

Hass303_Sub1_Lara_Group1

by Lara Bezerra

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HASS 303 - Prof. Seth Tucker

Lara Bezerra

Group 1

Word Count: Piece 1: 561, Piece 2: 177, Piece 3: 57 – Total: 795

Workshop 3

09/20/2024

Choose Your Own Poem

I would argue life isn't just made of decisions, instead
the culmination of all your choices
life.



So whether you let me in your story is
your choice,
not mine...

Pay close attention, please! *Just this once, if never again*

Are you reading me on:

Digital medium

Physical medium



This generation... -1 point for being
out of touch with reality

Old ways huh! I appreciate the
commitment, but are you

trying
to kill all the trees? -1 point,
go plant a tree

Are you currently:

Indoors



I need you to feel
the air,

go outside



Outdoors



Is it windy? ... please DO hold me tight

Look at the highest point around you
that is

NOT

the sky

I don't want you to go there



Could you make it there
without anyone's
assistance?

Are you sure?

Did you just decide you couldn't,
or are you really unable to?

Maybe you just lack the vision....

Ah! Maybe you said yes!

So why didn't you?

With this attitude, I just know you won't even try
to make it up there..

Let's calm down together,
Inhaleeeee

Hold it!



Exhale fast!

It burns a little huh? For a split SECOND.

But it doesn't hurt, it's easy

Put me down in front of you,
jump twice in place,
translate around me, *Let me be your star just once*

and clap your hands twice! As hard as you can!

Pick me back up please. Now,

were you counting how long it took you to do all of that?

Yes!



Huh? I never asked you to do that!
Don't just assume things...

-1 point,

I even asked you to concentrate..

No...



Too bad! The "professional" world
requires you to

GUESS

what they need,

-1 clairvoyance point



That's it! Try touching the tip of your nose,

it doesn't feel warm

Does it?

But you just recently used it so hard that

some would even call it abuse,

and yet this little piece of

YOUR

prized collection of body parts

refuses to be grateful

Give it a little flick then,

maybe next time it will behave *Like you expect it to*



I must apologize, it seems most

of you reading me were looking for

positive points to add to your nonexistent point count

in the nonexistent points system, but

nothing you ever did was positively awarded

by someone else

Yet the

DECISION

to follow any of this was all yours,

just like I couldn't force you to love anyone,

especially not

yourself.

Because you get to choose the type of love you give,

thought it may not be

LOVE
per everyone else's standards

That's assuming you did what I asked you to.
Perhaps you chose to read me still,
from the comfort of your couch. *I already expected that*
Yet your conscience

DOESN'T weigh you down after
a complete disregard for my wishes,
even though you knew it would make me happy and
none of it would
HURT you in any way

Yet perhaps, I am the stupid one
sitting around waiting for the day

7 WHEN someone, will
maybe anyone other than you pick me up and show me that, loving me
is not an effort to be made,
nor something I should be eternally grateful for
or that I need to argue for,
or all my wants, ignore.

But that it is simply a thoughtless motion,
as I fall

RIGHT

into their hands

until yet again,

I become too heavy

A dream


Chasing dreams,
afterthoughts,
forgotten in the morning
remembered when needed most
no matter how hard you poke at it,
it will only come back if,
you forget it completely.
you love them,
so let them go.

After collecting so many of them,
putting all the shiny little pieces behind me
on display for anyone with eyes
anyone that looks like my dreams
anyone that cares for it
anyone that talks like you
and looks like you
and smells like you
and I-
chased all, of my dreams
Until I looked behind me
and found
nothing

needed to step on my own
beautiful things
to get here,
a place without you,
why couldn't anyone have told me
it hurts more
than it could ever comfort my heart,
to have the knowledge
the freedom,
to destroy everything I loved
for a dream
I close my eyes at night
barely containing my excitement.
I close my eyes because that is the only way
I can see you,
I can almost remember how you said my name
my dream.

Corn

the buttery, glistening smell

lost  11 nt of how many 1g salt packs went in

that first crunch

fingers covered in grease you can suck on

textures of peaceful times

eyes barely on a screen playing anything,

simply an excuse

to eat the miraculous

 12 ble

addictive

heaven sent

pipin hot

popped corn.

I would trade anything for popcorn

FINAL GRADE

48/50

GENERAL COMMENTS

I can't believe I didn't publish my comments! Sorry for the delay--I promise it doesn't reflect on the poems or the writing--both of which are stellar!

See my rubric for Poetry (I can only use one rubric at a time for one genre in canvas).

FINAL THOUGHTS:

I really liked the voices you were playing with in all three poems and I felt like the first one showed off experimental 'play' and it was fun to get moved down the page--that said, it seems like you are 'hiding' the situation from your reader at times, and it isn't until late in the poem that we realize there is a 'you' that we need to consider--give us a place to stand (signposts) as we move through the poem. The second poem is lovely. I think you are really close on that one and might just need to set a hook early in the poem that prepares us for the final (wonderful) two stanzas. The third one is fun and I think it might be easy to turn it into an unrequited love poem by offering to trade someone for the popcorn?

You should keep revising and send these to High Grade!



Comment 1

This line really sets a lovely tone for the poem--we expect to 'learn' as we go.



Comment 2

What a great idea--I love the way it makes us read the poem in spurts first one way then the other.

PAGE 2



Comment 3

This is working great--I would say that we are moving away from 'who' is in the poem, so it might help to have a line that 'grounds us'

PAGE 3



Comment 4

So was the 'me' in this poem the poem or it a phone or?



Comment 5

Again, I think if we are made to understand context with a line or two, we will be much more willing to continue enjoying the poem.

PAGE 4



Comment 6

This seems to be the central problem in the poem, but it comes out of left field--we didn't see this as the poet lamenting a poor love experience until now. Think about how you can create 'signposts' for us.



Comment 7

I love this ending and it works well, but we are confused who the 'I' is in this poem--it feels like it changes a number of times and we need 'signposts' to not get lost.

PAGE 5



Abstract Vs. Concrete

You are using vague abstractions (words like death, love, hate, fear, etc.) that don't communicate much meaning to the reader. Place us in the piece, give us scene, give us setting and concrete images that do communicate something deeper. Are you using words like it, they, that, this, things, etc., when you could be exact? Objects communicate. Details move us!



Context

The context for this statement/assertion/sentence has yet to be established, or you have left your reader in the dark. What do we need to know to move forward? We don't need everything--just a footing space for us.



Comment 8

we have quite a few 'it' and 'you' that aren't elaborated on...



Comment 9

Love this language. So poetic and rich.



Comment 10

This is truly lovely. Wonderful close to the poem--now you need to ensure that the focus and subject 'match up' as we go so that there are no confusions as we read.

PAGE 6



Comment 11

This is a truly fun poem. I hope that we learn a 'next level' aspect from it?



Comment 12

So the trade could be the central part of the poem--it could even be directed at a 'you' that you want to flame--that 'they' would be traded for popcorn. Maybe it is a love poem too?

20 20 / 20

Arc of Narrative and Conflict: Was the world and situation clearly established, the momentum and tension strong, the 'problem' at the center of it 'solved?'

SUPERIOR (20)	Establishes strong plot/setting/character/point of view and the core situation was clear all the way through.
GOOD (18)	Establishes good world/character/point of view and momentum and tension is handled fairly well.
AVERAGE (15)	Some aspects of narrative/setting/character/point of view are established, but misses the mark on clear narration.
POOR (12)	Has clear missing aspects of narrative/setting/character/point of view, leading to a confusing narration.
UNACCEPTABLE (10)	Narrative fails to create essential conflict/setting/character/point of view, and missing aspects make narrative hard to follow.
NOT ATTEMPTED (0)	No attempt

10 8 / 10

Characterization/Dialogue: How characters and relationships are managed and crafted in the prose.

SUPERIOR (10)	Strong sense of deep and complex characters through dialogue and situation and setting and world.
GOOD (8)	Effective sense of complex characters through dialogue and situation and setting and conflict, with few missing notes when it comes to how they behave in the world.
AVERAGE (7)	The characters function in the world, through dialogue and situation and setting and world, but may feel unreal or flat or weak at times.
POOR (6)	Characters lack mystery and complexity, and prose may fail to use dialogue and situation and setting and world to create depth.
UNACCEPTABLE (5)	Characters are essentially holding spots in the prose, but serve little function beyond placeholders.
NOT ATTEMPTED (0)	No sense of character relationships at all.

10 10 / 10

Punctuation, Grammar, Spelling, Language: Overall quality of language and sentence management and editing and revision for clarity.

SUPERIOR (10)	No mistakes. A nearly perfect version of a clearly edited and prepared paper, with consistent tone and diction. Well done!
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GOOD (8)	Very few mistakes, and writing is clear and direct and effective, with only short moments of breaks with quality language.
AVERAGE (7)	Solid, but still some mistakes and places that seem unedited or unsophisticated. Does not reach full potential of student ability.
POOR (6)	Many mistakes, and writing is essentially hard to follow and the points are unclear due to syntax/grammar/usage.
UNACCEPTABLE (5)	No real attempt to be clear in assertions, low-level writing and editing evident. Many many mistakes.
NOT ATTEMPTED (0)	Impossible to follow.

20 18 / 20

Formatting and Transitions and Organization: Movement from scene to scene should be smooth and necessary and 'inevitable.'

SUPERIOR (20)	Smooth and silky and sophisticated.
GOOD (18)	Mostly smooth and well-formed
AVERAGE (15)	Time and movement through scenes may be hard to follow at times.
POOR (12)	Movement through scenes and times are hard to follow.
UNACCEPTABLE (10)	Very hard to follow, and we arbitrarily are launched around in time and space.
NOT ATTEMPTED (0)	Cannot see the plan at all.

20 18 / 20

Narrative completeness: We have been taken from situation into the larger complications and enjoyment of 'story.'

SUPERIOR (20)	Fully realized narrative. We exist with the speaker.
GOOD (18)	Good narrative, but has holes and we sometimes wonder why we are 'there.'
AVERAGE (15)	Still an enjoyable narrative, but much borders on situation. We do not feel the deep stakes as much.
POOR (12)	Mostly situation. We wait to find the raised stakes of narrative.

UNACCEPTABLE (10) Pure situation, or failed effort to create anything beyond a scene.

NOT ATTEMPTED (0) No sense of what this is 'about.'

10 10 / 10

Tension and Conflict/Chekhov's Gun: We are taken on a satisfying ride, always waiting for the other shoe to drop in the story, constantly 'worried' for how things will end up.

SUPERIOR (10) Tense and filled with reasons to continue reading. A joy to read and we learn something deeper about this speakers' worldview.

GOOD (8) Strong tension, but lapses at times, or fails to keep the pressure on throughout.

AVERAGE (7) Some good conflicts, but tension might be inconsistent or unconnected.

POOR (6) Seems we are really just in situation, without a true conflict to guide the plot.

UNACCEPTABLE (5) Pure situation, or failed effort to create anything beyond a scene.

NOT ATTEMPTED (0) Based on 'empty' world with nothing much happening.

5 5 / 5

Creativity and Uniqueness and Sophistication: This narrative is breaking new ground, is fresh and new, or just simply a great read.

SUPERIOR (5) New, fresh, and/or sophisticated writing.

GOOD (4) Unique or new, but might have small chinks in the armor.

AVERAGE (3) Mostly a very enjoyable narrative, with good ideas and execution that needs work.

POOR (2) The idea is there, but has not reached maturity yet and has a good way to go.

UNACCEPTABLE (1) Vague idea poorly rendered. Needs deep revision and invention.

NOT ATTEMPTED (0) Seems based on something hard to render in 'story.'

5 5 / 5

Attention to assignment and expectations:

SUPERIOR (5)	Clear sense that there was thoughtfulness and preparation as the author wrote.
GOOD (4)	Good narrative, has strong aspects of what we have discussed in class.
AVERAGE (3)	Seems tossed together sometimes, without thought about the genre.
POOR (2)	Seems unplanned. Relies on 'hope' rather than 'process.'
UNACCEPTABLE (1)	Not sure if this is representative of the genre.
NOT ATTEMPTED (0)	Poorly executed. Planning and structure would have saved it.