

ENGCW 379W (Fall 2018): "Poetry & Sport"

Instructor: Dr. Michael Marberry

Email: [INSERT EMAIL]

Office: Callaway Center N110

Office Hours: By Appointment

Required Materials:

- *The Museum of Clear Ideas* by Donald Hall. [ISBN: 978-0395680858]
- *Losing Season* by Jack Ridl. [ISBN: 978-1933880150]
- *The Big Smoke* by Adrian Matejka. [ISBN: 978-0143123729]
- *Shannon* by Campbell McGrath. [ISBN: 978-0061661303]
- *M-A-C-N-O-L-I-A* by A. Van Jordan. [ISBN: 978-0393327649]
- *The Dead Wrestler Elegies* by W. Todd Kaneko. [ISBN: 978-1940430249]
- Various handouts and readings provided by the teacher for classroom discussion.
- Money/Budget for printing weekly readings and workshop poems for commenting.

Course Description & Goals:

For our course, we will be looking particularly at "Poetry & Sport" and the ways that these things that are often considered separate (i.e. writing and athletics) can actually intersect and interact with one another in interesting ways. During our class, we will read poetry, fiction, nonfiction, film, and other modes of artistic exploration on the topic of sport; and you will be expected to write original poetry about sports. Some questions that we'll consider: What is (or isn't) sport? Who is (or isn't) an athlete? What makes someone a fan? What is the past, current, and/or future roles of sport in society? What are some of the racial, sexual, gender, economic, cultural, etc. dimensions that come into play when we're writing about sports? Can being a better "reader" of one (e.g. sports) help us become a better reader of the other (e.g. literature) and vice-versa?

Our goals for the class: (1) To immerse ourselves in the complex world of sport, via a broad and diverse range of sports; (2) To further develop critical-thinking, careful-viewing, and close-reading skills in respect to both sport and literature; (3) To practice writing original poetry exploring sport; (4) To respond thoughtfully, respectfully, and critically to others' writing in a workshop setting; (5) To cultivate a productive and deliberate process of reflection, expression, and revision.

Course Requirements:

Assignment:	Due Date:	Percent:
Participation & Comments	Throughout Semester	10%
Workshop Submissions (6x)	Throughout Semester	30%
Book Analyses & Annotations (6x)	Weeks 4, 6, 8, 10, 12, & 14	30%
Live Event Reflection (2x)	Weeks 7 & 15	10%
Sports Film Panel-Presentations	Week 15	10%
Revision & Reflection Portfolio	Week 16	10%

Grade Scale:

Grade Range:	Quality Points:
A = 93-100 A- = 90-92	A = 4.0 A- = 3.7
B+ = 87-89 B = 83-86 B = 80-82	B+ = 3.3 B = 3.0 B- = 2.7

C+ = 77-79	C = 73-76	C = 70-72	C+ = 2.3	C = 2.0	C- = 1.7
D+ = 67-69	D = 60-66		D+ = 1.3	D = 1.0	
	E = 0-59			E = 0.0	

Late Assignment Policy:

Work must be completed and submitted on time. Because of the importance of regular attendance, class participation, workshop consistency, and peer responsibility, **ALL** work must be submitted by the due date, in the correct file-format (i.e. .doc, .docx, or .pdf file), and in the correct location. You should get in the habit of double-checking your submissions to make sure that they open correctly. Submitting the wrong file or a corrupted file is the same as submitting nothing. I do **NOT** accept late work or work submitted via alternative means. [Go back, re-read, underline, star, highlight, and commit that sentence to memory.] If you know you must miss a day of class or if some unforeseen issue arises, be responsible and talk to me before the deadline to make arrangements—which may mean turning your assignment in early or receiving a brief extension.

Attendance & Tardiness Policy:

Attendance is very important to the success of the class and your development as a writer/reader. As such, you are expected to attend class regularly (on time) and to participate fully. For this class, you are allowed to accumulate **two (2)** absences for any reason—i.e. this class does **NOT** distinguish between "excused" and "unexcused" absences. A third absence will result in your final grade being reduced by a full-letter grade (e.g. "B" to "C"). **Accumulating four (4) absences, for any reason, will result in automatic failure of the course.** Because of this absence policy, I strongly encourage you to save your absences for actual instances of sickness and/or emergencies.

Tardiness is disruptive to the focused class environment, prevents full participation, and impairs the assimilation of class information. Any work missed due to tardiness cannot be made-up. **Arriving more than 15 minutes late or leaving more than 15 minutes early will result in receiving an absence recorded for that day.**

NOTE: Absences, tardiness, and/or early-departures will affect your grade—i.e. each instance will result in an irrevocable -5% on the "Participation & Comments" part of your grade. After all, if you are absent (or are late or leave early), then you can't fully participate or comment.

Class Cancellation & Late Instructor Instructions:

In the unlikely event of class cancellation, I will contact the class via email beforehand. If, for some unknown reason, I am late to class and haven't notified anyone via email about my tardiness or class cancellation, please wait 15 minutes. If I still have not shown up or emailed the class by that point, please send someone to or call the Creative Writing Office (Callaway N209, 404-727-4683) to notify them that I am missing from class unexpectedly.

The Honor Code, Academic Misconduct, & Classroom Conduct:

The Honor Code is in effect throughout the semester. By taking this course, you affirm that it is a violation of the code to cheat on exams, to plagiarize, to deviate from the teacher's instructions by collaborating on work that is submitted for grades, to give false information to a faculty member, and to undertake any other form of academic misconduct. You agree that the instructor is entitled to move you to another seat during examinations, without explanation. You also affirm that if you witness others violating the code you have a duty to report them to the honor council.

Academic misconduct is any activity (e.g. plagiarism, cheating, falsification, double-submitting, etc.) that compromises academic integrity and subverts the educational process, as well as helping others undertake in an act of academic misconduct. Because of the nature of this class as a workshop, it is very important that everyone in class is creating their own, original work in an ethical, academically responsible way. More information can be found at: <http://college.emory.edu/oue/academic-programs/honor-council/academic-misconduct.html>.

In addition to academic honesty, individuals are expected to behave respectfully toward others and avoid disruptive and obstructive behaviors. Such negative behavior includes (but is not limited to): physical abuse, verbal abuse, written and verbal threats, stalking, intimidation, harassment, hazing, possession of controlled substances, possession of alcoholic beverages, irresponsible computer use, cell-phone use (including texting), etc. If there is an emergency situation that requires you to text during class, please let me know beforehand.

One of the best aspects of college life is that it brings together people with a wide array of different personal/cultural beliefs and experiences. Because of this, for our class to be successful, a modicum of trust, decorum, and respect must exist among all participants. Such empathy is especially crucial in a course like this one, where we will occasionally be reading, writing, and talking about potentially sensitive ideas and topics. Any act that compromises, endangers, and/or disrespects the instructor and/or your peers will absolutely not be tolerated.

Accessibility Statement:

Emory University is committed under the Americans with Disabilities Act and its Amendments and Section 504 of the Rehabilitation Act to providing appropriate accommodations to individuals with documented disabilities. If you have a documented disability and have anticipated barriers related to the format or requirements of this course, or presume having a disability (e.g. mental, health, vision, hearing, attention, learning, physical or systemic), and are in need of accommodations, we encourage you to contact the Office of Accessibility Services (OAS) to learn more about registering and steps for requesting accommodations. If you are a student that is currently registered with OAS and have not received a copy of your accommodation notification letter within the first week of class, please notify OAS immediately. Students who have accommodations in place are encouraged to talk and coordinate with your professor during the first week of the semester to communicate your specific needs for the course as it relates to your approved accommodations. All discussions with OAS and faculty concerning the nature of your disability remain confidential. For more information regarding OAS, please visit: <http://equityandinclusion.emory.edu/access>.

Counseling Services:

Emory University's Counseling & Psychological Services (CAPS) provides free, confidential services for students, including: initial assessments; crisis intervention; community referrals; brief individual, couples, and group counseling; consultation; community services; and educational workshops. The staff at CAPS knows that student life is a transitional period and can bring pressure and stress. We strive to help students understand this period, find ways of coping with crisis, and grow from these experiences. More information can be found at: <http://studenthealth.emory.edu/cs/>.

Emory University Writing Center:

Tutors in the Emory Writing Center are available to support Emory College students as they work on any type of writing assignment at any stage in the writing process. Tutors can assist with a range

of projects, from traditional papers and presentations to websites and multimedia projects. Writing Center tutors work with students on concerns including idea development, structure, use of sources, grammar, and word choice. They do not proofread for students. Instead, they discuss strategies and resources students can use to write, revise, and edit their own work. The Emory Writing Center is located in Callaway N212. More information—including their hours-of-operation and how to make an appointment—can be found at their website: <http://writingcenter.emory.edu/>.

Canvas:

We will be using Canvas as an online hub for supplemental readings, handouts, assignment prompts, project submissions, workshop submissions, etc. Please let me know if you have any problems with finding and/or accessing the Canvas page for our course, and I will gladly help you. Canvas can be accessed with your Emory Username and Password here: <https://canvas.emory.edu>.

Live Event Reflection:

For this course, each student is expected to attend **two (2)** live events—one public poetry reading and one live sporting game/match. (You are, of course, encouraged to attend more than two live events, but you're only *required* to attend two events.) For each one, you'll write a brief reflection about attending the event. More information can be found on the assignment sheet on Canvas.

Book Analysis & Annotation:

We will read **six (6)** poetry collections together as a class. These collections are listed on the first page of this syllabus. For each collection, students will be expected to read critically and to submit two documents: a 2-3 page analysis/reflection on the book and a workshop annotation of 1 poem from the book. More information can be found on the assignment sheet on Canvas.

Film Analysis & Presentation:

Each student will choose **one (1)** of the sports-film groupings from the list provided. Each of the groupings consists of three films, and you must watch ALL three films in your particular grouping. Students will give a **20-30 minute** panel-presentation on these films for the class during **Week 15**. The panels will consist of 2-3 students, all of whom have watched and reflected on the same movie grouping. It is up to the panel to decide how best to use your panel's time allotment—i.e. whether each student will focus on a different film, whether each student will present separately or whether the panel will collaborate to create a single cohesive presentation. More information can be found on the assignment sheet on Canvas.

Mandatory Conferences:

Throughout the semester, I'll be talking with each of you during class and, as necessary, during my regular office-hours and by appointment. That said, I am also **requiring** each student to schedule **two (2)** mandatory conferences with me this semester. The first conference must occur sometime between **Week 4 - Week 8**. The second conference must occur during **Week 16**. Each conference will last approximately 15-20 minutes, and we'll talk about your progress in the class, any questions or concerns you might have, your poetry writing thus far, etc. [**NOTE:** For your first conference, you'll email me to schedule a day/time for your conference during the weeks listed above. For the second conference, I will provide a sign-up sheet in class.]

A Final Prohibition & Disclaimer:

The prohibition: Do **NOT** write poems about anyone in workshop and/or about school violence. Let's all be friends! And the disclaimer: We're all adults here reading about adult issues written by

other adults, who sometimes use adult language to explore complex adult ideas/themes. (And as we'll see, sports are often a context for debate about real-world problems.) Let's all be adults!

Course Schedule

* This course schedule is subject to revision at my discretion.

** Be ready to read, write, think, and talk each day in class.

*** Bring all relevant course readings/materials each day.

Key:

"hc" = hard-copy

"cv" = Canvas

Week:	Date/Topic:	Readings Due:	Projects Due:
1	Thursday, August 30 - Syllabus Review - Project Review - Introductions	- None	- None
2	Thursday, September 6 - Poetry & Sport - Football - Sample Workshop	- Packet A	- Signed HCS due (hc) - Poem #1 due Sun, 9/9 @ 11:59 pm (cv)
3	Thursday, September 13 - Hockey & Soccer - Poem #1 Workshop	- Packet B	- Comments #1 due (hc)
4	Thursday, September 20 - Baseball - Book #1 Discussion	- Packet C - <i>Museum of Clear Ideas</i>	- Book #1 A&A due (cv) - Poem #2 due Sun, 9/23 @ 11:59 pm (cv)
5	Thursday, September 27 - Tennis & Golf - Poem #2 Workshop	- Packet D	- Comments #2 due (hc)
6	Thursday, October 4 - Basketball - Book #2 Discussion	- Packet E - <i>Losing Season</i>	- Book #2 A&A due (cv) - Poem #3 due Sun, 10/7 @ 11:59 pm (cv)
7	Thursday, October 11 - Running & Racing - Poem #3 Workshop	- Packet F	- Comments #3 due (hc) - Event Reflection #1 due (cv)
8	Thursday, October 18 - Boxing & MMA - Book #3 Discussion	- Packet G - <i>The Big Smoke</i>	- Book #3 A&A due (cv) - Poem #4 due Sun, 10/21 @ 11:59 pm (cv)
9	Thursday, October 25 - The Olympics - Poem #4 Workshop	- Packet H	- Comments #4 due (hc)
10	Thursday, November 1 - Outdoors & Extreme - Book #4 Discussion	- Packet I - <i>Shannon</i>	- Book #4 A&A due (cv) - Poem #5 due Sun, 11/4 @ 11:59 pm (cv)
11	Thursday, November 8 - The Future of Sport - Poem #5 Workshop	- Packet J	- Comments #5 due (hc)
12	Thursday, November 15 - Is This Sport? - Book #5 Discussion	- Packet K - <i>M-A-C-N-O-L-I-A</i>	- Book #5 A&A due (cv) - Poem #6 due Sun, 11/18 @ 11:59 pm (cv)
13	Thursday, November 22 - No Class! (Thanksgiving)	- None	- None

14	Thursday, November 29 - The Body & The Mind - Book #6 Discussion - Poem #6 Workshop	- <i>Dead Wrestler Elegies</i>	- Book #6 A&A due (cv) - Poem #6 Comments due (hc)
15	Thursday, December 6 - Film Panel Presentations - Course Evaluations	- Sports Films	- Film Presentations due (hc) - Event Reflection #2 due (cv)
16	Final Exam Week - No Class! (Conferences)	- None	- R&R Portfolio due (hc)

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By signing and dating below, I am acknowledging that I have read and understand the University's and Instructor's stances on the honor code, academic misconduct, and classroom conduct. Furthermore, I understand the Instructor's expectations (described above) regarding my behavior and required ethical and empathetic treatment of those in class.

(Print Name)

(Date)

(Signature)