in Philipsburg" (poem, Bb)
- Adrienne Rich, "Poetry and the Public Sphere" (essay, Bb) and "When We Dead Awaken" (poem, Bb)
- Paper 2v2

Thursday: Paper 2v2 due / discussion: public and private poetry / peer review / go over paper #3 assignment and assign *The Curious Researcher* presentations

Homework:

- Langston Hughes, "From the Negro Artist and the Racial Mountain" (essay, Bb) and "Theme for English B" (poem, Bb)
- Mark Nowak, "Notes Toward an Anti-Capitalist Poetics" (essay, Bb)
- Gwendolyn Brooks, "Boy Breaking Glass" (poem, Bb)
- Paper 2v3
- Blog comment due Sunday

Week 8

Tuesday: Paper 2v3 due / discussion: public and private poetry, continued / address major questions on paper #2

Homework:

- Paper 2vfinal due Tuesday
- *The Curious Researcher*, Ch. 1
- Bring proposed topic for paper #3 to class
- Blog comment due Sunday

Thursday: NO CLASS / VISIT READING-WRITING CENTER

Week 9

Tuesday: Paper 2vfinal due / discuss topics for paper #3 / *The Curious Researcher* presentation #1

Homework:

- *The Curious Researcher*, Ch. 2

Thursday: *The Curious Researcher* presentation #2 / LIBRARY DAY

Homework:

- Kevin Young, selection of poems (Bb) and "From Deadism" (essay, Bb)
- Blog comment due Sunday after Spring Break

Week 10: NO CLASS / SPRING BREAKWeek 11

Tuesday: Discussion: looking at a single poet: Kevin Young / in-class invention exercise

Homework:

- *McGraw-Hill Handbook*, Ch. 23
- Paper 3v1

Thursday: Paper 3v1 due / peer workshop / MLA lesson

Homework:

- *The Curious Researcher*, Ch. 3 and 4
- Blog comment due Sunday

Week 12

Tuesday: *The Curious Researcher* presentation #3 and #4

Homework:

- Juliana Spahr, "Gentle Now, Don't Add to Heartache" (poem, Bb) and "Poetics Statement" (essay, Bb)

Thursday: Discussion: looking at a single poet: Juliana Spahr / in-class invention exercise

Homework:

- Paper 3v2
- Blog comment due Sunday

Week 13: CONFERENCES / NO CLASS / paper 3v2 due

Homework:

- *The Curious Researcher*, Ch. 5
- Paper 3v3
- Blog comment due Sunday

Week 14Tuesday: Paper 3v3 due / peer workshop / *The Curious Researcher* presentation #5

Homework:

- Annie Finch, "From Coherent Decentering: Toward a New Model of the Poetic Self" (essay, Bb)
- Jorie Graham, "From Introduction to Best American Poetry" (essay, Bb)
- Students select exemplary Finch and Graham poems from Poetry Foundation website

Thursday: Discussion: poetry and intelligibility

Homework:

- Ezra Pound, "A Few Don'ts by an Imagiste" (essay, Bb) and "In a Station of the Metro" (poem, Bb)
- Frank O'Hara, "Personism: a Manifesto" (essay, Bb) and "Ave Maria" (poem, Bb)
- Paper 3vfinal
- Blog comment due Sunday

Week 15Tuesday: Paper 3vfinal due / discussion: the poetic manifesto / go over final manuscript project assignment

Homework:

- "The Energy of Revision" (chapter, PC)

Thursday: Discussion: revising poetry

Homework:

- Bring revisions of 4 poems to class on Tuesday
- Blog comment due Sunday

Week 16

Tuesday: Peer poetry workshop

Homework:

- Final manuscript project

Thursday: Final manuscript project due / in-class written reflection / class evaluations