Course information
- Rhet 3150 Section 1
- Monday and Thursday 8:30-9:45
- Jameel C106
- Prerequisite: Rhet 1020 (or equivalent)
- Turnitin.com: ID# 16203825 Password: Miraculous

Instructor information
- Melanie Carter
- mcarter@aucegypt.edu
- Ext. #2057
- Waleed P096
- Office hours: Monday and Thursday 1:30-3:00 and by appointment

Course Description
This workshop-based course encourages students to explore their ideas through the language and imagery of poetry. Students will experiment with rhythm, rhyme, modes of discourse and poetic form. Throughout the course, they will examine the work of poets from diverse traditions, and the impact of their own expression. In a final portfolio, students will show careful analytical thinking about their work and consideration for how their poems are situated in the larger literary and cultural context.

Learning Outcomes
At the end of the course, you should be able to:
- Demonstrate sophisticated language use through a body of poems
- Demonstrate clear understanding of poetic devices in writing
- Analyze the use of poetic devices within and across cultures
- Analyze the rhetorical impact of selected Western and Middle Eastern poetry

Course Material
Weekly readings (poems) will be distributed in class. Longer pieces on poetic theory and form will be available on Blackboard.

Tentative Course Outline: Please note that any changes will be announced in advance.

Week 1 (Sept. 7) Thursday: Introduction to course; Discussion of Neruda’s “Poetry” and observation exercise/journal

Finding Perspective...

Week 2 (Sept. 11-14) Monday: Transformative possibilities of poetry; Exercises in observation; Discussion of initial image assignment
Thursday: Bring in prose piece; Discussion of imagery
**Week 3 (Sept. 18)**  
Monday: Bring in Poem #1; Discussion: “No ideas but in things”  
Thursday: Holiday  
*Writing focus: The revelation of interesting details or unexpected focus*

Week 3 Readings: “Imagery” from *Poetry Handbook*; “The Dead” and “What Were They Like”

**Week 4 (Sept. 25-28)**  
Monday: Bring in Poem #2; Discussion about ideas/images as cliché  
Thursday: Writing exercises  
*Writing focus: Shifting perspective on an idea or ideal*

Week 4 Readings: “Poem for Lara” and “Recovering Amid the Farms” and “Song for the Moon”

**Playing with Perspective: When the speaker moves, shifts, changes...**

**Week 5 (Oct. 2-5)**  
Monday: Bring in Poem #3; Discussion about speakers: What do they know? What can they tell us?  
Thursday: Writing exercises  
*Writing focus: Shifting the perspective on something by letting *it* speak*


**Week 6 (Oct. 9-12)**  
Monday: Bring in Poem #4; Discussion about language play  
Thursday: Writing exercises; Presentation One  
*Writing focus: Transforming our own voices*


**Week 7 (Oct. 16-19)**  
Monday: Bring in Poem #5; Presentation Two  
Thursday: Discussion: How a poem guides the reader; Presentation Three  
*Writing focus: Line breaks*

Week 7 Readings: “The Swan” and “The Scaffold”

**Playing with Perspective: When the form shifts and changes...**

**Week 8 (Oct. 23-26)**  
Monday: Bring in Poem #6; Discussion of Group A poems; Presentation Four  
Thursday: Discussion of Group A poems; Presentation Five  
*Writing focus: Stanzas as units of meaning*

Week 8 Readings: “See what dust does…,” “May Morning,” and “The Blind Musician”
Week 9 (Oct. 30-Nov. 2) Monday: Preparation for Poem 7; Discussion of Group B poems; Presentation Six
    Thursday: Discussion of Group B poems; Presentation Seven
*Writing focus: Meter

Week 9 Reading: “The Line” (PH)

Week 10 (Nov. 6-9) Monday: Focus on Poem #7; Discussion of Group C poems; Presentation Eight
    Thursday: Discussion of Group C poems; Presentation Nine
*Writing focus: Syllabics

Week 10 Reading: “Poetry”

Week 11 (Nov. 13-16) Monday: Focus on Poem #8: Discussion of Group A poems; Presentation Ten
    Thursday: Discussion of Group A poems; Presentation Eleven
*Writing focus: Forms of rhyme

Week 11 Readings: “Do Not Show Your Love” and “More Devices of Sound” (PH)

Week 12 (Nov. 20) Monday: Focus on Poem #9; Discussion of Group B poems; Presentation Twelve
    Thursday: Holiday
*Writing focus: Repetition of word or phrase

Week 12/13 Readings: “I Remember...”, “Dark Mirage,” and “In the Badlands of Desire”

Playing with Perspective: Clear-eyed distance and revision

Week 13 (Nov. 27) Monday: Discussion of Group B poems; Presentation Thirteen
    Thursday: Holiday

Week 14 (Dec. 11-14) Monday: Focus on Poem #10; Discussion of Group C poems; Presentation Fourteen
    Thursday: Group C poems; Final thoughts…

** Portfolios due Sunday, December 17

Fuller Details About Major Assignments, Coursework and Requirements:

Original poems: You will write a number of poems this semester, often in response to weekly assignments. These assignments will be an attempt to balance the rigor of the discipline with creativity
and an appreciation for the seemingly random or insignificant. You will be encouraged to play with words, images, and sound as an exercise in discovering how odd juxtapositions can lead to insight. You will also be expected to consider your choices and demonstrate an increasingly sophisticated use of language, exhibiting an awareness of a poem’s rhetorical capacity.

Overall, the poems should exhibit the skills widely recognized as essential to poems, such as careful use of symbol, image, and figurative language. You will be evaluated during the semester on the attention, linguistic precision, and engagement exhibited in the poem, the spirit with which you have responded to the specific assignment, and to the effort to exhibit the element(s) of poetry writing under discussion. (20%)

Class presentation and essay analyzing an established poet: At the start of the semester, you will select one poet on whom you would like to do considerable research. Once you have made your choice, you will read as much of this poet’s work as you can, and perhaps also consider significant biographical pieces and critical discussions by others. On the assigned day, you will present the study to the rest of the class and will also submit a written critical analysis (1000 word minimum) that a) examines how the poet’s work fits within the conventions of the genre as a whole, and b) also considers its rhetorical impact both within and beyond the poet’s home culture. (25%)

In-class participation and manuscript critiques: You will be expected to contribute to class discussion of assigned readings by asking questions, offering commentary, and considering how the poems inform other work discussed in class. In addition, you will be required to provide thorough written comments on your peers’ work as well as come to class prepared to discuss those poems and provide appropriate workshop criticism in class. Written comments on peer manuscripts will address poems line-by-line and will also consist of a paragraph of commentary on each poem as a whole. (15%)

Final portfolio: The poems you write this term will form the centerpiece of your final portfolio. At least seven poems out of the semester’s total should be significantly revised based on comments from your peers and your instructor, and from your own developing sense of craft. The remaining balance of the semester’s work (those poems you did not revise, as well as the original drafts of the revised poems) will also be included in the portfolio. Along with your original work, you will include a thorough paragraph of commentary about each revised poem, explaining why you chose to revise these pieces, how you went about the revision, etc. You will also include a thorough analytical piece about the portfolio as a whole, examining and commenting on themes and/or subjects reoccurring throughout the work and specific ways the work evolved during the semester and why (consideration here should be given to the ways the work converses with poems read during the term). Finally, you will be asked to analyze the poems’ rhetorical bearing, particularly given the inevitable cross-cultural nature of the work. (30% of final grade for poems; 10% for analytical response)

Grades: You will receive a standard, numerical evaluation on your analytical essay and presentation. On weekly poems you will receive thorough written comments, and what we will call “mock” or snapshot grades... Letter grades that will not figure into the final evaluation, but instead, be considered indicators of where the poem would stand if the poem were a final effort. This is an attempt to
acknowledge the awkwardness of poems as assignments and also encourage you to take risks and then truly re-evaluate and revise the work.

Instructor’s Policies and Expectations

General Assignment Guidelines: All poems must be typed. Single spacing is preferable, as is a standard font (Times New Roman or Garamond). Essays should adhere to standard academic guidelines and include appropriate research and citations in MLA style.

Please note that no late work will be accepted. If you know you will miss class, please make arrangements with me ahead of time. Poems brought to class handwritten with the intention of turning them in later, typed, will not receive written feedback.

Computer use and writing modes: Many of us spend our time typing on phones or composing on laptops. Our class will be a chance to explore how our writing changes (how our voices change) when we write by hand. Please come prepared with paper or a notebook and something to write with.

Mobile phones: Please turn them off and tuck them away in your bag or backpack.

Conferences: We will have scheduled conferences during the semester, but I will encourage you to come by as frequently as you’d like to talk about your work and the poems you are reading.

Grades and Grading in this Course

A. Available Grades in the Course (Note: D- and IP grades are not available in this course)

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* “I” grades only available under very rare circumstances.

B. Grade Breakdown

*See section on assignments above

C. Explanation of Final Grades

I will be available in my office December 17 for any last-minute questions. I will then be available online 48 hours after grades are posted.

For additional information about grading and to get answers to questions like

- How will I know at what level (or grade) I am performing during the semester?
- I’m having trouble completing all the work by the end of the semester. What options do I have?
- Can I appeal a specific assignment grade?
- Can I appeal the final course grade given to me by the faculty?

Visit this link or scan this QR code.

http://schools.aucegypt.edu/academics/rhet/FAQ/Pages/Grading.aspx
Attendance, Absences, and Tardiness
Students are highly encouraged to attend all classes, as regular class attendance can significantly help a student do better in the class. A student is not allowed to miss more than six classes without severe consequences, up to and including, failing the course. Also, missing more than 10 minutes of a class counts as half of an absence and missing more than 30 minutes of a class counts as a full absence.

There are many important additional guidelines related to this area. To read complete details and to get answers to questions like
- Who is responsible for keeping attendance?
- What happens if I miss a class? What happens if I exceed six absences?
- What is the policy on tardiness or missing part, but not all, of a class session?
- What happens if I have a medical excuse, family crisis, or extracurricular activity?

Visit this link or scan this QR code.

Academic Integrity
In accordance with the AUC’s efforts to promote a culture of academic integrity on campus, the Rhetoric and Composition Department strictly enforces the academic integrity principles found in AUC’s Code of Academic Integrity. Instructors are trained to ensure students are doing their own work; additionally, students must also use Turnitin.com for all drafts of major assignments. Violations of academic integrity can lead to serious consequences, including failing the course and having notes about violations added to your permanent transcript.

For further details about academic integrity and to get answers to questions such as
- How do I know what is legitimate borrowing from a source and what is plagiarism?
- How will the instructor know if I have copied my paper from the Internet, had the paper written by a professional writing service, or tried some other tricky thing?
- What are the consequences of violations of academic integrity?
- What is Turnitin.com and how do I use it?

Visit this link or scan this QR code.

Dropping, Failing and Repeating Courses
While we hope that you complete and pass your RHET course, sometimes disruptions do happen, and students, at times, drop or fail RHET courses. There are a number of important policies that affect these situations.

For further details about dropping, failing, and repeating and to get answers to questions such as
- I’m thinking about dropping my course. What should I do?
- What happens if I miss the drop deadline?

Visit this link or scan this QR code.
Special Needs, Concerns, or Additional Support
The Department of Rhetoric and Composition provides practical support to all students in a fair and equitable manner. Students who have special needs or concerns about the class should talk to their instructors the first week of classes or as soon as possible. AUC complies with the American Disabilities Act of 1990 and Section 504 of the Federal Rehabilitation Act of 1973.

For further details about special needs, concerns or additional support and to get answers to questions such as:

- I have a documented special need. What should I do?
- I feel that I will need some additional support. What should I do?
- I have a concern about the instructor or the course. What should I do?
- What does the writing center offer? How can the writing center help me?

Visit this link or scan this QR code.

http://schools.aucegypt.edu/academics/rhet/FAQ/Pages/Special_Needs.aspx

Research in RHET
Research is highly valued at AUC, and students are encouraged to participate in research during their time at AUC, however, research, both on-campus and off-campus, MUST comply with a number of important policies and regulations for security, legal, and ethical reasons. Students who plan to do ANY on-campus research involving people (surveys, interviews, etc) or ANY off-campus research of any nature MUST receive approval PRIOR to starting their research. To begin this process a student should discuss their plans with their instructor as well as be familiar with the policies found at the link below.

For important information about the research process, ethical research, extracurricular research opportunities, and to get answers to questions like

- When I conduct a survey or an interview, can I collect data from subjects off-campus?
- Do I need any approvals if I collect data from subjects on-campus?
- What is the IRB and what is CAPMAS?
- What presentation or publication opportunities do I have?

Visit the following link or scan this QR code.

http://schools.aucegypt.edu/academics/rhet/FAQ/Pages/Research.aspx

Scope of this Syllabus and Contingency Plans
This syllabus includes all written content, graphic displays, as well as the content referenced in the links/QR codes included in this document. Any student who continues in the course is expected to understand and abide by all policies, guidelines and schedules mentioned therein. However, in the event of the suspension of normal university classes, the initial plan is to continue with the course as long as there is internet accessibility in Egypt, but this may require adjustment to policies, guidelines,
and schedules. Thus, in the case of the suspension of classes, please check your email and course website for details about how the course will continue.