PUBLIC POETRY

ENGL 1102
Writing and Communication Program
School of Literature, Media, and Communication
Georgia Institute of Technology
Spring 2020

Dr. Lizzy LeRud
Office Hours in Skiles 307: MWF 1:15-1:45pm (or by appointment)
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MWF – G5 12:20-1:10 (Skiles 317); L2 1:55-2:45 (Skiles 168); E4 3-3:50 (Skiles 314)

Course Description

This course is designed to strengthen your ability to communicate effectively while challenging you to think critically about how communication works. Our focus on poetry in this section of ENGL 1102 takes us to the heart of Rhetoric (that is, the art of communication) exposing us to enduring debates about form versus content, tradition versus innovation, and the power of figures like metaphor and sound to persuade and compel us. Expect to explore your own arguments about poems, culture, and our communities through assignments designed to build skills that will serve you beyond our conversations about poems—in your life as a student, employee, citizen, neighbor, family member, and friend. But poems and other powerful words from this class may follow you, too, shaping who you are and who you become.

How do poems shape us and our communities? Why do we turn to poems in moments of need—to express joy, love, loss, and sadness? Why do we use poems to commemorate events (weddings, funerals, shipwrecks, inaugurations), to grace civic sites and national monuments? Poems can even direct foreign policy and galvanize political resistance. In this class, we will explore the poems that spark significant public moments as well as the occasions that demand poems, asking why we turn to poetry collectively and what poems offer people groups. Our course is organized around three main topics: first, we'll explore the genres of public poems (like ballads, blues, sonnets, and slam poems), we'll debate the value of projects and initiatives that bring poetry to the public, and we'll discover who writes these poems and designs these projects—and why. Finally, at the end of our course, you will produce your own public-facing poetry project, researching the work of a US state poet laureate and designing an appropriate way to present their poems to our Georgia Tech community.

Georgia Tech Education 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.

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

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 and materials costs may vary depending on project design choices

Course Content
Many of the texts we will read 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 global cultures 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

During the course of our class, you will complete a diagnostic video assignment, three primary artifacts, reflective essays, and a final 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.

Throughout this course, **you should 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 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, 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.

Major Assignments

ARTIFACT 0 – INTRODUCTION VIDEO (5%)

An individually designed video that introduces who you are and identifies a challenge you anticipate facing in our course. *This assignment is completed by all Georgia Tech ENGL 1102 students.*

ARTIFACT 1 – GENRE SAMPLER (15%)

To gain direct knowledge of a selection of public poetry genres, you will try them out for yourself in this assignment, writing your own publicly oriented poems. You will choose three of your poems to submit in final draft, which you will present along with an explanation showing how each represents their respective traditions of poetry writing.

ARTIFACT 2 – PUBLIC POETRY GROUP PRESENTATION (20%)

Working with a team, you will research a large-scale (city-wide or national) public poetry project of your group's choice, analyze and assess its significance, and introduce your findings to the class in an interactive oral presentation and class discussion.

ARTIFACT 3 – FORGOTTEN POETS RESEARCH PROJECT (30%)

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 and writing may be conducted in teams if you choose, and each individual will identify a representative poem to introduce and interpret. You will design and create a public exhibition model suited to the poetry and research findings. You will share your exhibit with your peers in a showcase for all Public Poetry students during week 15.

POETRY@TECH EVENT AND WRITTEN REFLECTION (5%)

Attend at least one Poetry@Tech reading and report back on your experience by giving a short explanation to the class and completing a written reflection. Events are listed on the schedule below.

FINAL PORTFOLIO (15%)

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. *This assignment is completed by all Georgia Tech ENGL 1102 students.*

PARTICIPATION (10%)

You will be evaluated on how well you prepare and contribute to regular class. Some 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 week 4, 9, and 16. See Canvas for more information on participation grades.

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 Tech 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.

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

Common Feedback Chart

This rubric is common to all 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

COURSE SCHEDULE

Week 1	Class Activities	What to prepare
Monday, January 6	Introductions	
Wednesday, January 8	Syllabus Quiz; Discussion	Read Syllabus, print and sign page 14; Lazarus, "The New Colossus" (on Canvas); *WOVENText*, Part 1 (especially pp. 3-14), Part 2: pp. 31-91, and "Poetry," pp. 522-526;
Friday, January 10	Discussion and Peer Review	**DUE: draft script for Artifact 0;** *WOVENText* Part 2, Ch. 4 (pp. 92-109)
Week 2		
Monday, January 13	Self-reflection; introduction to Artifact 1; introduction to the blues	**DUE: Artifact 0 (on Canvas);** Blues, Part 1 (Canvas); *WOVENText*, Ch. 3
Wednesday, January 15	Public Poetry Genres: the blues	**DUE: Artifact 0 Reflection (on Canvas);** Blues, Part 2 (Canvas)
Friday, January 17	Poem Workshop	**DUE: draft blues poem**
Week 3		
Monday, January 20	MLK	NO CLASS
Wednesday, January 22	Public Poetry Genres: the sonnet	Sonnet Packet (Canvas)
Friday, January 24	Poem Workshop	**DUE: draft sonnet**
Week 4		
Monday, January 27	Public Poetry Genres: the ballad	Ballads, part 1 (Canvas)

Wednesday, January 29	Public Poetry Genres: the ballad	Ballads, part 2 (Canvas)
Thursday, January 30	**Poetry@Tech Reading - Georgia Poets Event** **Chelsea Dingman, Karen Head, Collin Kelley** **Kress Auditorium, 7:30pm**	
Friday, January 31	Poem Workshop	**DUE: draft ballad**
Week 5		
Monday, February 3	Public Poetry Genres: slam poetry	Slam poetry, part 1 (Canvas)
Wednesday, February 5	Public Poetry Genres: slam poetry	Slam poetry, part 2 (Canvas)
Friday, February 7	Poem Workshop	**DUE: draft slam poem**
Week 6		
Monday, February 10	Artifact 1 Reflection; Introduce Artifact 2	**DUE: Artifact 1 (on Canvas);** *WOVENText* Chs. 8 & 9
Wednesday, February 12	Artifact 2 Demonstration	Poet Laureate/Harjo Packet (texts and video on Canvas)
Friday, February 14	Discussion	Harjo, *American Sunrise*, to p. 46
Week 7		
Monday, February 17	Discussion	Harjo, *American Sunrise*, pp. 47-77
Wednesday, February 19	Discussion	Harjo, *American Sunrise*, pp. 78-end
Thursday, February 20	**Poetry@Tech Reading – Spring Immigrant / Refugee Poetry Reading** **Kwame Dawes, Javier Zamora, Dunya Mikhail, Mahtem Shiferraw** **Kress Auditorium, 7:30pm**	
Friday, February 21	*Class cancelled (Dr. LeRud is at a conference)*	

Week 8		
Monday, February 24	**Artifact 2 DUE: Public Poetry Group Presentations**	
Wednesday, February 26	**Artifact 2 DUE: Public Poetry Group Presentations**	
Friday, February 28	**Artifact 2 DUE: Public Poetry Group Presentations**	
Week 9		
Monday, March 1	**Artifact 2 DUE: Public Poetry Group Presentations**	
Wednesday, March 4	**Artifact 2 DUE: Public Poetry Group Presentations**	
Friday, March 6	**Artifact 2 DUE: Public Poetry Group Presentations**	
Week 10		
Monday, March 9	Public Poetry Projects reflection; Introduce Artifact 4, Poet Laureate Research Project	*WOVENText* Ch. 21
Wednesday, March 11	Introduction to Library Research	*WOVENText* Ch. 22
Friday, March 13	Annotated Bibliography Workshop	*WOVENText* Ch. 23
Week 11		
Monday, March 16	SPRING BREAK – *Class cancelled*	
Wednesday, March 18	SPRING BREAK – *Class cancelled*	
Friday, March 20	SPRING BREAK – *Class cancelled*	

Week 12		
Monday, March 23	Peer Review	**DUE: Draft Research Component 1**
Wednesday, March 25	Developing Contacts Workshop	
Friday, March 27	Wikipedia Workshop	
Week 13		
Monday, March 30	Peer Review	**DUE: Draft Research Component 2**
Wednesday, April 1	Library Research Follow-up	
Friday, April 3	Online Exhibit Design Workshop (*Class cancelled - Dr. LeRud is at a conference*)	**DUE: Artifact 3 Exhibit Design Proposal (on Canvas) + Peer Review (on Canvas)**
Week 14		
Monday, April 6	Peer Review	**DUE: Draft Research Component 3**
Wednesday, April 8	Designer's Statement Workshop	
Thursday, April 9	**Poetry@Tech Reading – The Bourne Poetry Reading** **Natalie Diaz, Jericho Brown, Eleanor Wilner** **Kress Auditorium, 7:30pm**	
Friday, April 10	Final Check-in and Work Time	
Week 15		
Monday, April 13	**Artifact 3 DUE: Forgotten Poets Research Project Showcase** **in Hall 102, 5-6pm (instead of regular class meeting)**	
Wednesday, April 15	Artifact 3 Reflection; Final Portfolio Introduction	

Friday, April 17	Final Portfolio Workshop	
Week 16		
Monday, April 20	Final Portfolio Workshop	
Finals	**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