

Writing and Communication Program

Preface to the Sample Syllabus for English 1102

Programmatic goals: Students in English 1102 develop competence and confidence in all communication modalities (Written, Oral, Visual, Electronic, and Nonverbal—what we call WOVEN) and understand the ways in which effective communication balances modalities thoughtfully and synergistically.

Outcomes: All sections of English 1102 actively work toward helping students accomplish the required outcomes.

- Demonstrate proficiency in the GenEd outcomes related to communication (Goal A1) and to critical thinking (Goal III).
- Demonstrate proficiency in the programmatic learning outcomes related to critical thinking, rhetoric, process, and modes and media. These programmatic outcomes include (a) those required by the University System of Georgia Board of Regents, (b) those recommended by the Council of Writing Program Administrators (our discipline's national organization), and (c) those specified by our Writing and Communication Program.

Course distinctions: English 1102 continues to address rhetorical principles and multimodal composition introduced in English 1101 while it focuses on research as well as cultural studies and literary/discourse analysis. Supplementary texts often involve fiction, poetry, drama, film, television, video games, and other forms of literature/entertainment. Students complete a sustained research project, which can be individual or collaborative.

Course topics: While all sections of English 1102 have common outcomes and policies, the individual sections focus on topics for students' writing, speaking, and designing that reflect the disciplinary expertise of the postdoctoral fellows who are the instructors for most of the courses. Regardless of the topical focus, English 1102 is a course in rhetoric process, and multimodality; the topic for a particular section is simply a vehicle for helping students become more competent and confident writers, speakers, designers, and collaborators.

Common material: The Writing and Communication Program requires all sections of English 1102 to use a common, program-designed ebook, *WOVENText*, which provides explanations and examples about multimodality, rhetoric, and conventions of communication. Instructors can select section-specific materials beyond the ebook.

Rubric: All sections of English 1102 use a common evaluation rubric, which is used (a) by instructors to assess individual student projects, (b) by instructors to assess the analytical reflections that are part of the end-of-semester portfolios submitted by each student, and (c) by a program committee assigned to assess student artifacts in their portfolios.

Policies: The Writing and Communication Program now has common policies (goo.gl/niuy0c) used by all instructors regarding these areas:

- General Education Outcomes
- Learning Outcomes
- Evaluation Equivalencies
- Evaluation Rubric
- Attendance
- Participation in Class
- Non-discrimination
- Communication Center
- Accommodations
- Academic Misconduct
- Syllabus Modifications
- Week Preceding Final Exams (WPFE)
- Reflective Portfolio

The common policies were in place when this sample syllabus was created, but they were not placed on a shared T-Square site until Fall 2013, so the link is not included on the following 1102 sample syllabus.

Examples: Because the topics for English 1102 are distinctive, every syllabus is quite different — even though the goals, outcomes, rubrics, and policies are the same. The following list provides a sense of the enormous breadth of topics addressed in these courses:

- ENGL 1102: "America in the 1930s / America Now" (Dr. John Harkey)
- ENGL 1102: "Digital Virginia Woolf" (Dr. Amanda Golden)
- ENGL 1102: "Gaming and Interactive Narrative" (Dr. Aaron Kashtan)
- ENGL 1102: "Perception, Memory, and Landscape" (Dr. Mirja Lobnik)
- ENGL 1102: "Science Fiction and Ethics" (Dr. Patricia Taylor)

Beyond the common ebook, the other readings are specific to individual sections; the assignments (while emphasizing rhetoric, process, and multimodality) are also specific to individual sections.

The following example is typical of an English 1102 syllabus, both in its adherence to programmatic requirements and in elements that distinguish this specific section of the course.

[...]

Forms of Smallness

[...]

ENGL 1102: Multimodal Composition II
Georgia Institute of Technology, Spring 2012

Instructor: Dr. John Harkey
Office: Skiles 329; Office Hours: M/W, 1pm – 2pm
Email: john.harkey@lcc.gatech.edu

G1: MWF, 12:05 – 12:55; Skiles 311
L1: MWF, 2:05 – 2:55; Skiles 311
E1: MWF, 3:05 – 3:55; Skiles 311

Course Description

We live, it seems, in an age of scalar extremes—everything is either more gigantic or tinier than it used to be. This course will turn inquiring, critical attention to the latter scale, especially those small things that tend to be dismissed, overlooked, or misunderstood in a culture ruled by largeness, speed, and power. “Forms” in this case will of course mean physically small things—objects, artworks, writings, and technologies—but it will also refer to more conceptual smallnesses—related modes like silence, slowness, simplicity, triviality, transience, cuteness, coarseness, economy, privacy, and handmaking. We will study a host of minimalist works of art (in various media) and literature, with a special focus on small poems. We will consider the mini-, the micro-, and the nano-; souvenirs and tokens; portability; commodification; fragments; minutiae, etc. What values, uses, and effects are unique to these forms of smallness? What kinds of social, aesthetic, and even political significance do they afford? And in what ways do they provide dynamic points of resistance to bigger, more dominant forms of culture? Like all 1102 courses at Tech, this one will take a multimodal (“WOVEN”) and rhetorical approach to both the works we examine as well as the ones we produce. In addition to some more standard writing, speaking, and design assignments, we will make serious use of two triumphs of small-form technology: note cards and Twitter. Students will complete several individual and group assignments as well as a sustained research project by semester’s end.

Required Texts

Poem in Your Pocket: 200 Poems to Read & Carry. Ed. Elaine Bleakney. Abrams Image, 2009:

ISBN#: 0810906368

Wabi-Sabi: For Artists, Designers, Poets, & Philosophers. Lawrence Koren. Imperfect Publishing, 2008.

ISBN#: 0981484603

Between Page and Screen. Amaranth Borsuk and Brad Bouse. Siglio Press, 2012.

ISBN#: 0979956285

WOVEN Text, GT’s customized E-textbook

The first three books can be purchased in one of the Tech bookstores or online. *WOVENtext* must be purchased online, either directly (<http://ebooks.bfwpub.com/gatech.php>) or via the Tech bookstore. We will also consider a host of additional texts and “texts” (films, music, websites, etc.)—many of them excerpts—throughout the semester. All of these will be available either in class or on our T-Square site.

Materials

Your GT laptop and some kind of folder for storing handouts and printed class texts
At least 100 3”x5” notecards and a portable notecard box for containing the cards

Course Objectives and Outcomes

The principal goal or objective in this course—as in all first-year composition courses in the Georgia Tech Writing and Communication Program (GTWCP)—is that each of you will learn to demonstrate proficiency in the process of articulating and organizing rhetorical arguments in written, oral, visual, electronic, and nonverbal modes, using concrete support and conventional language. Our aimed-for *outcomes* are both more specific and more numerous, as displayed in the chart below:

Category	Outcomes by the USG Board of Regents	Outcomes by the Council of Writing Program Administrators	Additional Expectations of the GTWCP
Critical Thinking Critical thinking involves understanding social and cultural texts and contexts in ways that support productive communication and interaction.	<ul style="list-style-type: none"> Analyze arguments Accommodate opposing points of view Interpret inferences and develop subtleties of symbolic and indirect discourse 	<ul style="list-style-type: none"> Use writing and reading for inquiry, learning, thinking, and communicating Integrate ideas with those of others Understand relationships among language, knowledge, and power 	<ul style="list-style-type: none"> Recognize the constructedness of language and social forms Analyze and critique constructs such as race, gender, and sexuality as they appear in cultural texts
Rhetoric Rhetoric focuses on available means of persuasion, considering the synergy of factors such as context, audience, purpose, role, argument, organization, design, visuals, and conventions of language.	<ul style="list-style-type: none"> Adapt communication to circumstances and audience Produce communication that is stylistically appropriate and mature Communicate in standard English for academic and professional contexts Sustain a consistent purpose and point of view 	<ul style="list-style-type: none"> Use a variety of technologies to address a range of audiences Learn common formats for different kinds of texts Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics Control such surface features as syntax, grammar, punctuation, and spelling 	<ul style="list-style-type: none"> Create artifacts that demonstrate the synergy of rhetorical elements Demonstrate adaptation of register, language, and conventions for specific contexts and audiences Apply strategies for communication in and across both academic disciplines and cultural contexts in the community and the workplace
Process Processes for communication—for example, creating, planning, drafting, designing, rehearsing, revising, presenting, publishing—are recursive, not linear. Learning productive processes is as important as creating products.		<ul style="list-style-type: none"> Find, evaluate, analyze, and synthesize appropriate primary and secondary sources Develop flexible strategies for generating, revising, editing, and proof-reading Understand collaborative and social aspects of writing processes Critique their own and others' works Balance the advantages of relying on others with [personal] responsibility 	<ul style="list-style-type: none"> Construct, select, and deploy information based on interpretation and critique of the accuracy, bias, credibility, authority, and appropriateness of sources Compose reflections that demonstrate understanding of the elements of iterative processes both specific to and transferable across rhetorical situations
Modes and Media Activities and assignments should use a variety of modes and media—written, oral, visual, electronic, and nonverbal (WOVEN)—singly and in combination. The context and culture of multimodality and multimedia are critical.	<ul style="list-style-type: none"> Interpret content of written materials on related topics from various disciplines Compose effective written materials for various academic and professional contexts Assimilate, analyze, and present a body of information in oral and written forms Communicate in various modes and media, using appropriate technology 	<ul style="list-style-type: none"> Use electronic environments for drafting, reviewing, revising, editing, and sharing texts Locate, evaluate, organize, and use research material collected from electronic sources, including scholarly library databases; other official (e.g., federal) databases; and informal electronic networks and internet sources Exploit differences in rhetorical strategies and affordances available for both print and electronic composing processes and texts 	<ul style="list-style-type: none"> Create WOVEN (written, oral, visual, electronic, and nonverbal) artifacts that demonstrate interpretation, analysis, synthesis, evaluation, and judgment Demonstrate strategies for effective translation, transformation, and transference of communication across modes and media

COURSE POLICIES

Syllabus

This syllabus is provisional; that is, it is subject to change somewhat as the semester goes on. (However, all major course projects—including but not limited to research papers, web sites, blogs, wikis, videos, portfolios, public presentations, and gallery displays—and their specific components will be fully identified in the syllabus prior to the March 1st withdrawal date.)

Attendance

As with any serious course in communication, your consistent presence is the most important, irreplaceable element in your pursuit of success. 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).

- **Allowed absences.** Attendance is required in this class. Students may miss a total of four (4) classes over the course of the semester without penalty.
- **Reasons for absences.** The attendance policy does not make any distinction about the reasons for your absences. Only absences officially exempted by the Institute (e.g., due to participation in official GA 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. 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.
- **Make-Up.** Except for 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.
- **Absence penalties.** Each additional absence after the allotted number deducts one-third of a letter grade from a student's final grade. Missing eight (8) classes for a M/W/F course results in automatic failure of the class.

Students are expected to keep up with their own attendance record; see me if you have a question about how many classes you have missed according to my records.

Participation

The Writing and Communication Program has a Program-wide participation policy. Active participation and engagement in class are required. Students who have not done the reading and/or who do not actively participate during the class period may be penalized for lack of participation. In this class, participation counts as 25% of your grade.

Late Work

No late work will be accepted in this course. You will be responsible for either bringing completed assignments to class, as directed, or uploading them to T-Square by the specified deadline. Failure to meet the given deadline will result in a zero for the assignment.

Academic Integrity & Plagiarism

Because he so effectively articulates my own thoughts on the matter, I will quote my fellow GT professor, Dr. Jesse Stommel, on this matter; that is, his view of and policy on plagiarism is now also my own:

First, I will say that if you are unable to complete an assignment for any reason, it is in your best interest to discuss the situation with me. Authorship is a hotly contested topic in the academy. At what point do we own the words we say and write or the images we create? Among authors and filmmakers, creative influence, collaboration, and a certain amount of borrowing are acceptable (even encouraged). So, what sort of statement or warning about plagiarism would be appropriate in this

class? Let me go out on a limb and say: in this class, I encourage you to borrow ideas (from me, from the authors we read, from the films we watch, from your classmates). However, even more, I encourage you to really make them your own—by playing with, manipulating, applying, and otherwise turning them on their head. In the end, it's just downright boring to rest on the laurels of others. It's altogether more daring (and, frankly, more fun) to invent something new yourself—a new idea, a new way of thinking, a new claim, a new image. This doesn't give you license to copy something in its entirety and slap your name on it. That's just stealing. Instead, think very consciously about how you are influenced by your sources—by the way knowledge and creativity depend on a sort of inheritance. And think also about the real responsibility you have to those sources. (Stommel, 1102 Syllabus, 2011)

To put the matter most simply and plainly, plagiarism—**presenting words that are not yours *as if they are yours*, and/or insufficiently citing your sources**—will result in referral to Georgia Tech's Office of Student Integrity, which will address the case along institutional guidelines. *For any questions involving these or any other Academic Honor Code issues, please consult me or www.honor.gatech.edu. You should also read through the full honor code in the GT handbook—<http://www.osi.gatech.edu/plugins/content/index.php?id=46>—so you are clear on Tech's expectations.*

Week Prior to Final Exams (WPFE), a.k.a, “The-Week-Formerly-Known-As-Dead Week”

- This course includes no quizzes or tests during the WPFE. All quizzes and tests must be graded and returned or available for review on or before the last day of class preceding final exam week.
- No new assignments are given in the WPFE. The only work during the WPFE is related to the portfolio, listed on the syllabus from the beginning AND worked on during the semester before the WPFE.
- All course work (including projects, assignments, and participation) other than the portfolio will be graded and returned or available for review on or before the last day of classes.
- This course has no final exam. In lieu of a final exam, this course has a required portfolio, which counts for 15% of your grade. Students will work on portfolios periodically throughout the semester. The portfolio will be completed during the WPFE, both in class and out of class, and it will be due during Final Exam Week
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Discrimination and Harassment

Georgia Tech does not discriminate on the basis of race, color, age, religion, national origin, sex, marital status, disability, or status as a U.S. veteran. This class adheres to those guidelines. In general, a diversity of viewpoints is welcome in this classroom. However, statements that are deemed racist, sexist, classist, or otherwise discriminatory toward others in the class will not be tolerated. No form of harassment or discrimination is allowed in this class. In keeping with the professional nature of this course, only professional behavior is acceptable between the instructor and the students and between students. No harassment of any kind is allowed in class including but not limited to gender, age, ability, religion, sexual orientation, and ethnicity.

Classroom Comportment

Each student's success is in large part contingent on how his/her fellow students function as an attentive, respectful, cohesive *group*. Thus students are expected to practice general civility—no interrupting, speaking in an offensive or demeaning way, sleeping, etc.—as well as observing a couple “house rules”: turn off and put away all phones and hand-held devices during class; *only have laptops open and running when some class activity requires it*; keep food and drinks to an unobtrusive minimum; and finally, listen attentively (that is, respectfully and silently) when someone else is speaking or presenting.

Accommodation of Students with Disabilities

Georgia Tech complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. No retroactive accommodations will be provided in this class. If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with me soon, preferably in the first week of the semester or as soon as you become aware of your need for accommodation. Prior to our meeting, if you have not already done so, please request that ADAPTS staff verify your disability and specify the accommodation you will need.

Contacting/Consulting Me

In light of what I have said above about process, *group* endeavor, and committed participation, I want to be a good professor not only during class, but, as best I can and within obvious limits, outside of class sessions. Negotiating the several multimodal assignments in this course may prove difficult at times; if so, please consult with me during the course of the semester. Excepting any emergencies, I will always be in Skiles 329 during my office hours each week. You are encouraged either to make an appointment (preferred) or drop by. I will be happy to discuss in-process papers, getting started on a paper idea, or just trouble you may be having understanding texts we are reading. You are also free to email me at the GT email address listed above, especially if you have some urgent concern; however, for any emails, please observe the following guidelines:

- Address me in at least according to semi-formal email etiquette, as you would in any other professional context—use complete sentences, clarify your question or concern, give your full name, etc. I ask this chiefly for pragmatic, class-related reasons but also because it is good practice for your “real-world” careers down the road.
- In the case of an absence, don’t email me to ask what you have missed; consult a classmate instead.
- If you have a question, it should be a specific question that I can answer in an email. For example, do not send me a message asking why you received a particular grade, or asking what you should write about for Essay #2.

ASSIGNMENTS & GRADING

The rubric and letter-grade spectrum below show roughly how grades will be determined in this course, though I may provide you with a customized, assignment-specific rubric for each of your major projects.

F (50-69%) D (60-69%) C (70-79%) B (80-89%) A (90-100%)

Rubric for Artifacts in the Portfolio						
Scale	Basic	Beginning	Developing	Competent	Mature	Exemplary
Rhetorical Awareness: Argument considers audience, persona, message, and medium	Ignores two or more aspects of the rhetorical situation and thus does not meet the expectations of the task	Ignores at least one aspect of the rhetorical situation and thus compromises effectiveness	Attempts to be rhetorically aware, but the attempt is inappropriate or insufficient	Addresses the rhetorical situation in a predictable way	Addresses the rhetorical situation with unexpected insight	Addresses the rhetorical situation in a sophisticated, unique manner
Stance and Support: Central claim is duly supported by evidence	Involves a confusing or unspecified position that is not effectively supported by evidence	States a trite, overly general position that is supported by weak evidence	Ambiguous claim lacks unity because evidence contradicts or competes	Offers a clear, unified, standard position illustrated by predictable evidence	Offers a clear, unified, distinct position illustrated by compelling evidence	Offers an inventive, well-informed position illustrated by well-chosen evidence
Organization: Clear structure logically moves from introduction to conclusion	Omits a unifying and cohesive claim, exhibits weak paragraph unity, and offers ineffective transitions	Offers ambiguous or unsupportable claims in the thesis and/or topic sentences and uses simple transitions that fail to connect ideas	Uses claims that are sometimes imprecise or poorly matched to content in ways that compromise logical development and transitions	States a unifying claim with clear supporting points, employs a recognizable organizational scheme with mechanical transitions	Asserts and sustains a claim that develops progressively, adapts typical organizational schemes to the context, and achieves substantive coherence	Asserts a sophisticated claim developed with complex, multiple perspectives that are organized to achieve maximum coherence and momentum
Conventions: Competent adherence to usage standards; skillful integration and citation of sources	Involves excessive grammatical, punctuation, and/or mechanical errors that disrupt the message	Involves a major pattern of grammatical and/or mechanical errors	Involves some distracting grammatical, punctuation, and/or mechanical errors	Adheres to usage standards, with only minor errors	Exhibits mastery of linguistic conventions	Manipulates conventions in ways that advance the argument
Design for Medium: Well-chosen design features enhance audience motivation and participation	Lacks the visual features necessary for the document's genre	Involves distracting inconsistencies in features such as headings and type	Uses consistent visual features appropriate for the genre but poorly matched to content	Uses standard, recognizable design features generally suited to genre and content	Creates visual appeal with features that highlight and enhance specific content	Persuades with careful, seamless integration of design and content

Central Assignments	Whole Number Points
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| 1. <i>Analytical and Persuasive Essay</i> | 150 |
| Each of you will compose an analytical, persuasive essay, per MLA guidelines, that makes use of several authoritative sources (~3 pp.). This draft will then be revised and distilled, according to certain stylistic constraints (to be explained), to create a second, briefer version (~2 pp.). | |
| 2. <i>Notecard/ Twitter Chapbook Essay</i> | 150 |
| Your group will compose an essay in the form of a small “book” (remember, this is a quite plastic concept) made up of 12-15 notecards. All text must be handwritten in black ink, but the way the book and pages take form—that is, the way you <i>use</i> the notecards—is entirely up to your group, though of course there is a strong emphasis on creative, effective design and careful, functional execution. A brief “preface,” discussing your rhetorical and bookmaking intentions, will accompany the chapbook. | |
| 3. <i>Pecha Kucha Presentation</i> | 150 |
| Individually, you will devise a half-size Pecha Kucha presentation—a talk, with 10 image-slides x 20 seconds each—that gives your unique spin on some facet of your group’s topic for the final project, and that also previews key research pertaining to that specific facet. | |
| 4. <i>Final Group Project: Book-Plus-Website</i> | 200 |
| Your group will design and construct a physical book that rhetorically addresses “smallness,” both by bespeaking or embodying it (its “form”) and through carefully crafted verbal rhetoric (its “content”). Your group will also (either simultaneously or successively) construct a website to represent the book and to comment on the discrepancies between the material book and the digital rendition. This is not only a design project but a research project that should incorporate source material and make a persuasive case for some position or proposition. | |

Participation: Discussion, Homework, Classwork

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|--|----|
| <i>Discussion Questions</i> | 50 |
| At 5 points during the semester, in response to assigned readings, you will be required to post 2 discussion questions and/or answers into the Forums section of T-Square. | |
| <i>Poem-in-your-pocket Project</i> | 50 |
| Throughout the semester, day-by-day, you will tear out a poem-page from your <i>Poem in Your Pocket</i> book, carry it around, read it multiple times, and annotate it. These will be brought into class at specified times, and then submitted as a bound group (of at least 50) by semester’s end. | |
| <i>Leading Class Discussion</i> | 50 |
| Each student will sign up to lead class discussion once during the semester. You will prepare 3 to 4 in-depth discussion questions, visual aids, and a brief activity. | |
| <i>In-class Writing, Quizzes, Twitter</i> | 50 |
| During class, you will periodically complete small, “low-stakes” writing tasks as well as short reading quizzes and other in-class activities, including Twitter exchanges. | |

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| Final Portfolio | 150 |
| At the end of the semester, you will select examples of and write reflections about the written, oral, visual, and electronic artifacts you have created in this class. You are required to submit both a “first” (or draft) version of each assignment, as well as a “final” version, so during the semester you should make sure to save all drafts separately. | |

Though we will be doing a great deal of reading, which will entail multimodal analysis, our central emphasis is on *composing* multimodal assignments that are rhetorically effective. My task as the teacher is to challenge you to communicate—employing several modes and means, some of which overlap each other—in more knowledgeable, analytical, and persuasive ways. To this end, you will complete many small-scale written, oral, visual, electronic, and nonverbal assignments in addition to the more formal projects outlined above. And in all assignments, a great deal of emphasis will be placed on the *processes* involved in composition and revision, as this is how your communicative skills will improve over time. Thus, no matter what level of writer you consider yourself to be, you will only succeed in this course to the degree that you are punctual, participatory, and thorough, with every stage of every assignment, whether individual or collaborative (e.g., notes, outlines, rough drafts, peer reviews, and revisions, when allowed).

TWO POSTSCRIPTS

The Communication Center

The Communication Center is located in Clough Commons, Suite 447. It is an excellent resource for any student (undergraduate or graduate) who wants help with a communication-related project. You can visit the center for help at any stage of the process for any project in any discipline. The knowledgeable and friendly tutors are available to help you develop and revise your projects. They are not available to “fix” your projects. Please do not ask the tutors to proofread or edit your projects. For information on making an appointment please visit this website:

<<http://communicationcenter.gatech.edu/content/make-appointment>>.

If you need assistance with the appointment system, you can call 404-385-3612 or stop by the center. All services are free and confidential.

Twitter

This class requires that you sign up for a Twitter account. If you already have an account, you may use it for class, or you may choose to create a new, separate account that is devoted exclusively to our class. When choosing your handle and your self-description, make sure you are easily identifiable by your first and last name, so that I and your classmates will know who you are in online exchanges.

SCHEDULE, WEEK-TO-WEEK (provisional)

PART ONE

Week 1: Getting Started

1/7- Introduction/in-class writing
1/9- Syllabus & course texts; WT 1, 45
1/11- Carr, "Is Google Making Us Stupid?"

Week 2: Reading, Writing, Distillation,

1/14- Jesse Stommel, "Feed: Texting, Twitter, and the Student, 2.0" DQ
1/16- " ; Fénéon Excerpts; Wernicke TED Talk
1/18- WT 21c, f, and h

Week 3: Small Objects: Souvenirs, Collections, Portability

1/21- NO CLASS
1/23- *Very Small Objects* Website; Susan Stewart Excerpt
1/25- " ; WT 25; Peer Review #1 Draft

Week 4: Wabi-Sabi

1/28- *Wabi-Sabi* (paratextuals, 7-29) DQ #1 Due
1/30- " (31-45)
2/1- WT 89, 90; view JH's collection of small books

PART TWO

Week 5: Books & Bookmaking/Holographic Texts

2/4- Carion, "The New Art of Making Books"; Cutts, "The Process of the Book"
2/6- Walser, *Microscripts*; Niedecker, *Homemade Poems*
2/8- #2 Workshop

Week 6: Smallness in Design & Art

2/11- *Objectified* (film)
2/13- "
2/15- *Wabi-Sabi* (53-72); James Castle Site, Gee's Bend Quilts Site, Cornell Images #2 Draft

Week 7: Poetry & "Small" Poetics

2/18- Koch, "The Two Languages"; Cutts, "Anthology of Small Poems" DQ
2/20- Armantrout, "Poetic Silence"; Otomo, *Small Poems*
2/22- WT 77,79; Library Visit? #2 Due

Week 8: Small Poetry, Cont'd

2/25- Sims, "Small Wonder"; Dickinson poems; B. Hillman preface
2/27- Lo, *A Reduction* (online version)
3/1- #3 Workshop (Pecha Kucha examples; research; etc.)

Week 9: Poems, "Game Poems," & Slowness

3/4- Bogost, *A Slow Year* (Essays) DQ
3/6- " (Essays & games)
3/8- WT 30-33; Peer Review #3 Draft

Week 10: Pecha Kucha Presentations

3/11-

3/13-

3/15-

#3 Due

Week 11: NO CLASS (SPRING BREAK)

PART THREE

Week 12: Workshops & Conferences

3/25- In-class group final project workshop

3/27- Group meetings w/ professor

3/29- “

Week 13: Hybrid Textuality—Real &/vs. Holographic

4/1- *Between Page & Screen*

4/3- “

4/5- Final Project Peer Review

DQ

#4 Draft

Week 14: Hybrid Textuality—Real &/vs. Holographic, Cont'd

4/8- *Between Page & Screen*

4/10- “

4/12- “

Poems Due

Week 15: Final Project Presentations

4/15-

4/17-

4/19-

#4 Due

Week 16: WPFE (“Dead Week”)

4/22- Work on Portfolios

4/24- “

4/26- “

Final Exam Week

4/29-

PORTFOLIOS DUE

Syllabus/Policy Acknowledgment and Permission Statement

PLEASE READ, SIGN, AND RETURN THESE STATEMENTS BY Wed. January 16, 2013

I affirm that I have read the entire syllabus and policy sheet for ENGL1102- E1, G1, L1 (circle one) and understand the information and the responsibilities specified.

print name

signature

date

DIRECTIONS: Read carefully and check all that apply.

- ☐ I give my instructor, JOHN HARKEY, permission to use copies of the work I do for this course, ENGL1102- E1, G1, L1 (circle one) as examples in this and other courses, as examples in presentations, and in print and electronic publications.
- ☐ I do NOT give my instructor, JOHN HARKEY, permission to use copies of the work I do for this course, ENGL1102- E1, G1, L1 (circle one) as examples in this and other courses, as examples in presentations, and in print and electronic publications.

Please indicate whether you want to be acknowledged if your work is used:

- ☐ Please use my name in association with my work.
- ☐ Please use my work, but do NOT acknowledge me.

If your instructor decides to use your work, he//she may wish to contact you. Please provide your contact information below:

print name

signature

email address

phone number

print permanent address

print campus address

date