

PUBLIC POETRY

ENGL 1102
Writing and Communication Program
School of Literature, Media, and Communication
Georgia Institute of Technology
Fall 2019

Dr. Lizzy LeRud
Office Hours: MW 10-11pm (or by appointment)

MWF C 8-8:50 (Skiles 371); A5 9:05-9:55 (Skiles 371); B1 11:15-12:05 (Hall 103)

Course Description

We often think of poetry as a private and personal way of writing, an expression of a particular feeling or experience. But poetry is at the heart of our most meaningful public conversations. Poems commemorate events (funerals, weddings, shipwrecks, inaugurations), and they grace civic sites and national monuments; think of Emma Lazarus' poem, "The New Colossus," cast in bronze on the pedestal of the Statue of Liberty. They may direct foreign policy, guiding a generation of racially-motivated imperialism like Kipling's "The White Man's Burden," or they can galvanize political resistance, like when US Representative Ilhan Omar quoted Maya Angelou's "Still I Rise" on Twitter just weeks ago.

In this class, we will explore the poems that spark significant moments as well as the occasions that demand poems, asking why we turn to poetry collectively and what poems offer communities. Our course is organized around three main topics: we'll explore the forms of public poems (like odes, hymns, and slam poetry), we'll debate the value of projects and initiatives that bring poetry to the public, and we'll discover who writes these poems or designs these projects and why. Finally, at the end of our course, you will design and implement your own public-facing poetry project, researching the work of a significant figure and developing an appropriate way to present it to the public eye.

With our focus on poetry in this section of ENGL 1102, we will take on challenging issues central to the study of rhetoric, like form versus content, tradition versus innovation, and the power of figures like metaphor and sound to persuade and compel us. You can expect, too, to stretch your ability to shape your own arguments about poems, culture, and our collective public lives.

Georgia Tech General Education Outcomes for English 1102

MANDATORY: Learning Goal A1: Communication

Student will demonstrate proficiency in the process of articulating and organizing rhetorical arguments in written, oral, visual, and nonverbal modes, using concrete support and conventional language.

DESIRABLE: Learning Goal III: Critical Thinking

Student will be able to judge factual claims and theories on the basis of evidence.

DESIRABLE: Learning Goal C: Humanities, Fine Arts, And Ethics

Student will be able to describe relationships among languages, philosophies, cultures, literature, ethics, or the arts.

Required Materials

- *WOVENText*, 2nd Digital Edition ISBN 781319129439
- Joy Harjo, *An American Sunrise* ISBN 978-1-324-00386-1

All texts are available through the Georgia Tech bookstore or can be purchased through other venues. Students should plan to bring the text to class on days it will be discussed in class (see schedule below). Additional materials are available through Canvas. You must bring copies of those materials to class. Materials may be printed or in digital formats.

Additional Materials and Costs

- Audiovisual recording equipment (may be borrowed from the library)
- Black and white printing is required for many assignments; additional printing costs may vary depending on presentation modes

Assignments

During the course of our class, you will complete a diagnostic video assignment, four primary artifacts, and a final reflective portfolio. Assignments will include individual work and group collaboration in a variety of multimodal processes that will expand your skills as readers and communicators. Your participation in class activities and discussions will also be evaluated.

All writing will be typed and submitted on paper or on Canvas. Double-space your text and type in 12-point Times New Roman font with 1" margins. In the top left-hand corner, indicate your name, the name of the class, the date, and the name of the assignment. Number all pages after the first. Use MLA style for all other formatting and citation requirements. Please proofread and revise your written work – a good habit to get into. Sloppiness and mechanical errors will result in a lower grade. Work submitted on paper must be stapled. Other guidelines will be provided for individual assignments.

I encourage you 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., task.1, task.2, and so on), and do not delete assignment files after you submit the assignment.

Late Assignments

Late assignments lose one letter grade per day, including weekends and holidays (10% of the assignment's value). 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. In case of an unexpected disaster, consideration will be given if you keep me in the loop and communicate in advance.

Missing or Missed Assignments

Except for your absences officially exempted by the Institute or exceptional and unanticipated situations, I do not allow students to make up missed quizzes, presentations, or in-class assignments. Missing work is counted as a "zero."

Revisions of Assignments

In this class, you will have an opportunity to revise some of your work. When you revise, do not assume that I have noted every error on your documents, so revise carefully and thoroughly. Although I will identify some errors and places where you ignore conventions, I do not copyedit your papers. Occasionally an artifact or a portion of an artifact will receive an "R" as a grade. "R" indicates that you are required to re-do the assignment or a section of the assignment. If you do not revise an assignment that receives an R, you will receive a "0" (zero) for the assignment—as if you had not done it.

Major Assignments

PARTICIPATION (50)

You will be evaluated on how well you are prepared and able to contribute to regular class sessions through active listening, communication, and support of others in class. Occasionally, additional assignments counting toward your participation grade will be completed during class, such as short quizzes or informal writing. Participation grades will be reported three times during the semester: during weeks 5, 9, and during Finals week.

ARTIFACT 0 - COMMON FIRST WEEK PROJECT (25 POINTS)

An individually-designed video that introduces who you are and identifies a challenge you anticipate facing in our course.

ARTIFACT 1 – POETRY EVENT AND REFLECTION (25 POINTS)

Everyone is required to attend at least one poetry reading this semester and reflect on that experience in both (1) an informal oral report during class and (2) a short essay submitted on Canvas. I will provide a calendar of qualifying events happening on-campus or nearby. You are welcome to suggest additional events and may incorporate them into this assignment if they are approved by Dr. LeRud in advance. You must submit this assignment on or before Monday, November 25; you are encouraged to complete it early in the semester.

ARTIFACT 2 – POEM KIT (50 POINTS)

A multi-step assignment which will guide you through the process of accessing and analyzing the rhetorical structure of a poem and recording it through annotation.

ARTIFACT 3 – PUBLIC POETRY PROJECT REVIEW (100 POINTS)

Working on a team with two or three others, you will research a public poetry project of your group's choosing, analyze and assess its significance, and present your findings with the class in an interactive oral presentation.

ARTIFACT 4 – POET LAUREATE RESEARCH PROJECT (200 POINTS)

This project will result in a public-facing exhibit of a state poet laureate and a selection of their work. Research on the poet's context will be conducted in teams, and each individual group member will identify a representative poem to introduce and interpret. Your group will collaborate on a final presentation model suited to the research findings.

FINAL PORTFOLIO (150 POINTS)

In lieu of a final exam, you will present a multimodal e-portfolio of the work you have completed this term, using it to demonstrate how you have met specific course outcomes. This portfolio will include interpretive explanations and a reflective essay.

Common Policies

Georgia Tech’s Writing and Communication Program has common, program-wide policies regarding these areas:

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. Evaluation Rubric
5. Course Completion
6. Attendance
7. Dean of Students and Counseling Center
8. Statement Regarding Insecurity
9. Campus Carry
10. Safety
11. Participation in Class
12. Non-Discrimination and Inclusion
13. Naugle Communication Center
14. Accommodations
15. Academic Misconduct
16. Syllabus Modifications
17. Final Instructional Class Days and Reading Periods
18. Multimodal Reflection Portfolio
19. Multimodal Portfolio Submission Policies
20. Technical Support

You can access these common Writing and Communication Program policies on Canvas. You are required to acknowledge that you have read, understood, and intend to comply with these policies. For your convenience, selected policies are reproduced below.

Attendance

The Writing and Communication Program has a Program-wide attendance policy, which allows a specified number of absences without penalty, regardless of reason. After that, penalties accrue. Exceptions are allowed for Institute-approved absences (for example, those documented by the Registrar) and situations such as hospitalization or family emergencies (documented by the Office of the Dean of Students).

Attendance requirement. Students may miss a total of three (3) classes for T/Th or four (4) for M/W/F classes over the course of the semester without penalty.

Reasons for absences. The attendance policy does not make any distinction about reasons for your absences. Only absences officially exempted by the Institute (e.g., due

to participation in official GATech athletics, to religious observance, to personal or family crisis and excused by documentation from the Dean of Students) will not be counted among your allotted absences. These exemptions are difficult to get.

Responsibility for missed work. Students are responsible for finding out what they may have missed while absent from class and what policy the instructor has for making up missed work.

Absence penalties. Each additional absence after the allotted number deducts one-third of a letter grade from a student's final grade. Missing six (6) classes in a T/Th course or eight (8) classes for a M/W/F course may result in failure of the class.

Students are expected to keep up with their own attendance record; see the instructor if you have a question about how many classes you have missed. The instructor's record is the official record of your attendance in the class.

Academic Misconduct

One serious kind of academic misconduct is plagiarism, which occurs when a writer, speaker, or designer deliberately uses someone else's language, ideas, images, or other original material or code without fully acknowledging its source by quotation marks as appropriate, in footnotes or endnotes, in works cited, and in other ways as appropriate (modified from WPA Statement on "Defining and Avoiding Plagiarism"). If you engage in plagiarism or any other form of academic misconduct, you will fail the assignment in which you have engaged in academic misconduct and be referred to the Office of Student Integrity, as required by Georgia Tech policy. I strongly urge you to be familiar with these Georgia Tech sites:

- Honor Challenge — <http://www.honor.gatech.edu/>
- Office of Student Integrity — <http://www.osi.gatech.edu/index.php/>
- Process for academic misconduct — <http://www.osi.gatech.edu/plugins/content/index.php?id=15>

Assessment and Grading Rubrics

This scale is common to all ENGL 1102 courses.

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

Evaluation Rubric

This rubric is common to all ENGL 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

COURSE SCHEDULE

Week 1	Class Activities	What to prepare
Monday, August 19	Introductions	Acquire required texts
Wednesday, August 21	Forms of public poetry: Sonnets	Print and sign Syllabus page 14; <i>WOVENText</i> , Part 1 (especially pp. 3-14), Part 2, and "Poetry," pp. 522-526; Lazarus, "The New Colossus" (Canvas)
Friday, August 23	Forms of public poetry: Sonnets	<i>WOVENText</i> Part 2, Ch. 4 (pp. 92-109); McKay, "If We Must Die" (Canvas)
Week 2		
Monday, August 26	Self-reflection; Introduction to hymns	DUE: Artifact 0 (on Canvas) <i>WOVENText</i> , Ch. 3
Wednesday, August 28	Forms of public poetry: Hymns	Howe, "Battle Hymn of the Republic" and Johnson, "Lift Every Voice and Sing" (texts and videos on Canvas)
Friday, August 30	Forms of public poetry: Hymns	Kipling, "The White Man's Burden" (Canvas)
Week 3		
Monday, September 2	LABOR DAY	NO CLASS
Wednesday, September 4	Forms of public poetry: Odes	Johnson, "Epithalamion"; Hirschfield, "A Blessing for Wedding" (Canvas)
Friday, September 6	Forms of public poetry: Odes; Introduce Artifact 2, Poetry Kit	Tate, "Ode to the Confederate Dead"; Lowell, "To the Union Dead" (Canvas)
Week 4		
Monday, September 9	Artifact 2, Poetry Kit Workshop	Emerson, "Concord Hymn"; Brooks, "The Rites for Cousin Vit"; Plath, "Morning Song"

Wednesday, September 11	Forms of public poetry: Slam Poetry	Poetry Slam Inc., "What is a poetry slam?"; Saul Williams, "Coded Language"; Denice Frohman, "Accents"; Hieu Minh Nguyen, "Notes on Staying"; Porsha O., "Capitalism" (videos on Canvas)
Friday, September 13	Forms of public poetry: Slam Poetry; Artifact 2 Peer Review	DUE: Artifact 2, part 1 (in class) Smith, "Dear White America," "Dinosaurs in the Hood," "Genesisissy" (texts and videos on Canvas)
Week 5		
Monday, September 16	Poem Kit Reflection; Introduce Artifact 3, Public Poetry Project Review	DUE: Artifact 2, parts 1 & 2 (in class)
Wednesday, September 18	Artifact 3 demonstration; group work time	Select group project topic and sign up online; <i>WOVENText</i> Chs. 8 & 9
Friday, September 20	Group work time	<i>WOVENText</i> Chs. 10 & 11
Week 6		
Monday, September 23	Discussion	Gioia, "Can Poetry Matter?" (Canvas)
Wednesday, September 25	Discussion	Lichtenstein, "How Poetry Came to Matter Again" (Canvas)
Friday, September 27	Discussion and introduction to Joy Harjo	Harjo, "A Poem to Get Rid of Fear"; poets.org, "An Interview with Joy Harjo, US Poet Laureate" (texts and video on Canvas)
Week 7		
Monday, September 30	Discussion	Harjo, <i>An American Sunrise</i> , part 1
Wednesday, October 2	Discussion	Harjo, <i>An American Sunrise</i> , part 2
Friday, October 4	Discussion; group work time	Harjo, <i>An American Sunrise</i> , part 3; <i>WOVENText</i> Ch. 12

Week 8		
Monday, October 7	Artifact 3 Due: Public Poetry Project Review Presentations	
Wednesday, October 9	Artifact 3 Due: Public Poetry Project Review Presentations	
Friday, October 11	Artifact 3 Due: Public Poetry Project Review Presentations	
Week 9		
Monday, October 14	Public Poetry Projects reflection; Introduce Artifact 4, Poet Laureate Research Project	
Wednesday, October 16	Group work time	<i>WOVEN</i> Text Ch. 21
Friday, October 18	Group work time	Select research subject and sign up online; <i>WOVEN</i> Text Ch. 22
Week 10		
Monday, October 21	Library Research Day	Meet in the library, location TBA
Wednesday, October 23	Quotations and Citations Workshop	<i>WOVEN</i> Text Ch. 23
Friday, October 25	Group work time	
Week 11		
Monday, October 28	Initial Findings presentations	DUE: Poet's Bibliography and Initial Findings Group Report
Wednesday, October 30	Group work time	
Friday, November 1	Group work time	DUE: Exhibit Design Proposal

Week 12		
Monday, November 4	Group work time	
Wednesday, November 6	Group work time	
Friday, November 8	Group work time	
Week 13		
Monday, November 11	Group work time	DUE: Progress Report
Wednesday, November 13	Group work time	
Friday, November 15	Group work time	
Week 14		
Monday, November 18	Artifact 4, Poet Laureate Research Project Showcase	
Wednesday, November 20	Artifact 4, Poet Laureate Research Project Showcase	
Friday, November 22	Research project reflection	
Week 15		
Monday, November 25	Final Portfolio Workshop	DUE: Final day to submit Artifact 1 (in class report and essay on Canvas)
Wednesday, November 27	THANKSGIVING BREAK	NO CLASS
Friday, November 29	THANKSGIVING BREAK	NO CLASS

Week 16		
Monday, December 2	Final Portfolio Workshop	DUE: Draft Final Portfolio essay
Finals Week	DUE: Final Portfolio due during Final Exam period (date and time TBA)	

STATEMENT OF UNDERSTANDING

PLEASE READ, SIGN, AND RETURN THESE STATEMENTS TO DR. LERUD

I affirm that I have read the entire syllabus and Common Policies site for ENGL 1102 and understand the information and the responsibilities specified.

print full name

signature

date

DIRECTIONS: Read carefully and check all that apply.

I give my instructor, Lizzy LeRud, permission to use copies of the work I do for this course, ENGL 1102, as examples in presentations and in print and electronic publications.

I do not want my work used as examples in any situations.

If you permit me to use your work, please indicate how you want to be acknowledged:

Please acknowledge me by my full name.

Please use my work, but do not acknowledge me by name.

The following information enables me to contact you if your work is used.

print full name

signature

permanent home address

campus address

cell and home phones

school and home email addresses

date