

# ARTIFACT #1

## POSTER RESPONSE TO *THE SONNETS* AND *CHELSEA GIRLS*

### Planning & Proposal

Consult the relevant sections from *WOVENText* on "Informative Genres," "Narrative Genres," "Process: Exploring Topics and Creating a Research Proposal," and "Process: Composing in Genres and Designing Your Project." Fill in proposal form.

### Mock-up Draft

See "Designing Your Project: Mock-ups" in *WOVENText* chapter "Process: Composing in Genres and Designing Your Project." Groups will complete peer-review forms assessing each other's poster drafts.

### Final Draft

Taking into account peer-review feedback to refine your thesis, elaborate and reframe use of sources, and complete the visual design of the poster, groups will present their finished poster in a full-class poster presentation session. Posters will be printed and professionally displayed.

## Project Description

In pairs, students will produce visual posters that highlight original and unique correspondences between Myles's and Berrigan's texts. Rather than a traditional book review translated into a poster presentation, this visual artifact will investigate these related yet divergent texts through a specific concept, idea, frame, or critical approach. Students will show their posters during a full class presentation day. For example, students might generate literary maps of the texts, explore the role of repetition and variation, investigate the texts as social documents of their times, construct aesthetic lineages for each text, explore the role and presence of related mediums such as music and painting on the texts, research the texts' history of the critical reception, explore the books' relationships to time, investigate the books through the lens of gender and sexuality, a data visualization project, or any other creative-critical approach you can imagine.

### Due Dates

PROPOSAL: **Friday February 16** in class

MOCK-UP OF POSTER: **Monday February 19** in-class workshop in peer review groups

FINAL DRAFT: **Friday February 23** in-class presentation



**CHELSEA GIRLS**  
A NOVEL  
**EILEEN MYLES**



## Planning and Proposal

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1. Consult the relevant sections from *WOVENText* on "Informative Genres," "Narrative Genres," "Process: Exploring Topics and Creating a Research Proposal," and "Process: Composing in Genres and Designing Your Project." PDFs available on Canvas.
2. Explore and refine search for information using primary and secondary sources available on Canvas, including *New York School Painters & Poets*, *Encyclopedia of the New York School of Poets*, and other texts. Refer to class notes and conversations on Berrigan's and Myles's work.
3. Fill in proposal form. Due to Dr. Sturm as hard copy on Friday February 16.
4. Drafting your poster: The following resources will be useful for planning the information and design features for your poster. Georgia Tech's Undergrad Research Opportunities Program provides a robust list of resources, guides, and tutorials for Posters and Presentations: <http://www.undergradresearch.gatech.edu/presentation-tips>; Additionally, NYU Libraries provides this brief, useful page of resources: "How to Create a Research Poster: Poster Basics": <https://guides.nyu.edu/posters>.


## Mock-up Draft

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Based on your proposal and peer feedback, the mock-up draft of your poster will give your peers an opportunity to offer further constructive advice and feedback on your planned poster, including the opportunity to refine your thesis, elaborate and reframe use of sources, and complete the visual design of the poster.

1. See "Designing Your Project: Mock-ups" in *WOVENText* chapter "Process: Composing in Genres and Designing Your Project." PDF available on Canvas.
2. Create a mock-up draft using cheap poster board or print a digital draft of your poster on paper. Your mock-up must be to scale so that your peers understand and can effectively respond to design questions and issues.
3. Bring your mock-up poster to class on Monday February 19 along with all notes and process documents.
4. Fill out peer-review forms in class.

# Final Draft




**UNIVERSITY OF  
SOUTH ALABAMA**

## Communicating with Contemporaries: a Chapbook

By: Micaela Walley

Mentors: Dr. Nick Sturm / Dr. Christopher Raczkowski




### Introduction


The primary goal of my creative project was to read and analyze the ideas, motifs, and literary techniques of contemporary poets while presenting a chapbook of 10 poems. These poems are responses to what I read and are an expansion to the creative work that I've already accumulated throughout my academic career. By reading collections of poetry, essays reflecting on the importance of poetry, and works of literary criticism that focused on the contemporary use of metaphor, word texture, and imagery, I was able to use that technique in my own writing and gain an understanding of how contemporary poetry differs from past uses of poetry.

### Gurlesque Poets (and other contemporaries)

My project began with an interest in Alice Hollay's experimental work in "Globe of Light" and led me to the Gurlesque poets. Both Hollay and the Gurlesque poets interest me because they show the desire to deconstruct the original traditions of poetry (which were composed by men) and make poetry into something that represents the reality, varied experiences of womenhood and personhood. This means that they are deeply invested in the gifts, physical, and emotional details that we left out of most classic, traditional poems which prefer more idealistic topics like nature or religion.

The Gurlesque describes a group of poets and artists that embrace the feminine. They describe their experience of a personified world culture and society if with poetry that is deconstructed and demands to be read out loud because their tone is strong enough to be heard even through it. They are deeply interested in the body and the experience of embodiment, which is often grounded within a patriarchal poetry's ruling of the mind over the body and the body. They utilize the shock factor of the gurlesque to prove a point it shouldn't be so shocking as it is for them to discuss their bodies and emotions in such ways.





### Methods

### Poetic Statement

In my poetry, I'm particularly interested in utilizing the words and experiments to highlight my subject matter, and write a second and third meaning if at all possible. I can almost envision the embodied language as well, and how the poem will sound out loud. I also aim for a natural building of speed by leaving in mind other subtle sounds and word placements, with the collection of poems, I experimented with the spacing of my work and displaying poetry from traditional stanzas forms.

My poems connect back to the Gurlesque poets with my interest in exploring the body, the body, and the embodied as a site of pleasure, power, and exploration. In most poems, you can find places that I am reflecting on poetry within the poem as well, like the poems through the complex relationship between poet and poem, and to also allow commentary on if the subject matter is a contributor or uncomfortable space for the poem to explore. While most of my poems are first person, the lyric "I" is expanded to being more than just one person, I am interested in exploring the usefulness of the lyric "I" but also experimenting with something that is less recognizable.

With each poem in the chapbook, I look something that made the text a certain emotion and wrote about it until I completely understood why I needed it. As a result, I read that my poems stay mostly in the present, moving from one line to the other as my thought process progresses however the ideas ground themselves in reality, everyday details, and emotions.

### Mentioned Texts

Gleason, Lora, and Alice Greenberg. *Gurlesque: The New Grrl, Gurlesque, Gurlesque Poetics*. Philadelphia, PA: Solomons, 2010. Print.

Hollay, Alice. *Globe of Light: New and Selected Poems, 1970-2000*. Middletown, CT: Wesleyan UP, 2005. Print.

Solomon, Laura. *The Hermit*. Brooklyn, NY: Ugly Ducklings, 2011. Print.

**White Flowers (An Example)**  
By Laura Solomon

perfect snow  
perfect snow  
you are waiting  
the hardest part of possession  
it melts  
you laugh  
please a piece of me in my mouth and say  
you have to make it wonderful  
to such a life

now you are talking sleep  
you think  
your hot flesh and gets stolen by angels  
you know  
as if ending might write you  
might write you  
in my  
something to tell  
in the morning  
it's so hard to tell  
angels from demons  
the thought from that  
everything  
floating and getting  
absent from your mouth  
and mine... (part 2)

**Concave (An Example)**  
By Micaela Walley

broken neck  
broken neck  
I am alone  
in your bedroom  
could I am  
convinced when you are  
there no one in  
your family has died  
yet your face died  
but that doesn't count  
it's hard

to tell what makes you feel  
as one when you think I am mad  
or someone I am

annoyed  
but in love with how  
your grandfather's breath tastes  
like pretzels  
the day continues  
this way  
in your bedroom  
alone  
and what if they go of once  
while you're at work or  
others have to hold you  
will have to hold you  
I head up in the mood  
I am not that strong

... (part 2)

The above example is simply a foundational guide for what a poster might look like. As in all posters, the relationships between text and images is vital to consider for your audience. All posters are required to have a title, the creators' names, and a GT watermark/logo.

## RESOURCES

- Poster Printing at Georgia Tech: <http://www.undergradresearch.gatech.edu/poster-printing>
- Multimedia Studio: <https://www.library.gatech.edu/services/multimedia.php>