

EN 608-001: Forms/Special Topics: The Elegy: Negotiating Loss, Faith(lessness), and Desire

305 Morgan Hall, 5-7:30 p.m. T

Dr. L. Lamar Wilson

207 Rowand-Johnson Hall

Office Hours: By appointment (best hours T & W, 1-4 p.m.)

Contact: llwilson4@ua.edu, proflamarwilson on Gchat (during office hours)

Please allow 24 hours for response to email. For email sent after 9 p.m., the 24-hour window begins the following morning, when it likely will be read.

Course Description & Learning Outcomes

“It does many things. It distracts the poet, at least momentarily, from a state of exquisite grief,” Mary Jo Bang says of the elegy, one of the most ancient forms in the poetic tradition, which gave her fifth collection, written in the wake of her son’s death, its name. This form has evolved from mournful verses of Greco-Roman couplets that follow a strict pentameter and hexameter pattern to a more nebulous, all-encompassing term for the mode of writing that responds to the death of a person or a group. This semester, we will focus on the evolution of this form from the 20th-century modern era in the West, dating to Rainer Marie Rilke’s *Duino Elegies*, to the present day. We will examine critically this form’s masculinist roots and the ways women, people of color, LGBTQ writers, and others have pushed the elegy’s boundaries of expressing lament for those lost, praise for the departed, and consolation for those left behind. We will discuss essays on the form by poets and critics alike, including those of Jahan Ramazani, Melissa Zeiger, Max Cavitch, Fred Moten, and Carl Phillips. We will examine poets’ ways interrogating the divine, questioning belief itself, and finding something (or someone) to live for amid staggering loss as we write through our own personal valence on grief.

By semester’s end, you will be empowered to:

1. Compose a genealogy for the modern and contemporary elegiac tradition.
2. Lead philosophical and theoretical conversations about the modern, postmodern, and contemporary American elegy and literary artists’ response to the conventions of their times.
3. Collate a portfolio of at least 10 pieces (up to 25 pages) of original work that engages the elegiac tradition.
4. Submit a book review to a literary or scholarly journal of a contemporary elegiac poetry collection.
5. Create a syllabus draft—with a textbook list and philosophical framework—for teaching an undergraduate or graduate course on the elegy.

Required Readings

Books

Bang, Mary Jo. *Elegy*. St. Paul, Minn.: Graywolf, 2009.

Dargan, Kyle. *Anagorisis*. Evanston, Ill.: Triquarterly/Northwestern University Press, 2018.

Day, Meg. *Last Psalm at Sea Level*. New York: Barrow Street Press, 2014.

Harrison, Leslie. *The Book of Endings*. Akron, Ohio: The University of Akron Press, 2017.

Levis, Larry. *Elegy*. Pittsburgh: University of Pittsburgh Press, 1997.

Limón, Ada. *The Carrying*. Minneapolis: Milkweed Editions, 2018.

Nguyen, Hieu Minh. *Not Here*. Minneapolis: Coffee House Press, 2018.

Rilke, Rainer Maria. *Duino Elegies and the Sonnets to Orpheus*. Ed. Stephen Mitchell. New York: Vintage International, 2009.

Ritvo, Max. *Four Reincarnations*. Minneapolis: Milkweed Editions, 2017.

Shockley, Evie. *semiautomatic*. Middletown, Conn.: Wesleyan University Press, 2017.

Zamora, Javier. *Unaccompanied*. Port Townsend, Wash.: Copper Canyon, 2017.

Essays (PDFs on Blackboard)

Barthes, Roland. Excerpts from *Camera Lucida* (Chapters 25-34). Trans. Richard Howard. Reprint ed. New York: Hill and Wang/Farrar, Straus and Giroux, 2010. 63-82a.

Cavitch, Max. Excerpts from *American Elegy: The Poetry of Mourning from the Puritans to Whitman*. Minneapolis: University of Minnesota Press, 2007.

Derrida, Jacques. “The Deaths of Roland Barthes.” *The Work of Mourning*. Ed. Pascale-Anne Brault and Michael Naas. Chicago: University of Chicago Press, 2001. 31-67.

Moten, Fred. “Black Mo’nin’.” *Loss: The Politics of Mourning*. Berkeley, Calif.: University of California Press, 2003. 59-76.

Phillips, Carl. “Preface” and “On Restlessness.” *The Art of Daring: Risk, Restlessness, Imagination*. Minneapolis: Graywolf Press, 2014.

Ramazani, Jahan. “Preface” and “Introduction: The Modern Elegy.” *Poetry of Mourning: The Modern Elegy from Hardy to Heaney*. Chicago: University of Chicago Press, 1994. ix-xiii, 1-31.

Sacks, Peter. “Preface” and “Interpreting the Genre: The Elegy and the Work of Mourning.” *The English Elegy: Studies in the Genre from Spenser to Yeats*. Baltimore, Md.: The Johns Hopkins University Press, 1985. 1-37.

Zeiger, Melissa. Excerpts from *Beyond Consolation: Death, Sexuality, and the Changing Shapes of Elegy*. Ithaca, N.Y.: Cornell University Press, 1997.

Recommended Readings (for presentations)

- Akbar, Kaveh. *Calling a Wolf a Wolf*. Farmington, Maine: Alice James, 2017.
- Algarin, Miguel. *Love Is Hard Work/Memorias de Loisaida: Poems*. New York: Scribner, 1997.
- Ali, Agha Shahid. *Call Me Ishmael Tonight*. New York: W.W. Norton, 2003.
- Beatty, Jan. *Jackknife: New and Selected Poems*. Pittsburgh: University of Pittsburg Press, 2017.
- . *Red Sugar*. Pittsburgh: University of Pittsburg Press, 2008.
- Bell, Elana. *Eyes, Stones*. Baton Rouge, La.: Louisiana State University Press, 2012.
- Bendorf, Oliver Baez. *The Spectral Wilderness*. Kent, Ohio: Kent State University Press, 2015.
- Bennett, Joshua. *The Sobbing School*. New York: Penguin, 2016.
- Braithwaite, Kamau. *Elegguas*. Lebanon, N.H.: University Press of New England/Wesleyan University Press, 2010.
- Clifton, Lucille. *Mercy*. New York: BOA Editions, 2004.
- Chang, Tina. *Half-Lit Houses*. New York: Four Way Books, 2004.
- Collins, Martha. *Blue Front, White Papers*. St. Paul, Minn.: Graywolf, 2006, 2012.
- Dargan, Kyle. *Honest Engine*. Athens, Ga.: University of Georgia Press, 2015.
- Dawes, Kwame. *Wisteria*. Pasadena, Calif.: Red Hen Press, 2006.
- Diaz, Natalie. *When My Brother Was an Aztec*. Port Townsend, Wash.: Copper Canyon, 2012.
- Dixon, Melvin. *Love's Instruments*. Sylmar, Calif.: Tia Chucha, 1995.
- Doty, Mark. *Atlantis*. New York: Harper Perennial, 1995.
- Emerson, Claudia. *Late Wife*. Baton Rouge, La.: Louisiana State University Press, 2005.
- Faizullah, Tarfia. *Seam*. Carbondale, Ill.: Southern Illinois University Press, 2014.
- . *Registers of Illuminated Villages*. St. Paul, Minn.: Graywolf, 2018.
- Galvin, James. *Everything We Always Knew Was True*. Port Townsend, Wash.: Copper Canyon, 2016.
- Gay, Ross. *Catalog of Unabashed Gratitude*. Pittsburgh: University of Pittsburgh Press, 2015.
- Graham, Jorie. *Fast*. New York: Ecco/HarperCollins Publishers, 2017.
- Griffiths, Rachel Eliza. *Lighting the Shadow*. New York: Four Way Books, 2015.
- Gunn, Thom. *The Man With Night Sweats*. New York: Farrar, Straus and Giroux, 1992/2007.
- Harris, Francine. *Play Dead*. Farmington, Maine: Alice James Books, 2016.
- Dove, Rita. *Thomas and Beulah*. Pittsburgh: Carnegie Mellon Press, 1986.
- Heaney, Seamus. *North*. New York: Farrar, Straus & Giroux, 1975/1985.
- Hoagland, Tony. *Priest Meets Therapist Treats Fear of God*. St. Paul, Minn.: Graywolf, 2018.
- . *What Narcissism Means to Me*. St. Paul, Minn.: Graywolf, 2003.
- Howe, Marie. *What the Living Do*. New York: W.W. Norton, 1998.
- Jarrett, T.J. *Ain't No Grave*. Kalamazoo, M.I.: New Issues Press/Western Michigan University, 2013.
- Jess, Tyechimba. *Olio*. New York: Wave Books, 2016.
- Johnson, Amaud Jamaal. *Red Summer*. North Adams, Mass.: Tupelo, 2006.
- Johnson, Denis. *The Incognito Lounge*. Pittsburgh: Carnegie Mellon, 1982, 2007.
- Jordan, A. Van. *M-A-C-N-O-L-I-A*. New York: W.W. Norton, 2005.
- Jurjević, Andrea. *Small Crimes*. Tallahassee, Fla.: Anhinga Press, 2017.
- Kearney, Douglas. *Patter*. Pasadena, Calif.: Red Hen Press, 2014.
- Kelly, Donika. *Bestiary*. St. Paul, Minn.: Graywolf, 2016.
- Kinnell, Galway. *The Book of Nightmares*. New York: Mariner Books, 1971.
- Lewis, Robin Coste. *Voyage of the Sable Venus*. New York: Knopf, 2015.
- Limón, Ada. *Bright Dead Things*. Minneapolis: Milkweed Editions, 2015.
- . *Sharks in the Rivers*. Minneapolis: Milkweed Editions, 2010.
- Lorde, Audre. *The Cancer Journals (Special Edition Reprint)*. San Francisco: Aunt Lute Books, 1980.
- . *The Marvelous Arithmetics of Distance*. New York: W.W. Norton, 1994.
- May, Jamaal. *The Big Book of Exit Strategies*. Farmington, Maine: Alice James, 2016.
- . *Hum*. Farmington, Maine: Alice James, 2013.
- Meitner, Erika. *Holy Moly Carry Me, Copia*. New York: BOA Editions, 2018, 2014.
- Mixon-Webster, Jonah. *Stereo(TYPE)*. Boise, Idaho: Ahsahta Press, 2018.
- Moten, Fred. *B. Jenkins*. Durham, N.C.: Duke University Press, 2010.
- Mullen, Laura. *After I Was Dead*. Athens, Ga.: University of Georgia, 1999, 2008.
- Nelson, Maggie. *Jane: A Murder*. Berkeley, Calif.: Soft Skull Press, 2005.
- Olds, Sharon. *The Father*. New York: Knopf, 1992.
- Oliver, Mary. *Thirst*. Boston: Beacon Books, 2006.
- Phillips, Patrick. *Elegy for a Broken Machine*. New York: Knopf, 2015.
- Pico, Tommy. *Junk*. New York: Tin House Books, 2018.
- . *Nature Poem*. New York: Tin House Books, 2017.
- . *IRL*. New York: Birds LLC, 2016.
- Pollock, Iain Haley. *Ghost, Like a Place*. Farmington, Maine: Alice James, 2018.
- Riley, Atsuro. *Romey's Order*. Chicago: University of Chicago Press, 2010.

Rosal, Patrick. *Brooklyn Antediluvian*. New York: Persea Books, 2016.

Roberson, Ed. *To See the Earth Before the End of the World*. Middletown, Conn.: Wesleyan University Press, 2010.

Sanchez, Sonia. *Does Your House Have Lions?* Boston: Beacon Press, 1998.

Silverman, Taije. *Houses Are Fields*. Baton Rouge, La.: Louisiana State University Press, 2009.

Smith, Danez. *Don't Call Us Dead*. St. Paul, Minn.: Graywolf, 2017.

Smith, Patricia. *Incendiary Art*. Evanston, Ill.: Triquarterly/Northwestern University Press, 2016.

---. *Blood Dazzler*. Minneapolis: Coffee House Press, 2008.

Sharif, Solmaz. *Look*. St. Paul, Minn.: Graywolf, 2016.

Staples, Heidi Lynn. *A*A*A*A*. Ahsahta Press, 2018.

Stein, Melissa. *Terrible Blooms*. Port Townsend, Wash.: Copper Canyon, 2018.

---. *Rough Honey*. Port Townsend, Wash./Philadelphia: Copper Canyon, 2010.

Trethewey, Natasha. *Native Guard*. New York: Mariner Books, 2007.

Vuong, Ocean. *Night Sky with Exit Wounds*. Port Townsend, Wash.: Copper Canyon, 2016.

Williams, Crystal. *Detroit as Barn*. Sandpoint, Iowa: Lost Horse Press, 2014.

Williams, Phillip B. *Thief in the Interior*. Farmington, Maine: Alice James, 2016.

Young, Kevin. *Brown, Book of Hours, Dear Darkness, For the Confederate Dead, Ardency, To Repel Ghosts*. Knopf: 2018, 2014, 2011, 2008, 2007, 2005.

Recommended Writing Resources

Graff, Gerald and Cathy Birkenstein. *They Say/I Say: The Moves that Matter in Academic Writing*. New York: W.W. Norton, 2009.

Hacker, Diane. *A Writer's Reference With Writing About Literature*. 6th Ed. Boston: Bedford/St. Martin's, 2015.

On-campus Readings & Creative Writing Events

Making creativity part of your everyday life is a major part of this MFA journey. To that end, you are encouraged to interact with visiting writers and others in our community. The lineup so far:

- **Michael Martone & Mike Mejia Reading** (multigenre, metafiction, nonfiction)
M&M&M&M: Melts in Your Mind, Thursday, Sept. 20, Chuck's Fish, 5 p.m.
- **Robin Behn** Master Class (poetry and music), Tuesday, Sept. 18, 2 p.m., 301 Morgan Hall
- **Robin Behn & Heidi Lynn Staples** (poetry), Monday, Sept. 24, 7 p.m., 205 Gorgas Library
- **Omar El Akkad** Master Class (fiction, *American War*, Honors One Book)
Tuesday, Oct. 2, 11 a.m., 301 Morgan Hall
- **Skype Class, "Cardboard Computer"** (on video game/digital narrative)
Thursday, Oct. 4, 9:30 a.m., 301 Morgan Hall
- **Meg Day** (poetry), Oct. 9, 7 p.m., 205 Gorgas Library
- **Akhil Sharma** (fiction), Thursday, Oct. 11, 7 p.m., 205 Gorgas Library
- **The Conversation** Readings & Master Classes (poetry)
Tuesday, Oct. 16, 3 & 6 p.m., 301 Morgan Hall & 205 Gorgas Library
Wednesday, Oct. 17, 3 & 7 p.m., 301 Morgan Hall & 205 Gorgas Library
- **BJ Hollars Craft Talk** (nonfiction, writing about/out of trauma), Oct. 23, 301 Morgan Hall
- **Ada Limón** (poetry), Monday, Oct. 29, 7 p.m., Dinah Washington Cultural Arts Center
Craft Talk, Tuesday, Oct. 30, 9:30 a.m., 301 Morgan Hall
- **"Table Reading": *Breakfast at Tiffany's*** (playwriting), Sunday, Nov. 4, 2 p.m. Dinah Washington Center
- **Doug Nichol** (screenwriting), Nov. 6, 3 p.m., 301 Morgan Hall
California Typewriter Screening, Nov. 6, 6:30 p.m., Bama Theatre
- **Steve Birch** (playwriting), "Is My Verse Alive?: A Play Emily Dickinson," Monday, Nov. 12, 6:30 p.m.,
Dinah Washington Center for Cultural Arts
- **Sloan Harris** (publishing/literary agency), Friday, Nov. 9, TBA time, 301 Morgan Hall
- **Pure Products**, Monarch Espresso Bar, Thursdays @ 7 p.m.:
Sept. 6 (Art Night)
Sept. 20 (Open Mic)
Oct. 4 (Art Night)
Oct. 18 (Open Mic)
Nov. 1 (Art Night)
Nov. 15 (Open Mic)
Nov. 29 (Art Night)
- **MFA Reading Series**, places & lineups TBD @ 7 p.m.:
Wednesdays, Sept. 19, Nov. 7, & Nov. 28
Friday, Oct. 5

Weekly Schedule

- 8/28 Introductions; Sacks
- 9/4 Rilke (Elegies 1-5); Sacks
- 9/11 Rilke (Elegies 6-10); Ramazani
Presenter: Grey Lajoie, Kinnell, *Book of Nightmares* (1971)
Poem Discussion: Group 1
- 9/18 Levis; Cavitch
Presenter: Colin Baxley, Heaney, *North* (1975)
Poem Discussion: Group 2
- 9/25 Levis; Day; Zeiger
Presenter: Sarah Landry, Marie Howe, *What the Living Do* (1997)
Poem Discussion: Group 3
- 10/2 Day
Presenter: Court Kalmbach, Young, *Dear Darkness* (2008)
Poem Discussion: Group 1
- 10/9 Day; Barthes **MEG VISITS CLASS**
Presenter: Anna McConnell, Heidi Lynn Staples, *A*A*A*A* (2018)
Poem Discussion: Group 2
- 10/16 Harrison; Derrida
Presenter: Hailee Sattavara, Smith, *Don't Call Us Dead* (2017)
Poem Discussion: Group 3
- 10/23 Ritvo
Presenter: Meredith Ramella, Brewer, *I Know Your Kind* (2017)
Poem Discussion: Group 1
- 10/30 Limón
Presenter: Harrison Gatlin, Limón, *Bright Dead Things* (2015)
Poem Discussion: Group 2
- 11/6 Bang; Phillips
Presenter: Owen Neace, Harris, *Play Dead* (2016)
Poem Discussion: Group 3
- 11/13 Dargan; Moten
Presenter: Nick Alti, Amaud Jamaul Johnson, *Red Summer* (2006)
Poem Discussion: Group 1
- 11/20 Shockley (**Draft of review due**)
Presenter: Lou Terlikowski, Diaz, *When My Brother Was an Aztec* (2012)
Poem Discussion: Group 2
- 11/27 Zamora (**Draft of syllabus due**)
Presenter: Elise Lakey, Stein, *Terrible Blooms* (2018)
Poem Discussion: Group 3
- 12/4 Nguyen; wrap-up (if you want to meet, classes end Dec. 7, **portfolio due date**)
- 12/11 Last day to submit portfolio

Course Requirements (Overview)

- Presentation on a book on the recommended list (or another you see as intersecting with the course’s concerns)
- Review of a poetry collection’s elegies: **Draft Due Nov. 20**
- Draft of a syllabus (course description, textbook list, and teaching philosophy): **Draft Due Nov. 27**
- Portfolio of original creative work (at least 10 pieces, or up to 25 pages): **Revisions Due Dec. 7**
- Attendance & in-class participation

Grading Policies

I will calculate your final grades according to the following scales:

- Portfolio of original work.....200 points
- Book Presentation/Review.....100 points
- Syllabus Draft.....50 points
- Attendance/In-class Participation50 points

Desired Outcome	Assessment Apparatus	Point Value
Ability to conceive and collate original work that engages the elegiac tradition.	A portfolio of at least 10 pieces (or up to 25 pages) of original creative work	200 points
Ability to lead philosophical and theoretical conversations about the modern, postmodern, and contemporary American elegy and literary artists’ response to the conventions of their times	A presentation of at least one half-hour on a book on the recommended with a handout that follows the provided rubric Submission of a formal review of that book that follows the provided rubric Consistent in-class participation/ class attendance	150 points (50 points each)
Ability to compose a genealogy for the modern and contemporary elegiac tradition	A syllabus draft (course description, textbook list, and teaching philosophy)	50 points

386-400 = A+ 357-346 = B+ 306-317 = C+ 266-277 = D+ <237 = F
 370-381 = A 330-345 = B 290-305 = C 250-265 = D
 358-369 = A- 318-329 = B- 278-289 = C- 238-249 = D-

More Details on Requirements

1. **Plan to work on a new poem to every week.** On the weeks we’re discussing your work, provide everyone neat, typewritten copies. During the week between classes, read and write comments on poems that have been distributed. You’ll return these copies to their authors at the next class. Some poems may never be discussed in class, but I will provide written comments on all work you submit. I am happy to discuss poems that aren’t discussed in class, as well as any revisions you do, during office hours. As a rule, poems should *not* be resubmitted to the workshop in revised form. Exceptions are conceivable; ask first.
2. Because a major portion of the work in this course is done in class, weekly attendance is mandatory. **One** unexcused absence is allowed; all others will negatively impact your participation and final grades. If you come to class and clearly exhibit you have not read the assigned texts, you not only will be marked absent, but you may be asked to leave class. **Excessive tardiness (greater than 15 minutes) and arrival without work will count as an absence. Your second and subsequent absences will cost you 20 points of your participation grade. Arrival without a piece posted on Blackboard will count as an absence. After three unexcused absences, you will automatically fail the class.** Absences will not be excused without sufficient documentation, and a simple note that one visited the campus health center may not suffice.
3. All formal writing you submit must be **double-spaced in 12-point Times New Roman on pages with standard 1-inch margins.** Make sure you select “No Spacing” in your toolbar before double-spacing your work and that you change your Word defaults (in older versions) from 1.25-inch margins. Otherwise, you will inadvertently add extra space between paragraphs throughout your work. Emails, in-class writing, homework responses and Blackboard discussion, however, don’t have to be double-spaced.

4. Follow MLA Style or the rules of the publication where you submit your review. Bookmark <http://guides.lib.unc.edu/citing-information/mla-sample> or purchase a reference such as *The Penguin Handbook* by Leslie Faigley or *They Say/I Say: The Moves That Matter in Academic Writing* by Gerald Graff and Cathy Birkenstein.
5. Your work should be submitted by class time on due dates to me and/or your fellow group member(s). Late assignments will incur penalty unless we discuss your extenuating circumstances in advance and you provide documentation upon returning to class. Back up your work in as many ways as you can (email, USB drive, UA+Box, external hard drive, etc.). Loss of work due to technological lapses may not excuse you from penalty.
 - a) The heading of every feeder and assignment should include the following, double-spaced successively in the order listed, in the **upper left corner** of each assignment:
Your Full Name

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In **upper-right corner of every subsequent page**, you should include your last name and the page number (as in Wilson 2) of your work.
 - b) Each heading should be followed by a title that reflects the theme of your piece of writing.
 - c) Please **staple** all materials before coming to class.
 - d) When submitting your final portfolios, please put all initial drafts and intermediate revisions in order, with your final drafts of each piece, on top.
6. Build a network among classmates so that when you are absent you can find out what you've missed. I will be available to help, but it's important that you build a rapport with your colleagues as well.
7. It is my desire and expectation that all will pass this class. For all students who make a D or below on a complete assignment submitted on time, see me about rewriting it to improve your grade.

Writing Center

I encourage you to visit the campus Writing Center (writingcenter.ua.edu), located at 322 Lloyd Hall, to get assistance as you revise your work. It's open 9 a.m.-6 p.m. Monday-Thursday and Friday 9 a.m.-3 p.m. Drop-in hours at Java City in Gorgos Library are 7-9 on Sunday-Thursday nights. To make an appointment for a specific time and date use this [link](#); send general inquiries to email uacreatingwriters@gmail.com or call (205) 348-5049. Learn more about its services by watching this [video](https://vimeo.com/164410015): <https://vimeo.com/164410015>.

More on Grading

Here are some basic standards that should offer insight on what to expect when your essays and exams are graded:

A: The document is excellent as is, with little or no additional revision necessary. It meets the writer's and the readers' needs clearly and efficiently. It not only meets the purpose of the assignment, but it does so in a particularly ingenious or elegant way. It is substantially better than the ordinary assignment and has been organized to meet the needs of its audience and demonstrates an above-average fluency with the languages its uses.

B: The document meets assignment goals with some revision. It contains all significant/required content, but certain elements of organization, focus or writing style need work. Editorial revisions pertain to words and sentences or to one or two small sections. Overall, it meets the goals of the assignment and effectively articulates them in most respects, and it demonstrates a better than adequate level of fluency with the languages its uses.

C: The document requires significant revision before it meets assignment goals; though it contains most of the necessary information somewhere, its content, design, and organization prevent readers from accomplishing the intended goals. Large passages might need to be rewritten or reorganized, or the assignment might contain extensive stylistic problems. It demonstrates an acceptable level of fluency with the languages its uses. There are, however, too many problems for a professional assignment.

D: The document requires extensive revision before it meets assignment goals. Though it attempts to meet the requirements of the assignment, it is deficient in content, focus and organization, or it may contain extensive grammatical or mechanical errors. Although it shows some evidence of an attempt to apply the principles discussed for the assignment, the attempt was not generally successful. There are so many problems that the reader has a difficult time gathering its meaning/purpose.

F: The document completely fails to meet the purpose and requirements of the assignment; readers cannot accomplish the intended goals. The assignment shows no evidence of application of the principles discussed in the course. There are so many problems with the piece that the focus of the assignment is completely unclear. An assignment that does not meet the length requirement or that is submitted late may also receive a failing grade.

Your 50 points of in-class participation will be assessed each class based upon the extent to which you:

1. Be on time for class consistently, and be absent very rarely.
2. Be prepared for class consistently. Complete the required reading, print any required handouts, and bring your laptop and research I've required. You may use a laptop or tablet only for drafting and reviewing texts we are reading; there will be no social media browsing or posting during class.
3. Engage actively during every class period, and always use classroom time productively. Everyone has an off day from time to time, but you should be consistently focused on the texts at hand during class.
4. Show respect for your classmates and me by listening attentively and responding appropriately. To avoid distractions, limit cellphone usage to emergency communication.
5. Produce complete, thoughtful responses to every assignment and turn all work in on time. Post every assignment to Blackboard by the assigned deadline.
6. Proofread final drafts to eliminate distracting surface errors and typos. Final drafts won't be perfect, but you should learn any grammar rules that consistently give you trouble by talking with a classmate, using a handbook such as Graff's *They Say I Say*, and/or meeting with me.
7. Avoid plagiarism by (a) taking careful notes to help you distinguish between your own ideas and language and those you have borrowed from sources, (b) attempting to cite all sources correctly, even in first drafts, (c) mastering citation conventions and citing all sources correctly in all final drafts, and (d) never attempting to disguise another's work as your own, never purchasing essays online, and never engaging in any other act of academic dishonesty. New ideas only come about because we are all constantly borrowing ideas and sharing our work with others; be generous about attributing and citing those whose work has influenced your own.
8. Attend all scheduled conferences with me and come prepared to use the conference time productively.

UAct

The University of Alabama is committed to an ethical, inclusive community defined by respect and civility. The UAct website (www.ua.edu/uact) provides extensive information on how to report or obtain assistance with a variety of issues, including issues related to dating violence, domestic violence, stalking, sexual assault, sexual violence or other Title IX violations, illegal discrimination, harassment, child abuse or neglect, hazing, threat assessment, retaliation, and ethical violations or fraud.

Students With Disabilities

If you are registered with the Office of Disability Services, please see me as soon as possible to discuss accommodations you need. I'm happy to help. If you have a disability, but have not contacted ODS, please call 348-4285 or visit 220 Research Drive to register. Students with disabilities must be registered before receiving academic adjustments.

Severe Weather Protocol

In case of severe weather, take shelter and stay safe! Visit www.ua.edu for general information in case of an emergency. Following an emergency/disaster, I will communicate any relevant course information via Blackboard.

Academic Honor Code

All University of Alabama students are expected to be honorable and observe standards of conduct appropriate to a community of scholars. The University expects from its students a higher standard of conduct than the minimum required to avoid discipline. The Academic Honor Pledge states that you promise or affirm that to not at any time be involved with cheating, plagiarism, fabrication, or misrepresentation while enrolled as a student at The University of Alabama. Violation of this code will result in penalties as severe as indefinite suspension from the University.

My Pledge to You

I will facilitate and cultivate, as your instructor, a learning community and encourage respect and inclusivity of all members and your diverse worldviews. I will strive to make every effort to follow the guidelines of this syllabus as listed and to make work engaging and relevant to our objectives; however, I reserve the right to amend this document as the need arises to ensure you are gaining as much as possible from class time and its activities. In such instances, I will notify you in class and/or via email and will endeavor to provide reasonable time for you to adjust to any changes. I will listen actively and attentively and will be available during office hours as well as during individual conferences. I will do my best to support you as you work to become more confident, skilled critical thinkers and writers.