

ENG1145 – Topics in Composition: The Art of Breaking the Rules, section 35G4, Spring 2022

Instructor Name: Mitchell Galloway

Course Meeting Time and Location:

Tuesdays, period 8 – 9 (3:05pm – 5:05pm), Thursdays, period 9 (4:05pm – 5:05pm)

Office Hours: TBD

Course Website: Canvas

Class #: 12977

Instructor Email: mitchellgalloway@ufl.edu

“A book must be the axe for the frozen sea within us.” – Franz Kafka

Course Description:

What are the rules of poetry, prose, and criticism? Must a work of poetry be in verse? Can a novel or a work of criticism also be a work of poetry? In this course we will seek answers to these questions.

Throughout the semester we will read works that break the rules of their form. We will read poetic prose, “prose poetry”, poems that read like prose, and poetic criticism. We will try to gain an understanding of how and why these works break with their traditional form, while also writing our own untraditional criticism.

Assignments include an in-class presentation, weekly reading responses, and a creative final project in which you will argue for a new way of writing criticism.

General Education Objectives:

- This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university’s 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.

General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Required Texts:

- Thomas Bernhard, *The Voice Imitator*
- Amy Hempel, *The Collected Stories*
- Michael Hofmann, *Selected Poems*
- Denis Johnson, *Jesus' Son*
- Franz Kafka, *Metamorphosis and Other Stories*
- Philip Levine, *What Work Is*

Assignments:

Participation: 30 points

- Class Participation (20 points): You must join the class in every discussion. Speaking is mandatory. All assigned readings need to be read at least once before class. You are required to participate in the in-class writing assignments.
- Presentation (10 points): You will help lead our discussion of one of the required readings. You will briefly summarize the reading, provide the class your analysis of the reading, and then ask three questions with which to sustain discussion.

Critical Responses: 60 points

Critical responses are 1000 words each. This is a firm word count. There will be six critical response assignments, so by the end of the semester your accrued critical responses will account for 6,000 words of critical analyses, as required by UF. If you do not meet the word count on a critical response, you will not meet the required 6,000 words.

Structure and content of these responses will be outlined in class and on Canvas. These responses will serve as a basis for your portion of our in-class discussion. Your response should contain an in-depth analysis of the material—not a summary or a synopsis. Along with criticism, you will also have opportunities to turn in creative work. The word count of each critical response should be listed at the bottom of each at the time of turning in.

Final: 10 points

The final is a creative project due during exam week. Your project will contain a combination of fiction, poetry, or criticism. Think of this as your writing portfolio.

Course Policies:

1. You must complete all assignments to receive credit for this course.
2. Attendance: Attendance policy is consistent with UF's attendance policies: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies>. After three 50-minute absences (or equivalent), you will receive a lowered course grade. Double-period classes count as two absences. This means if you miss an entire week of class your grade will be lowered. Missing 2 weeks of class results in automatic failure (failure *at* the sixth 50-minute absence).

3. Tardiness: Speak with me after class if you are late. Three instances of tardiness will count as one absence.

4. UF's policy on Sexual 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 towards any and all members of the community: <https://titleix.ufl.edu/about/title-ix-rights/>

5. Paper Format & Submission: Submit critical response papers to me via Canvas (see Assignments tab).

7. Late Papers/Assignments: Critical responses can be submitted up to one week late, resulting in a drop of two letter grades.

8. Paper Maintenance Responsibilities. Keep digital copies of all work submitted in this course. Save all returned, graded work until the semester is over.

9. Academic Honesty and Definition of Plagiarism. UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.

A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

- a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
- b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
- c. Submitting materials from any source without proper attribution.
- d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.

10. Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give your instructor early in the semester.

11. Students who are in distress or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>

12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

13. Grade Appeals. In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available by emailing Carla Blount (cblount@ufl.edu), Program Assistant. Grade appeals may result in a higher, unchanged, or lower final grade.

14. Course Evaluations. Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://evaluations.ufl.edu/evals/Default.aspx>

SYLLABUS

Date	Week	Reading for class	Assignments Due on Canvas by 11:59pm
1/6	Week One	Thursday: Review Syllabus	
1/11, 1/13	Week Two	Tuesday: David Shields, <i>Reality Hunger</i> Thursday: David Shields, <i>Reality Hunger</i>	Presentation sign-up (a sheet will be passed around in class): 1/13
1/18, 1/20	Week Three	Tuesday: Thomas Bernhard, <i>The Voice Imitator</i> Thursday: Thomas Bernhard, <i>The Voice Imitator</i>	
1/25, 1/27	Week Four	Tuesday: Thomas Bernhard, <i>The Voice Imitator</i> Thursday: Thomas Bernhard, <i>The Voice Imitator</i>	Response 1: 1/26
2/1, 2,3	Week Five	Tuesday: Michael Hofmann, <i>Selected Poems</i> Thursday: Michael Hofmann, <i>Selected Poems</i>	
2/8, 2/10	Week Six	Tuesday: Michael Hofmann, <i>Selected Poems</i> Thursday: Michael Hofmann, <i>Selected Poems</i>	Response 2: 2/9
2/15, 2/17	Week Seven	Tuesday: Denis Johnson, <i>Jesus' Son</i> Thursday: Denis Johnson, <i>Jesus' Son</i>	
2/22, 2/24	Week Eight	Tuesday: Denis Johnson, <i>Jesus' Son</i> Thursday: Denis Johnson, <i>Jesus' Son</i>	Response 3: 2/23

3/1, 3/3	Week Nine	Tuesday: Franz Kafka, <i>Metamorphosis and Other Stories</i> Thursday: Franz Kafka, <i>Metamorphosis and Other Stories</i>	
3/8, 3/10	Week Ten	No class – Spring break	
3/15, 3/17	Week Eleven	Tuesday: Franz Kafka, <i>Metamorphosis and Other Stories</i> Thursday: Franz Kafka, <i>Metamorphosis and Other Stories</i>	Response 4: 3/16
3/22, 3/24	Week Twelve	Tuesday: Amy Hempel, <i>Collected Stories</i> Thursday: Amy Hempel, <i>Collected Stories</i>	
3/29, 3/31	Week Thirteen	Tuesday: Amy Hempel, <i>Collected Stories</i> Thursday: Amy Hempel, <i>Collected Stories</i>	Response 5: 3/30
4/5, 4/7	Week Fourteen	Tuesday: Philip Levine, <i>What Work Is</i> Thursday: Philip Levine, <i>What Work Is</i>	
4/12, 4/14	Week Fifteen	Tuesday: Philip Levine, <i>What Work Is</i> Thursday: Philip Levine, <i>What Work Is</i>	Response 6: 4/13
4/19, 4/21	Week Sixteen	Tuesday: Wrap up Thursday: No class	
Final: 4/23 by 11:59pm			

Grading Rubric:
A: 94-100; A-: 90-9

B+: 87-89; B: 84-86; B-: 80-83
C+: 77-79; C: 73-76; C-: 70-72
D+: 67-69; D: 63-66; D-: 60-62
E: 0-59

Rubric of Evaluation for Critical Responses

A: Contains extended analysis of the texts and develops original, sophisticated ideas. Has exceptionally well-crafted paragraphs, a thesis, a persuasive organizational structure (e.g., brief introduction, body, brief conclusion), well-supported claims, and appropriate and effective stylistic elements.

B: Contains extended analysis of the texts and develops original, sophisticated ideas. Has well-crafted paragraphs, a thesis, a persuasive organizational structure (e.g., brief introduction, body, brief conclusion), well-supported claims, and appropriate and effective stylistic elements.

C: Contains some analysis of the texts and develops some original ideas about them. Has adequately well-crafted paragraphs, a thesis, a persuasive organizational structure (e.g., brief introduction, body, brief conclusion), adequately-supported claims, and some appropriate stylistic elements.

D: Contains minimal analysis of the texts. May lack well-crafted paragraphs, a thesis, and/or a persuasive organizational structure. Fails to adequately support its claims and/or use appropriate stylistic elements.

E: Lacks analysis of the text, and therefore fails to demonstrate reading and/or comprehension.