

English 111: Composition: Literature (Section H)

Fall Quarter 2016

Instructor: Jessica Holmes
Location/Time: Monday/Wednesday 10:30-12:20 MEB 234
Office: Padelford B5-N (basement)
Office Hours: Mon/Wed 1:30-2:30
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Class Website: <https://canvas.uw.edu/courses/1064917>

Course Description

“How do I know what I think until I see what I say?”
— E.M. Forster

English 111 teaches the study and practice of good writing, using topics derived from reading and discussing stories, poems, essays and plays.

This section of 111 will focus specifically on modern and contemporary poetry. What can reading and discussing poetry teach us about our own reading and writing habits? What is a poem? How can we, as readers, better learn to identify the choices poets make in their writing? — choices of subject matter, word choice, syntax, detail, structure, rhythm, point of view, narrative, etc. What effects do these choices have on a reader’s experience? And finally, how does an open-minded and attentive reading practice translate to a more successful writing practice?

Please note, this is not a creative writing course. Furthermore, you do not need to have ever read or written a poem to succeed in or enjoy this course. We will read, discuss and write about poetry as a means to practice college-level reading and writing. My aim is for you to emerge as sharper, more attentive readers and to help you write with more control, inquiry, and awareness of audience — regardless of genre!

Disclaimer: This class is not an easy A. The readings are challenging, the pace of the class is rigorous, and writing is hard!

Course Texts

Required texts:

- ✓ Course Reader

Recommended texts:

- ✓ Contexts for Inquiry (without readings)

Assessment

PORTFOLIO: 70%

In this course, you will complete a series of writing assignments designed to help you fulfill the course outcomes. You will have a chance to revise your essays significantly using feedback generated by your instructor, peer review sessions, and writing conferences. Toward the end of the course you will be asked to compile and submit a portfolio of your work along with a critical reflection. The portfolio will include your revised work that best demonstrates that you have met the course outcomes. While you will not revise every single assignment, you must complete all required assignments and include them in the portfolio in order to pass the course. **A portfolio that does not include all assignments will be considered “Incomplete” and will earn a grade of 0.0-0.9.** The grade for complete portfolios will be based on the extent to which the pieces you select demonstrate the course outcomes. The portfolio will be worth 70% of your final grade.

Because you will not be turning in your portfolio until the end of the quarter, you will not be graded on any of your assignments until that time. You will receive written feedback throughout the term, but no formal grades. The great benefit of this portfolio system is that you are able to develop new skills and techniques *before* being assessed. Therefore, **your grade will be based on how well you address the course outcomes at the end of the quarter** rather than the beginning.

PARTICIPATION: 30%

The remaining 30% of your grade will be determined by your participation, both inside and outside class. Your participation grade consists of the following components:

- ✓ **Attendance:** If you are not present in class, you cannot participate; therefore regular attendance is key to your participation grade. Each student will be granted 1 excused absence *without* giving the instructor prior warning and 1 excused absence *with* prior warning (at least 24 hours' notice). If extenuating circumstances cause you to miss more than two days of class, please discuss with me directly at your earliest convenience. Furthermore, if you miss class at any time, I expect you to see me or email me to discuss make-up work and upcoming deadlines. Unless we have discussed otherwise, you will still be held accountable for the assignments for that day. Repeated tardiness will also negatively impact your participation grade. Each student will be granted one excused tardy (no more than 10 minutes late to class). Any additional tardy will count as an unexcused absence.
- ✓ **In-class discussions and activities:** Your contributions to class should include responding to questions, engaging in group work, and providing thoughtful peer feedback when appropriate. I expect you to be consistently prepared for class, text in hand, and active in all discussions. This includes active listening as well as oral participation.
- ✓ **Recitation:** During the last 3 weeks of the term, you will be asked to recite a poem of 14 lines or more for the class. (A short writing assignment accompanies this exercise.)
- ✓ **Homework:** Homework will primarily include reading, writing, and peer review preparation. I expect complete work to be turned in *on time*. Late work will not be accepted. Incomplete work will not be accepted. Writing assignments turned in online or over email will not be accepted. If extenuating circumstances apply, you may request an

extension ahead of time (at least 24 hours before the due date). I will accept/reject such requests on a case-by-case basis.

- ✓ **Conferences:** You should schedule at least one conference with me during the quarter. Please keep in mind that office hours fill up quickly during the last two weeks of the course.

Policies & Expectations

Because the exchange of ideas is so important to this class, it is crucial that we respect one another. There will likely be differing points of view offered up in class discussions. Differences can and should be discussed, but these discussions should maintain an academic spirit of respect. Derogatory or discourteous language and behavior will not be tolerated in our classroom.

Please turn off all **cell phones** and any other electronic gadgets before coming to class. If you feel the need to answer a call or send a text, you will be asked to leave class and this will count as an unexcused absence. Use of **laptops or tablets** is not permitted in class unless cleared with the instructor (and then should only be used for coursework). Please do not wear earphones during class (even if there is nothing playing on them).

Please check your university email account regularly as I will send out announcements and updates via email. Outside of office hours, email is the best way to get in touch with me. While there is no need to be overly formal, please keep your emails professional and respectful in nature. Use correct grammar and avoid “chat-speak.”

Writing Resources

I encourage you to take advantage of the following writing resources available to you at no charge. If you attend a writing conference, please write a 1-page single-spaced summary/reflection about the experience. I will add extra points to your participation grade.

- ✓ Odegaard Writing and Research Center (OWRC)
Appointment required.
Hours: Sunday 12pm to 9pm, Monday-Thursday 9am to 9pm, and Friday 9am to 3pm
Website: depts.washington.edu/owrc
- ✓ CLUE Writing Center (in Mary Gates Hall)
No appointment necessary. Arrive early and expect a short wait.
Hours: Sunday-Thursday 7:00pm-midnight

Academic Integrity

Plagiarism, or academic dishonesty, is presenting someone else’s ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people’s thoughts and writing – as long as you credit them. As a matter of policy, any student found to have

plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

Accommodations

If you need accommodation of any sort, please let me know so that I can work with the UW Disability Resources for Students Office (DRS) to provide what you require. More information about accommodation may be found at <http://www.washington.edu/students/drs/>.

Concerns

If you have any concerns about the course or your instructor, please see the instructor about these concerns as soon as possible. If you are not comfortable talking with the instructor or not satisfied with the response that you receive, you may contact Michelle Liu (EWP Assistant Director for Engl 111) at msmliu@uw.edu or Candice Rai (EWP Director) at crai@uw.edu.

Course Calendar and Readings (tentative)

Date:	Class topic(s):	Homework (for the following class, unless otherwise noted):
Mon 28 Sep	Introductions Review of Syllabus	Reading: Olson "Projective Verse" excerpt; Sidney "Defense of Poesy" excerpt; Preface to <i>Lyrical Ballads</i> excerpt
Mon 3 Oct	"What Is Poetry?" Sign up for recitations	Reading: Gregory Orr "Four Temperaments" Reading: (<i>story</i>): Haden "Those Winter Sundays"; Tate "Never Enough Darts"; Creeley "The Dishonest Mailmen"; Graham "Self-Portrait..."; Glazer "Elegy"
Wed 5 Oct	Discussion of <i>Story</i>	Writing: RR or GR paper Writing: Recitation reflection Part One
Mon 10 Oct		Reading (<i>structure</i>): Bishop "One Art"; Plath "Mad Girl's Love Song"; Prufert "Prayer"; "Zong #12"; Szybist "Too Many Pigeons..."; Glazer "Letter"
Wed 12 Oct	Discussion of <i>Structure</i>	Writing: RR or GR paper
Mon 17 Oct	Introduction to Midterm Paper	
Wed 19 Oct	Field Trip to Open Books!	Select book for Midterm Paper Reading (<i>music</i>): Berryman "Dream Song 1"; Neruda "So That You Will Hear Me"; Kincaid "Girl"; Harper "Love Supreme"; Graham "Guantanamo" Writing: RR or GR paper
Mon 24 Oct	Discussion of <i>Music</i>	
Wed 26 Oct	No class!	Rough draft of Midterm Paper due Monday
Mon 31 Oct		Prepare for Peer Review workshop
Wed 2 Nov	Peer Review workshop	Midterm Paper due Monday
Mon 7 Nov	Introduction to Imitation Poem	Reading (<i>imagination</i>): Stevens "The Snowman"; Whitman "Song of Myself" (excerpts); Galvin "Fragments" Writing: RR or GR paper
Wed 9 Nov	Discussion of <i>Imagination</i> Introduction to Final Paper	Reading: Graham "Introduction" to <i>Best American Poetry 1990</i> ; Eliot "The Waste Land"
Mon 14 Nov		Imitation Poem due Wednesday
Wed 16 Nov		Rough draft of Final Paper due Monday
Mon 21 Nov		Prepare for Peer Review workshop
Wed 23 Nov	Peer Review workshop	Final Paper due Monday
Mon 28 Nov	Introduction to Portfolios	
Wed 30 Nov	No class!	
Mon 5 Dec	Portfolios	
Wed 7 Dec	Portfolios	
Mon 12 Dec	FINAL PORTFOLIO DUE 4pm	

Writing Assignments (for deadlines, please refer to course calendar)

SHORT ASSIGNMENTS (6):

Reading Response (2)

1 page, single-spaced, Times font, 1-inch margins

Reading response papers are an opportunity to practice close reading and literary analysis. Choose 1-2 poems (no more than 2!) and examine any aspects you'd like. Treat the assignment as an exercise in inquiry (not argument). I encourage you to quote short sections throughout your paper. Specificity is key! At the end of your paper, clearly identify a question which has emerged from your discussion.

“Gut Reaction” (2)

1 page, single-spaced, Times font, 1-inch margins

“Gut Reaction” papers are an opportunity to explore the experience of reading any given poem (especially for the first time) and the effect that poem has on you as a reader. These are less formal and less analytical than the Reading Response papers. Choose 1 poem and discuss the following: What emotions or reactions did you experience while reading the poem? Did those emotions or reactions change at different parts of the poem? How did the poem leave you? What associations/memories/feelings/attitudes/images/sounds/smells did the poem conjure for you personally? You do not necessarily need to analyze these observations, only articulate them. At the end of your paper, clearly identify a question which has emerged from your discussion.

Recitation reflection (in 2 parts)

For each part: ½ page, single-spaced, Times font, 1-inch margins

Part 1: As soon as possible after choosing a poem to memorize, write a quick half-page reflection on the poem and why you chose it. This can be a sort of mix between a “reading response” and a “gut reaction.”

*Part 2 (***)Due the class immediately following your recitation***): After memorizing and reciting your poem, write another half-page reflection. Discuss if and how the poem has evolved in your mind throughout the process of memorizing it. Are there aspects of the language, images, rhythm, etc. that you didn't notice before? Is the poem very different from its textual form when spoken aloud? What made it (or parts of it) easy or difficult to memorize?*

Imitation Poem

Prompt to come!

MAJOR PAPERS (2):

Midterm Paper

Final Paper

OUTCOMES FOR EXPOSITORY WRITING PROGRAM COURSES

University of Washington

1. To demonstrate an awareness of the strategies that writers use in different writing contexts.

- The writing employs style, tone, and conventions appropriate to the demands of a particular genre and situation.
- The writer is able to demonstrate the ability to write for different audiences and contexts, both within and outside the university classroom.
- The writing has a clear understanding of its audience, and various aspects of the writing (mode of inquiry, content, structure, appeals, tone, sentences, and word choice) address and are strategically pitched to that audience.
- The writer articulates and assesses the effects of his or her writing choices.

2. To read, analyze, and synthesize complex texts and incorporate multiple kinds of evidence purposefully in order to generate and support writing.

- The writing demonstrates an understanding of the course texts as necessary for the purpose at hand.
- Course texts are used in strategic, focused ways (for example: summarized, cited, applied, challenged, re-contextualized) to support the goals of the writing.
- The writing is intertextual, meaning that a “conversation” between texts and ideas is created in support of the writer’s goals.
- The writer is able to utilize multiple kinds of evidence gathered from various sources (primary and secondary – for example, library research, interviews, questionnaires, observations, cultural artifacts) in order to support writing goals.
- The writing demonstrates responsible use of the MLA (or other appropriate) system of documenting sources.

3. To produce complex, analytic, persuasive arguments that matter in academic contexts.

- The argument is appropriately complex, based in a claim that emerges from and explores a line of inquiry.
- The stakes of the argument, why what is being argued matters, are articulated and persuasive.
- The argument involves analysis, which is the close scrutiny and examination of evidence and assumptions in support of a larger set of ideas.
- The argument is persuasive, taking into consideration counterclaims and multiple points of view as it generates its own perspective and position.
- The argument utilizes a clear organizational strategy and effective transitions that develop its line of inquiry.

4. To develop flexible strategies for revising, editing, and proofreading writing.

- The writing demonstrates substantial and successful revision.
- The writing responds to substantive issues raised by the instructor and peers.
- Errors of grammar, punctuation, and mechanics are proofread and edited so as not to interfere with reading and understanding the writing.