SOUNDS LIKE POETRY:

SONG, SLAM, AND SPOKEN WORD

ENGL 1102 – Composition II
Writing and Communication Program
School of Literature, Media, and Communication
Georgia Institute of Technology
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Sections: HP2, D4, F2

Course Description

English 1102 is designed to strengthen your ability to communicate effectively while challenging you to think critically about how communication works. Each section of English 1102 approaches this subject through a unique theme designed by the instructor. While these themes give us something to communicate about, they also help you develop certain kinds of communication skillsets depending on the particular attributes of the theme. Because this section of English 1102 takes place primarily online, I've designed its theme to help us think about and practice **electronic communication**, especially. But our theme will open up topics linking back to eras long before the electronic age, inviting you to contribute to long-standing conversations about how and why humans exchange ideas and express ourselves.

This English 1102 class, entitled **"Sounds Like Poetry: Song, Slam, and Spoken Word,"** will help you engage the dynamics of spoken sound generally, a theme that takes us to the heart of what shapes speech. This term, we'll focus on theories of sound in **poetry** (after all, poetry is arguably the textual genre that's most interested in sound), from age-old claims about the value of rhyme to recent scholarship on audism. We will also think about sound production, manipulation, and visualization, and we'll try out software like Audacity, Voyant Tools, Gentle, and Drift. This intellectual grounding and practical toolkit will give us a way to unpack what's meaningful about some of today's most vital poetic forms. Expect to "read" a wide range of materials, from traditional print verse to viral video poems to rap.

Our Goals

The main goal of this class is to help you practice and improve your ability to communicate.
We'll use the acronym WOVEN to identify the five main modes of communication: Written,
Oral, Visual, Electronic, and Nonverbal. As explained above, this section of English 1102 will
focus especially on electronic communication this term, a focus that's embedded in our online
classroom format. You'll also be invited to identify one of the WOVEN modes as your personal
area of focus this term.

Georgia Tech Education Goals for All English 1102 Courses

In addition to your personal goals and the specific goals of our course section, Georgia Tech has
set three overarching goals for all English 1102 courses:

Primary Learning Goal: Communication
To demonstrate proficiency in the process of articulating and organizing rhetorical
arguments in written, oral, visual, and nonverbal modes, using concrete support and
conventional language.

Secondary Learning Goal: Critical Thinking
To be able to judge factual claims and theories on the basis of evidence.

Secondary Learning Goal: Humanities, Fine Arts, and Ethics
To be able to describe relationships among languages, philosophies, cultures, literature,
ethics, or the arts.

What to Expect in an Online Classroom

As a hybrid touch-points course, this section of English 1102 will primarily take place online
through Canvas modules, discussion boards, e-mail, video conferencing, and other electronic
modes of communication. Face-to-face or in-person sessions will be scheduled as safety
conditions permit.

"Live" Events, Synchronous Meetings, and Conferences

While it is possible to complete all course work asynchronously, this class will also include
occasional opportunities for synchronous meetings and events, like Poetry @ Tech Readings,
conferences with Dr. LeRud and your peers, and Q&As with librarians and other experts. **Your
attendance will not be required at any synchronous, face-to-face, or "live" online events that
can be recorded, but if you are unable to attend these events, then you will be required to
review the recordings of them on your own time. As for conferences and collaboration
sessions, you may be asked to attend synchronously or "live," but you will be able to
schedule such appearances according to your needs.**

Managing Your Time

This class will require several hours of work per week for reading, researching, writing, revising,
and collaborating with me and your peers. Each week, a new "module" will be available on
Canvas. Modules will include an "Objectives and Assignments" page that will provide an
overview of the goals and tasks to complete each week, and you'll find readings, instructional

materials, and links to assignments embedded within each module, too. Expect to check your email regularly, maintain open channels of communication, and don't be afraid to ask a lot of questions. You can't fade into the background in this course: your active participation is absolutely necessary.

I recommend that you maintain your own personal calendar and to-do list to help you organize your time each week.

Course Materials

Required Textbooks

- Ilya Kaminsky, *Deaf Republic*   ISBN 978-1555978310
- *WOVENText*, Digital Edition   ISBN 9781319359836
- Additional materials will be available through Canvas in digital formats.

    Texts are available through the Georgia Tech bookstore or can be purchased through other venues.

Hardware

- A laptop or desktop computer with high-speed internet connection for access to course communications, participation, and evaluation
- A microphone and/or webcam for video conferencing and collaboration *(some equipment may be checked out from the Georgia Tech library, but I encourage you to check safety conditions whenever you borrow equipment)*

Software

- An active Georgia Tech Canvas account
- A program that can open PDFs (such as Acrobat or Preview)
- A word-processing tool such as Microsoft Office, Apple's Office suite, or other open-source equivalent *(please note: please don't use Pages; Canvas can't open these files)*
- Audio editing and analysis software (available for free download on Canvas)

Course Content

Many of the texts we will explore together this term deal with difficult issues and have troubling and disturbing content. Religion, sexuality, and politics will be in our reading and conversation; cruelty and violence are often present in texts about culture and history. We will be thoughtful in taking up issues that can and should disturb us, as they raise special ethical, intellectual, and emotional challenges.

Assignments and Artifacts

During the course of our class, you will complete four primary "artifacts" and a final portfolio. To complete each artifact, you'll turn in several smaller assignments, such as drafts, peer reviews, and final reflections. Below are short descriptions of each artifact and the final portfolio, together with links leading to more details. Some details will be provided later on during the term.

ARTIFACT 0 – INTRODUCTORY VIDEO (5%)

You will make a short video that introduces you to our class and identifies a challenge you anticipate facing this term. *This assignment is completed by all Georgia Tech ENGL 1101 and 1102 students.*

ARTIFACT 1 – WEEKLY DISCUSSIONS (25%)

You will be expected to post on three occasions each week: an initial post that is informed by the week's guidelines, followed by two response sessions. These posts are informal opportunities to process and reflect on assigned materials. They are also designed to measure how carefully you've considered the materials--and how you support your classmates' responses to course materials, too.

ARTIFACT 2 – POEM PODCAST (25%)

Working with a team, you will closely analyze a single poem and then produce a 12-15-minute podcast that explains it.

ARTIFACT 3 – THESIS ESSAY (30%)

This is your opportunity to make an argumentative claim about a compelling issue relevant to our discussions this term. This essay will be submitted first in an early version, workshopped and commented on, revised, and submitted again in a second version.

FINAL PORTFOLIO (15%)

In lieu of a final exam, you will produce a multimodal e-portfolio of the work you have completed this term. The portfolio will demonstrate how you have met specific course outcomes through short interpretive essays, multi-modal illustrations, and a long-form reflective essay. *This assignment is completed by all Georgia Tech ENGL 1101 and 1102 students.*

You are strongly encouraged to prepare for the final portfolio throughout the term, and one of the ways to do this is to **maintain a cumulative file that includes all your assignments, drafts, and final versions**. This file will serve as a basis for you to assess your improvement during the semester and to select samples for your portfolio. Number your drafts as you revise your work (e.g., version 1.0, version 2.0, and so on), and **do not delete your own copies of assignment files** after you submit the assignment.

Late and Missing Assignments

Assignments turned in after the due date **lose 10% of the assignment's value (one letter grade) per day, including weekends and holidays.** You may ask for an extension if the assignment is due more than 72 hours (3 days) later, and the earlier the better. I may not grant the extension. Missing work is counted as a "zero."

Revisions of Assignments

In this class, you will have an opportunity to revise some of your work, often after it has been reviewed by your peers or instructor. When you revise, do not assume that your readers have noted every error on your documents; although they will identify some errors and specific ideas for improvement, it's ultimately up to you to revise carefully and proofread thoroughly--a good habit to get into.

In case of emergency…

While the policies above will apply in most situations, I understand that things happen in our lives that are outside of our control. I'm always willing to make special accommodations when situations require. Please do your best to keep in me the loop and communicate in advance so I can support you.

Assessment

The work you submit for a grade in this class will be evaluated in a variety of ways. Sometimes, your peers and I will assess your work before you submit it for a grade, which gives you an opportunity to make changes. At other times, items you turn in may be assigned credit based on level of completion or a specific point system. Final versions of your primary artifacts will receive written feedback from me, and I may also use feedback charts to communicate with you about your work.

All English 1101 and 1102 courses use the following chart for assigning letter grades.

Letter grade (NB: +/- are only for grading assignments. Georgia Tech does NOT use +/- for course grades.)	Numeric Equivalent in this Class
A+	98-99
A **Superior performance**—rhetorically, aesthetically, and technically—demonstrating advanced understanding and use of the media in particular contexts. An inventive spark and exceptional execution.	94-97
A-	90-93
B+	88-89
B **Above-average, high-quality performance**—rhetorically, aesthetically, and technically.	84-87
B-	80-83
C+	78-79
C **Average (not inferior) performance**. Competent and acceptable—rhetorically, aesthetically, and technically.	74-77
C-	70-73
D+	68-69
D **Below-average performance**. Less than competent — rhetorically, aesthetically, and/or technically.	64-67
D-	60-63
F **Unacceptable performance**. Failure to meet even minimum criteria rhetorically, aesthetically, and/or technically.	1-59
0 (zero) Work not submitted	0

Common Feedback Chart

Below is an assessment rubric designed for general use in ENGL 1101 and 1102 courses.

Scale	Basic	Beginning	Developing	Competent	Mature	Exemplary
Rhetorical Awareness Response to situation, including purpose, audience, register, and context	Overlooks two or more aspects of the situation or assignment, and thus does not fulfill the task	Overlooks at least one aspect of the situation or assignment and thus compromises effectiveness	Attempts to respond to all aspects of the situation or assignment, but the attempt is incomplete	Addresses the situation or assignment in a complete but perfunctory or predictable way	Addresses the situation completely, with unexpected insight	Addresses the situation in a sophisticated manner that could advance professional discourse on the topic
Stance Argument, significance and implications ("so what" factor)	Involves an unspecified or confusing argument; significance is not evident	Makes an overly general argument; significance is difficult to discern, or not appropriate to the rhetorical situation	Makes a simplistic or implicit argument, or multiple arguments that have no clear connection to one another; gestures towards significance, but does not fully develop it	Makes an explicit and straightforward argument that does not oversimplify the problem or question; explores at least one implication of the argument in depth	Makes a complex, unified argument that clearly articulates a position or stance; explores multiple implications of the argument	Offers an inventive, expert-like argument that clearly articulates a sophisticated position/stance; explores multiple implications of the argument in a compelling manner
Development of Ideas Evidence, analysis, and substance	Claims requiring support are not backed by necessary evidence; lacks analysis of major pieces of evidence; content is not substantive	Evidence and/or analysis is weak or contradictory; does not account for important evidence that could support or disprove the argument	Evidence provides minimal but necessary support to each point; attempted analysis is not sufficient to prove the argument	Evidence and analysis are substantive; they support the argument and related claims, but are mostly predictable	Evidence fully supports and proves the argument and all related claims; evidence is always paired with compelling analysis	Evidence and analysis are precise, nuanced, fully developed, and work together to enhance the argument,
Organization Structure and coherence, including elements such as introductions and conclusions as well as logical connections between points	Lacks unity in constituent parts; fails to create coherence among constituent parts; contains major argumentative holes or fallacies	Uses insufficient unifying statements; uses few effective connections; some logical moves necessary to prove the argument are absent	Uses some effective unifying claims, but a few are unclear; inconsistently makes connections between points and the argument; employs simplistic organization	States unifying claims with supporting points that relate clearly to the overall argument and employs an effective but mechanical scheme	Asserts and sustains a claim that develops logically and progressively; adapts typical organizational schemes for the context; achieves substantive coherence	Artifact is organized to achieve maximum coherence and momentum; connections are sophisticated and complex when required
Conventions Expectations for grammar, mechanics, style, citation	Involves errors that risk making the overall message distorted or incomprehensible	Involves a major pattern of errors	Involves some distracting errors	Meets expectations, with minor errors	Meets expectations in a virtually flawless manner	Exceeds expectations and manipulates conventions to advance the argument
Design for Medium Features that use affordances of the genre to enhance factors such as usability and comprehensibility	Lacks features necessary or significant for the genre; uses features that conflict with or ignore the argument	Omits some important features; distracting inconsistencies in features; uses features that don't support argument	Uses features that support the argument, but some match imprecisely with content; involves minor omissions or inconsistencies	Supports the argument with features that are generally suited to genre and content	Promotes engagement and supports the argument with features that efficiently use affordances	Persuades with careful, seamless integration of features and content and with innovative use of affordances

Common Policies

In addition to the policies spelled out in this Getting Started module, Georgia Tech's Writing and Communication Program has common, program-wide policies on the topics listed below. Access the full text of these policies at: https://sites.gatech.edu/wcppolicies/engl-1101-and-1102-common-policies-fall-2020/

1. Georgia Tech General Education Outcomes for English 1101 and English 1102
2. Learning Outcomes for English 1101 and English 1102
3. Evaluation Equivalencies
4. Common Feedback Chart
5. Course Completion
6. Engagement and Participation
7. Required Textbooks
8. Dean of Students and Counseling Center
9. Statement Regarding Insecurity
10. Campus Carry
11. Safety
12. Student Support Resources
13. Non–Discrimination and Inclusion
14. Naugle Communication Center
15. Accommodations
16. Academic Misconduct
17. Syllabus Modifications
18. Final Instructional Class Days and Reading Periods
19. Multimodal Reflection Portfolio
20. Multimodal Portfolio Submission Policies
21. Technical Support

COURSE SCHEDULE

All assignments are due by 10pm Eastern Time on the date specified unless otherwise noted as an exception (exceptions are highlighted in ==yellow== below).

Live events are highlighted in ==pink==. Please note that some of these live events may take place face-to-face if conditions allow, but they are currently scheduled to take place online. You will be notified well in advance of any changes.

Week 1, August 17-23: Getting Started and Artifact 0 - Introductory Video	
Objectives	• Understand course policies, assignments, schedule, and Canvas functions • Gain familiarity with the concept of WOVEN communication modes and identify a mode to focus on this term • Introduce yourself and start getting to know our class community
Assignments	**Readings and Materials:** Announcement 1; Announcement 2; Getting Started module; W1 module **Tasks:** A1W1 Discussion (due Wednesday 8/19, Friday 8/21, Monday, 8/24) A0 Script + Peer Review (due Thursday, 8/20 ==at 10am==; Peer Review due Friday, 8/21)
Week 2, August 24-30 – Introduction to Poetry Sounds, Part 1: Rhyme	
Objectives	• Gain fluency with vocabulary used for identifying rhyme-related sound effects • Identify the nuances of rhyme-based effects in a variety of literary texts using analysis, annotation, and interpretation • Begin assessing the value of rhyme-based effects in literary texts • Conclude A0 and assess the completed artifact • Begin a record of your driving questions in preparation for A3
Assignments	**Readings and Materials:** W2 module; Unit 1 Poetry Packet (Dickinson, "Tell all the truth"; Clifton, "Homage to my Hips"; Blackalicious, "Alphabet Aerobics"; Brooks, "We Real Cool"; Harjo, "American Sunrise") **Tasks:** A1W2 Discussion (due Wednesday 8/26, Friday 8/28, Monday 8/31) A0 Video (due Tuesday, 8/25) A0 Reflection (due Thursday, 8/27) A3 Pre-writing 1 (due Thursday, 8/27)

Week 3, August 31-September 6 – Introduction to Poetry Sounds, Part 2: Rhythm	
Objectives	• Identify prominent rhythm-related phenomena in natural and performative English speech • Recognize the interdisciplinary relationships in Sound Studies fields and the opportunities afforded by these intersecting areas of study • Gain fluency with vocabulary for rhythm's sound effects • Understand the affordances of two methods for quantifying rhythm in language: scansion and forced-alignment software • Begin to assess the value of rhythm-based effects in literary texts
Assignments	**Readings and Materials:** W3 module; Unit 1 Poetry Packet (Dickinson, "Tell all the truth"; Clifton, "Homage to my Hips"; Blackalicious, "Alphabet Aerobics"; Brooks, "We Real Cool"; Harjo, "American Sunrise") **Tasks:** A1W3 Discussion (due Wednesday 9/2, Friday 9/4, Tuesday 9/8 – *extra day because of Labor Day holiday*)
Week 4, September 7-13 – Starting Sound Design: Using Audacity for Podcasts *Official School Holiday: Labor Day, September 7*	
Objectives	• Identify the affordances of podcasting as a mode and genre • Begin to consider the podcast elements best suited to poetry analysis • Understand the expectations of A2 Poetry Podcast • Be able to operate Audacity and produce a short recording of yourself, the A2 Demo Tape • Connect with your A2 group members (to be announced on Tuesday, September 8), identify your goals for A2, select a subject, and prepare a group contract
Assignments	**Readings and Materials:** W4 module **Tasks:** A1W4 Discussion (due Wednesday 9/9, Friday 9/11, Monday 9/14) A2 Demo Tape (due Thursday 9/10) A2 Group Contract and Proposal (due Thursday, 9/10)
Week 5, September 14-20 – Producing A2 Poetry Podcasts	
Objectives	• Be able to operate Audacity and produce a short recording of yourself, the A2 Demo Tape • Gain an understanding of slam poetry as a genre, including its history, context, and common characteristics • Familiarize yourself with a few new sound studies terms (loudness, intonation, and timbre) and how they apply to slam poetry • Collaborate with your A2 group members to begin your A2 Draft Script
Assignments	**Readings and Materials:** W5 module; Q&A with Librarian Alison Valk (Thursday, September 17, synchronous) **Tasks:** A1W5 Discussion (due Wednesday 9/16, Friday 9/18, Monday 9/21) A2 Draft Script (due Tuesday, 9/15)

Week 6, September 21-27 – Poetry Slams and Slam Poems, An Introduction

Objectives	- Wrap up your plan for completing the podcast, the A2 Draft Script - Begin recording and mixing your podcast - As a group, assess your work so far and troubleshoot any problems in a video chat report to me (schedule an appointment with me here) - Reflect on your individual role in the podcast project so far in the A2 Conference Follow-up - Contribute to a shared list of tips, tricks, and tools on the Podcast Resources Discussion Board
Assignments	**Readings and Materials:** W6 module **Tasks:** A2 Conference Follow-up (due 24 hours after your group's conference) *No A1 Discussion this week so that you can focus on podcast development*

Week 7, September 28-October 4 – Poetry Slams and Slam Poems: Our Podcasts, Round 1

Objectives	- Continue exploring slam poetry as a genre by looking closely at some examples, curated by your classmates - Consider the communicative opportunities of recorded sound by listening and responding to your classmates' podcasts - Many of you are still working on your podcasts this week, so everyone should feel free to contribute tips, tricks, and tools on the Podcast Resources Discussion Board
Assignments	**Readings and Materials:** W7 module; A2 Podcasts, Round 1: - Group 2 – Aiya Meilani, untitled - Group 3 – Franny Choi, "Introduction to Quantum Theory" - Group 4 – Alex Dang, "What Kind of Asian Are You?" - Group 7 – Marshall Davis Jones, "Touchscreen" **Tasks:** A1W7 Discussion (due Wednesday 9/30, Friday 10/2, Monday 10/5) A2 Podcast and Shownotes (Round 1 – due Monday 9/28 <mark>at 10am</mark>) A2 Reflection (Group 1 – due Thursday 10/1)

Week 8, October 5-11 – Poetry Slams and Slam Poems: Our Podcasts, Round 2	
Objectives	• Continue exploring slam poetry as a genre by looking closely at some examples, curated by your classmates • Consider the communicative opportunities of recorded sound by listening and responding to your classmates' podcasts • Conclude the A2 Poetry Podcast assignment by reflecting on the project overall

Assignments	**Readings and Materials:** W8 module; A2 Podcasts, Round 1:
	
	    o Group 1 – Lauryn Hill, "Motives and Thoughts"
	    o Group 5 – Kanye West, "Self-Conscious"
	    o Group 6 – Rudy Francisco, "Rifle"
	
	Tasks:
	A1W8 Discussion (due Wednesday 10/7, Friday 10/9, Monday 10/12)
	A2 Podcast and Shownotes (Round 2 – due Monday 10/5 at 10am)
	A2 Reflection (Group 2 – due Friday, 10/9)

Week 9, October 12-18 – *Deaf Republic*, Part 1	
Objectives	• Begin to identify and explore the debates at the intersection of this course's three main topics: poetry, sound studies, and communication skills • Begin to identify which of those issues matter to us the most, both collectively and individually • Understand the expectations of A3 Thesis Essay and begin considering potential topics • Reflect and report back on your learning experience in this class so far
Assignments	**Readings and Materials:** W9 module; Kaminsky, *Deaf Republic*, pp. 1-48 **Tasks:** A1W9 Discussion (due Wednesday 10/14, Friday 10/16, Monday 10/19) A3 Pre-writing 2 (due Thursday, 10/15)
Week 10, October 19-25 – *Deaf Republic*, Part 2 *Withdrawal and Grade Mode Deadline, October 24*	
Objectives	• Continue to identify and explore the debates at the intersection of this course's three main topics: poetry, sound studies, and communication skills • Continue to identify which of those issues matter to us the most, both collectively and individually • Begin to shape your argument with a thesis responsive to those key issues of this course • Use *Deaf Republic* to engage course issues holistically, considering both the book's aesthetic and its themes
Assignments	**Readings and Materials:** W10 module; Kaminsky, *Deaf Republic*, pp. 49-end; **Tasks:** A1W10 Discussion (due Wednesday 10/21, Friday 10/23, Monday 10/26) A3 Introduction and Outline + Peer Review (due Tuesday 10/20)

Week 11, October 26-November 1 – Building Your A3 Thesis Essay	
Objectives	• Arrange your thesis argument into a written mode suitable for sharing with our class • Explore *Deaf Republic* in conversation with its author, Ilya Kaminsky
Assignments	**Readings and Materials:** W11 module; Q&A with Ilya Kaminsky (Tuesday, Oct. 27, 2pm) **Tasks:** A1W11 Discussion (due Wednesday 10/28, Friday 10/30, Monday 11/2) A3 Draft 1 + Peer Review (due Tuesday, 10/27; peer review due Thursday, 11/7)
Week 12, November 2-8 – Evaluating Drafts *Election Day, November 3*	
Objectives	• Connect with your A3 Peer Review Group and respond to two other writers' draft essays • Learning from your peers, begin considering how you would like to revise your own essay
Assignments	**Readings and Materials:** W12 module **Tasks:** A1W12 Discussion (due Wednesday 11/4, Friday 11/6, Monday 11/9) A3 Draft 1 + Peer Review (peer review due Thursday, 11/7)
Week 13, November 9-15 – Revising Your Writing	
Objectives	• Make a plan for revising your essay, then do it!
Assignments	**Readings and Materials:** W13 module **Tasks:** A1W13 Discussion (due Wednesday 11/11, Friday 11/13, Monday 11/16) A3 Revision Plan (due Thursday, 11/12)
Week 14, November 16-22 – Finalizing Your Draft	
Objectives	• Complete your A3 Thesis Essay • Begin reflecting on your accomplishments this term and what you've gained from this course
Assignments	**Readings and Materials:** W13 module; Poetry@Tech Reading 3 (Thursday, November 19, 7pm ET) **Tasks:** A1W13 Discussion (due Wednesday 11/18, Friday 11/20, Monday, 11/23) A3 Final Draft (due Tuesday, 11/ 17) A3 Reflection (due Thursday, 11/19)

Week 15, November 23-29 – Beginning Your Final Portfolio *Final Instructional Class Days: November 23-24* *Official School Holiday: Thanksgiving Break November 25-29*	
Objectives	• Finalize all remaining Artifact assignments (0, 1, 2, and 3) and review completed work in preparation for the Final Portfolio • Begin preparing your Final Portfolio
Assignments	**Readings and Materials:** W14 module; portfolio workshop **Tasks:** A1 Reflection (due Tuesday, 11/24) *No A1 Discussion this week so that you can focus on portfolio development*
Final Exams, November 30-December 8 – Concluding the Course	
Objectives	• Complete and submit your Final Portfolio
Assignments	**Tasks:** Final Portfolio Due During Final Exam period: Tuesday, December 1, at 5:30pm