ENC1145:
Writing about Herstory:
Women in Poetry

Spring 2024
Instructor: Maryam Khorasani
Class No.: Tuesdays MAT 0014, Thursdays MAT 0015
Section No.: 35G4
Meeting Time: Tuesdays Period 7 (1:55 PM to 2:45 PM)
Thursdays Period 7-8 (1:55 PM to 2:45 PM, 2:55 PM to 3:45 PM)

Office Hours: 3:50-5:50 PM on Thursdays, by appointment
Office Location: Turlington 4367
Course Website: Canvas
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Course Description

Throughout history, poetry written by all genders has shaped, reflected, and challenged notions of femininity, equality, and societal roles. In this course, we will explore how poetry has portrayed and influenced women's experiences across different geographical regions and historical periods. The course additionally involves a critical part where we learn about the tenets of feminist theory and its application to the form and content of poetry.

Assignment Overview

Assignment	Word Count	Points
Attendance and Participation	-	150
Short Quizzes (2)	-	25x2=50
Perusall Annotations (5)	150x5=750	20x5=100
Reflections (4)	350x4=1400	25x4=100
Rare Book Collection Project (1)	1350x1=1350	200x1=200
Creative Project (1)	500x1=500	100x1=100

Workshop Participation and *Kalliope* Project Outline (2)	200x2=400	25x2=50
Kalliope Project (2)	800x2=1600	125x2=250
Total	6000 Words	1000 Points

Important: The specified word limit in the table represents **the minimum** required to satisfy the 6000-word target for the course. While you can slightly exceed this limit, it is important to ensure that your written submission maintains the minimum word requirement. Failure to meet the designated word limit results in losing a portion of the assignment's grade.

Attendance and Participation

Attendance: Attendance is mandatory and will be monitored by class roll or sign-up sheet. Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class. Acceptable reasons include illness, religious holidays, military obligations, and the twelve-day rule. Reasons for excused absences must be communicated with me ahead of time, or within three days afterward in case of unexpected events. After three unexcused absences, each subsequent unexcused absence will result in a letter-grade deduction from your final grade (4 absences: 5% off final course grade, 5 absences: 10% off final course grade). Six unexcused absences will result in the automatic failure of the overall course. For the official University policy on absences, please refer to:

https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx

Participation: You are expected to read the assigned readings before class. Each week will begin with a series of fundamental questions on the contents and the analysis of the assigned readings. The answers you give to these questions, consistent participation in class discussions, and demonstrated knowledge of the assigned readings will contribute to this portion of the final grade. Take notes while reading and bring a prepared sheet of paper containing key points and questions you wish to discuss during the session.

Quizzes

Throughout the course, there will be **two** multiple-choice quizzes, one scheduled for each half of the semester (February 1st and April 18th). These quizzes are designed to assess your understanding of the course material. To perform well, it is essential to listen attentively to **the key words** we discuss in class. While the quizzes won't be overly challenging, they will require a good grasp of the information presented during our sessions. Stay engaged, take effective notes, and participate actively to ensure success in these quizzes.

Digital Annotations on Perusall (150 words for each poem)

In this assignment, you will engage with the poems from our course readings on Perusall, a collaborative annotation platform.

Instructions:

1. **Read the Poem:**
   - Start by reading the poem carefully.

2. **Annotate Actively:**
   - Use Perusall's annotation tools to actively engage with the text. Highlight key passages, comment on literary devices, and note any elements that resonate with you.

3. **Contextualize:**
   - Provide context for the poems. Explore the historical, cultural, or social background that might influence the poet's perspective. Consider how these contextual factors contribute to the feminist themes within the poetry.

4. **Respond to Peers:**
   - Engage in discussions with others. Respond to their annotations, ask questions, and offer additional perspectives. This collaborative approach will enrich the overall understanding of the poems.

5. **Conclusion:**
   - Conclude your annotations with a brief reflection. Consider how the poems have deepened your understanding of women's experiences and the ways in which poetry serves as a medium for expressing feminist ideas.

You should choose **five poems** for this assignment and submit the list by 11:59 PM on January 19th.
Annotations are due by 11:59 PM on the night before each scheduled meeting.

Reflections (350 words for each prompt)

Four times throughout the semester, you will write responses to prompts about a specific poem on Canvas. Each prompt will guide you to share your impressions and takeaways on the poem. I will also ask you to reflect on how your perspectives regarding the representation of women in poetry have evolved throughout the course. To write a good response, keep the following instructions in mind:

Submission Format: Submit your responses in the form of a Word file or PDF on Canvas.

Evaluation Criteria: Your reflections will be assessed for depth of analysis, coherence, meaningful incorporation of quotations, and relevance to the course theme.

The deadline for the reflections are by 11:59 PM on February 2nd, February 30th, March 29th, and April 26th.

Rare Book Collection Project (1350 words)

On February 20, we will visit The UF Rare Book Collection to learn more about different editions of *Canterbury Tales*, *Paradise Lost*, and the works of Emily Dickinson. I encourage you to write down your observations and take pictures of the book pages you find engaging as you will be expected to write a comparative analysis after the visit. You have the choice to focus your comparative analysis on different editions of either Canterbury Tales, Milton, or Emily Dickinson. Your comparative analysis should be centered around these main questions:

- What are the main differences between the earlier and the more recent editions of the books?
- What has remained constant?
- Have the illustrations undergone any significant changes throughout history?
- What do these changes tell us about the perception of female characters or female authors?
- How do the portrayals of female characters evolve across different editions, and what societal or cultural influences might be reflected in these changes?

- Are there shifts in language and tone when depicting female authors in different editions, and how do these variations contribute to shaping perceptions of women writers?
- In terms of book illustrations, do visual representations of female characters change over time, and what can be inferred about the evolving societal attitudes towards women from these visual adaptations?

The assignment will be evaluated based on the following criteria:

Organizational Clarity: The clarity and coherence of your comparative analysis.

Evidential Support: The effectiveness of your use of evidence from the editions to support your comparative points. <u>All papers for this assignment must have a Works Cited page</u>.

<u>The Rare Book Collection Project Due by 11:59 PM on March 8th.</u>

Creative Project (500 words)

For this assignment, you should choose one or more poems we have covered throughout the course and express your understanding and its relevance to the course topic through one of the following formats:

- Video Essay/Short Film
- Digital Collage
- Podcast Episode
- Picture Book
- Comic
- Zine

A video essay or a short film about the poem would involve blending visuals, audio, and commentary to provide a multimedia exploration of the poem's themes, language, and emotional impact. To create a digital collage about a poem, gather relevant images that evoke the themes and emotions of the poem. Use graphic design software or online tools to arrange these images on a digital canvas. If you are making a podcast episode, please note that it should be more than simply recording your voice as it also needs to contain a proper introduction and conclusion, sound effects, background music, etc. Picture books should combine illustrations and text to convey what you have learned from engaging with the poem. For a comic, you can create an illustrated narrative in a panel

format and use dialogues, captions, and information boxes to incorporate your commentary and analysis about the poem. If you decide to do a zine, you can include a mix of illustrations, pictures of the book pages, and text to highlight your observations. <u>The assignment will be evaluated based on how well visual and narrative elements connect with the poem's themes.</u> <u>You should additionally provide an outline of the project with your submission regarding the steps you have taken to develop the project (500 words).</u>

Questions to keep in mind when writing the outline:

1. **Choice of Poem(s):**
   - Why did you choose this poem? What elements inspired your creative exploration?
2. **Format Rationale:**
   - Why did you choose this particular format, and how does it enhance your understanding of the poem?
3. **Narrative Structure (if applicable):**
   - How have you structured storytelling or commentary to convey your analysis effectively?
4. **Incorporation of Commentary:**
   - How are you integrating analysis and commentary within the project?
5. **Technical Details (if applicable):**
   - What tools or software did you use for the project, and how did you handle technical aspects?
6. **Engagement with Course Themes:**
   - How does your project reflect your understanding of women in poetry?

<u>The Creative Project is due by 11:59 PM, April 19th.</u>

Workshop Assignment: Exploring *Kalliope* (200 words each)

These workshops aim to facilitate collaborative engagement and critical discussion among students as they explore two selected volumes of *Kalliope*, the second women's literature and art magazine in the U.S. Students will utilize a provided worksheet during the session to guide their observations and discussions.

Workshop Structure: Each student is required to complete the provided worksheet before the workshop. On the day of the workshop, you will share your observations, insights, and questions about specific themes in *Kalliope*. Following the group discussions, you will be given time to individually write and submit a 200-word paragraph about what you have learned during the workshop. This written reflection will serve as an outline for their broader individual reflection in the subsequent assignments.

You should submit the 200-word paragraph by the end of each workshop (February 13th and March 26th).

Kalliope **Project (800 words each)**

This assignment follows the workshop and requires students to contemplate their observations regarding the magazine's cover art and graphics, poems, and literary devices by drawing connections between these elements and the course themes.

Evaluation Criteria: The assignment will be evaluated based on clear and organized articulation of observations and a demonstrated understanding of how *Kalliope*'s content relates to the broader themes of the course.

The first *Kalliope* Project is due by 11:59 PM on February 22nd and the second by 11:59 PM on April 4th.

Schedule

Important Note: The supplemental materials for each week, including articles, videos, book chapters, and other relevant resources, can be found in the "Files" section on the syllabus. You are responsible for covering them for our discussions.

Week	Date	Reading	Assignment Due
1 **Herstory**	T (Tuesday) Jan. 9	Introduction to the Course and Syllabus	
	R (Thursday) Jan. 11	Britannica Entry on Canterbury Tales "The Canterbury Tales: The Wife of Bath's Prologue" by Geoffrey Chaucer (Page 1-4)	

2 **Herstory (cnt'd)**	T Jan. 16	"[The Canterbury Tales: The Wife of Bath's Prologue](#)" (Page 5-9)	
	R Jan. 18	"[The Canterbury Tales: The Wife of Bath's Tale](#)"	
	F Jan. 19	N/A	Perusall Poem Selection Due
3 **Renaissance and Representation**	T Jan. 23	Sonnet 130 by Shakespeare	
	R Jan. 25	Selected pieces from *Paradise Lost* by John Milton	
4 **The Mind and the Body**	T Jan. 30	"The Author to Her Book" by Anne Bradstreet	
	R Feb. 1	"A Valediction: Forbidding Mourning" and "The Sun Rising" by John Donne	1st Quiz
	F Feb. 2	N/A	Response to 1st Reflection
5 **Voices from the Eighteenth Century**	T Feb. 6	"A Lady's Dressing Room" by Janathan Swift	
	R Feb. 8	"The Reasons that Induced Dr. S. to write a Poem called 'The Lady's Dressing Room'" by Lady Mary Montagu	
6 **Female Archetypes: The Maiden and the Femme Fetale**	T Feb. 13	1st *Kalliope* Workshop	1st *Kalliope* Project Outline (200 words)
	R Feb. 15	"We Are Seven" by William Wordsworth "La Belle Dame sans Merci: A Ballad" by John Keats	
7 **The Victorian Era**	T Feb. 20	Visit to The Rare Book Collection	
	R Feb. 22	"The Runaway Slave at Pilgrim's Point" by Elizabeth Barrett Browning	1st *Kalliope* Project (800 words)
8 **Figures of Death**	T Feb. 27	"The Lady of Shalott" By Alfred, Lord Tennyson Song: The Lady of Shalott by Loreena McKennitt	
	R Feb. 29	"Because I could not stop for Death" and "She rose to his requirement, dropped" by Emily Dickinson	
	F Feb. 30	N/A	Response to 2nd Reflection

9 **The First and Second Wave of Feminism**	T Mar. 5	"The Revolt of Mother" and "Why We Oppose Pockets for Women" by Alice Duer Miller	
	R Mar. 7	"Diving into the Wreck" by Adrienne Rich "Someone is Writing a Poem" by Adrienne Rich	
	F Mar. 8	N/A	Rare Book Collection Project Due
10 **Spring Break**	T Mar. 12	No Class	
	R Mar. 14	No Class	
11 **The Third and Fourth Wave of Feminism, Womanism**	T Mar. 19	"Permanent Home" by Mei-Mei Berssenbrugge	
	R Mar. 21	"Be Nobody's Darling", "When You Thought Me Poor", and "Women" by Alice Walker	
12 **Womanism (cnt'd.), Écriture Féminine**	T Mar. 26	2nd *Kalliope* Workshop	2nd *Kalliope* Project Outline (200 words)
	R Mar. 28	"Medusa" by Carol Ann Duffy Excerpts from "The Laugh of Medusa" by Hélène Cixous	
	F Mar. 29	N/A	Response to 3rd Reflection
13 **Family**	T Apr. 2	"My Rival's House" by Liz Lochhead	
	R Apr. 4	"Daddy" by Sylvia Plath	2nd *Kalliope* Project (800 words)
14 **The Voice of the Other**	T Apr. 9	"Woman and Fire" by Poonam Tushamad	
	R Apr. 11	"Let Us Believe in the Beginning of the Cold Season" by Forough Farrokhzad	
15 **Ecofeminism**	T Apr. 16	"The Teller of Tales" By Gabriela Mistral	
	R Apr. 18	Excerpts from An American Sunrise by Joy Harjo	2nd Quiz
	F Apr. 19	N/A	Creative Project Due
16 **Where Are We Now?**	T Apr. 23	Final Thoughts	
	Friday April 26	N/A	Response to 4th Reflection

Important: I reserve the right to adjust the schedule/assignments as needed to accommodate course goals and to better meet student needs.

Classroom Policies

Cellphones: Checking Cell phones during meetings is not permitted. Doing so will result in being marked "absent" from the class. Emergency situations are exceptions.

Headphones/Earbuds: Using headphones or earbuds during class is not permitted and will result in being marked "absent" from the class.

Personal Computers: Using computers for any reason other than engaging with the course material will result in being marked "absent" from the class.

Late Policy: Class roll will be called at the beginning of class. Frequent lateness distracts other students and the instructor and will affect the student's final participation grade. Three lates constitute one absence.

Classroom Behavior: Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Many of the texts we discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with controversial texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly, being marked "absent" from the class.

UF's Policy on Harassment: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed toward all members of the community:

https://titleix.ufl.edu/about/title-ix-rights/

Late Assignments: If you need an extension for an appropriate reason, please talk to me at least two days in advance of the due date. A late paper without a valid excuse will result in losing a portion of the assignment's grade.

Academic Honesty: Students are required to be honest in their coursework and must properly cite all sources that they have consulted for their projects. Any act of academic dishonesty will be reported to the Dean of Students and may result in failure of the assignment in question and/or the course. For the University of Florida's honor code, see https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/.

Accommodations for Students with Disabilities: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. Contact the Disability Resources Center (https://disability.ufl.edu/) for information about available resources for students with disabilities.

Counseling and Mental Health Resources: Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center (352 392-1575; http://www.counseling.ufl.edu/cwc/).

Grading Policies

Grading Scale and GPA Equivalent

A (4.0) 100-93	**C** (2.0) 76-73
A- (3.67) 92-90	**C-** (1.67) 72-70
B+ (3.33) 89-87	**D+** (1.33) 69-67
B (3.0) 86-83	**D** (1.0) 63-66
B- (2.67) 82-80	**D-** (0.67) 62-60
C+ (2.33) 79-77	**E** (0) 59-

Important: You must complete all assignments to receive credit for this course.

Grading Method: The writing assignments in this course will be graded holistically, and the instructor will provide feedback for each paper. You must complete all assignments to receive credit for this course.

Note: A grade of C− is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:

https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

http://www.isis.ufl.edu/minusgrades.html

A general rubric for course assessments is included below:

Letter Grade	Assessment
A	- course content and skills applied in the essay are well-developed - argument is persuasive with detailed reasoning and thorough evidence - organization includes an identifiable thesis statement, topic and concluding sentences, and easy to follow paragraphs - writing style is coherent, clear, and appropriate for the assignment - little to no mechanical errors
B	- course content or skills applied in the essay need development - argument is persuasive, but further reasoning or evidence is needed - organization is missing an identifiable thesis statement, topic and concluding sentences, or easy to follow paragraphs - writing style is coherent overall but unclear or inappropriate at times - few mechanical errors
C	- course content or skills applied in the essay need significant development - additional reasoning and evidence are needed improve persuasiveness - organization is missing an identifiable thesis statement or topic and concluding sentences and easy to follow paragraphs - writing style is coherent overall but unclear and inappropriate at times - some mechanical errors
D	- course content and skills applied in the essay need significant development - argument is not persuasive; reasoning and evidence are lacking - organization is missing an identifiable thesis statement, topic and concluding sentences, and easy to follow paragraphs - writing style struggles with logic, clarity, and appropriateness - frequent mechanical errors
E	- course content and skills are not applied in the paper - reasoning for argument is unclear and evidence is missing - lack of organization causes difficulty following the argument - writing style is incoherent and inappropriate for the assignment - mechanical errors limit the ability to read the paper