

POETRY, PAINTING, & FILM

IN THE NEW YORK SCHOOL OF ART

Course Texts

The Sonnets

by Ted Berrigan

I Remember

by Joe Brainard

*WOVEN*Text, 2019-2020
edition (online access)

Additional PDFs and readings will be posted on Canvas.

Students will be required to visit the High Museum of Art this semester. General admission is \$14.50 though Dr. Sturm will lead a visit to the museum during a free admission day on a "Second Sunday."

Students will also visit Emory's Rose Library to engage in original archival research.

Dr. Sturm's Contact Info

nicholas.sturm@lmc.gatech.edu

Office hours: **Tuesday**
12:30-2:45pm in Hall 012

Course Description

This Honors Program course will utilize poetry, painting, and film from a constellation of artists and writers associated with what's known as the New York School to explore the multimodal languages of American art practices. By activating the etymological root between the words experiment and experience—"experiri," meaning "to try or to test"—this course will try and test various creative and critical approaches to the arts to gain an experiential, historical, and rhetorical understanding of aesthetic innovation in the global cultural center of New York. Utilizing our WOVEN curriculum, students will engage with visual and nonverbal design through trips to Atlanta's High Museum of Art, create original research projects utilizing archival material, and experiment in hands-on creative and critical practices with era-specific technologies. Artists such as Amiri Baraka, Frank O'Hara, and Andy Warhol will populate the syllabus.



This writing and communication course will approach these artists and the questions their work provokes in contemporary American culture. We will actively participate in and contribute to this aesthetic discourse in the effort of developing effective strategies of WOVEN (written, oral, visual, electronic, and nonverbal) communication, interrogating New York-based art and artists to understand and critically appreciate the intersections of art, culture, history, place, and technology.

Artifact 0

Diagnostic Video:

Individually, students will script, film, and edit a brief introductory video.

Artifact 1

Brainard and Berrigan's

New York School: In pairs, students will create a website that investigates books by Joe Brainard and Ted Berrigan, along with archival material from Emory's Rose Library, to introduce the New York School through these artists' work.

Artifact 2

Podcast on Visual Art: As a group, students will create a podcast segment that investigates the aesthetic, cultural, political, and/or historical importance of a work of visual art on display at the High Museum of Art.

Artifact 3

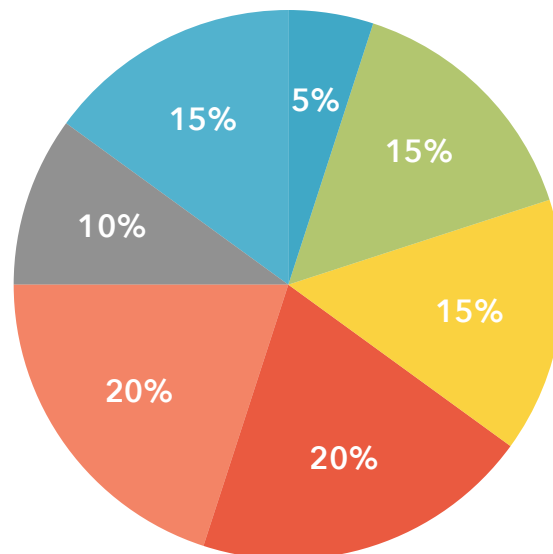
Curating the New York

School: This research project will allow the entire class to collaborate on a digital humanities project that investigates the New York School through race, gender and sexuality, and technology utilizing material from Emory's Rose Library. The artifact will result in a single collaborative website for the entire class.

Assignments

Students will complete three primary artifacts, a diagnostic video assignment, a final reflective portfolio, and visit the High Museum of Art and Emory's Rose Library in connection with these assignments. Assignments will include individual work and group collaboration in a variety of multimodal processes that will challenge and expand students' skills as readers and communicators by exploring the course themes.

- Artifact 0: 50 points
- Artifact 1: 150 points
- Artifact 2: 150 points
- Artifact 3: 200 points
- Reflective Portfolio: 200 points
- Participation: 100 points
- Questionnaires: 150 points



Artifacts 0, 1, 2, and 3 account for over half of the available points for the semester. Along with the reflective portfolio, which functions as the final exam for this course, students' participation grade accounts for a tenth of the total grade. The participation grade includes students' attendance—both at regular class sessions and at required out-of-class events (always assigned with significant time to plan ahead)—and any guest lectures associated with this course. Participation means active, inquisitive, professional engagement during discussion, among peers, and as translated into students' work. A series of questionnaires—generative question-based writing assignments due at the beginning of class discussion on new texts, sources, or other readings—will account for 15% of the final grade.

COURSE SCHEDULE IS SUBJECT TO CHANGE OR UPDATE AT ANY TIME

Week 1	IN-CLASS	WHAT TO DO
Monday, August 19	Introduction to course	Acquire required texts ASAP
Wednesday, August 21	Discuss readings and short films	Read poem packet PDF
Week 2		
Monday, August 26	Artifact 0 Reflection; Discuss readings and view paintings	DUE: Artifact 0 (Sunday 8/25 by 11:59pm); Read Ratcliff "Modus Vivendi," Berkson "Foreward," and Quilter "Introduction: This Leaving out Business" and "Go on Your Nerve" from <i>New York School Painters & Poets</i> PDF
Wednesday, August 28	Discuss readings and poems from packet	DUE: Questionnaire 1; Read Quilter "Depth and Surface" and "Continuing the Conversation" from <i>New York School Painters & Poets</i> pdf
Week 3		
Monday, September 2	Labor Day	NO CLASS
Wednesday, September 4	Discuss <i>I Remember</i> ; Artifact 1 groups assigned	Read <i>I Remember</i> by Brainard; DUE: Questionnaire 2
Sunday, September 8	Visit to High Museum of Art noon-5pm (free; meet @11:30am)	See Questionnaire 5 (Due Wednesday October 2)
Week 4		
Monday, September 9	Discuss <i>The Sonnets</i>	<i>The Sonnets</i> by Berrigan; DUE: Questionnaire 3
Wednesday, September 11	Continue discussion of readings; In-class group work & planning	Review Brainard & Berrigan readings
Week 5		
Monday, September 16	In-class group work & planning	
Wednesday, September 18	In-class group work & planning	
Friday, September 20	Visit to Emory's Rose Library	Time TBA
Week 6		
Monday, September 23	In-class peer review	DUE: Artifact 1 draft

Wednesday, September 25	In-class peer review	DUE: Artifact 1 revised draft
Week 7		
Monday, September 30	In-class poster presentation; Artifact 1 Reflection	DUE: Artifact 1 (submit on Canvas by 11:59pm Sunday 9/29)
Wednesday, October 2	Discuss "The Lonely Palette" episodes; Artifact 2 groups assigned	DUE: Questionnaire 4 on "The Lonely Palette" podcast, Questionnaire 5 on High Museum, & Artifact 1 Reflections
Week 8		
Monday, October 7	In-class group work & planning	DUE: Artifact 2 Proposal
Wednesday, October 9	In-class group work & planning	
Week 9		
Monday, October 14	Fall Recess	NO CLASS
Wednesday, October 16	Artifact 2 peer review	DUE: Materials for Artifact 2 peer review; Artifact 2 due on Sunday October 20 by 11:59pm
Week 10		
Monday, October 21	Introduction to Artifact 3	
Wednesday, October 23	In-class work & planning	
Week 11		
Monday, October 28	In-class work & planning	DUE: Artifact 3 Proposal with developed source list
Wednesday, October 30	In-class work & planning	
Week 12		
Monday, November 4	In-class work & planning	
Wednesday, November 6	In-class work & planning	DUE: DIY Questionnaire 6
Week 13		
Monday, November 11	In-class work & planning	DUE: Artifact 3 Progress Report
Wednesday, November 13	In-class work & planning	
Week 14		

Monday, November 18	Instructions for Final Reflective Portfolio & Essay	DUE: Artifact 3 (Tuesday 11/19 by 11:59pm)
Wednesday, November 20	Artifact 3 Research Showcase in evening; NO CLASS	DUE: Artifact 3 Reflection; Showcase in Stephen C. Hall Building, 5-6pm
Week 15		
Monday, November 25	In-class peer review	DUE: Draft of Reflective Portfolio thesis
Wednesday, November 27	Thanksgiving Holiday	NO CLASS
Final Portfolio		
Monday, December 2	Final Instructional Day; In-class work on Reflective Essay	DUE: Final Portfolio due on Canvas, Friday Dec 6 by 5:30pm

Objectives

The Writing and Communication Program has common goals that apply to every course we teach:

- The goal of classes in the Writing and Communication Program is for students to develop competence in all communication modalities (written, oral, visual, electronic, and nonverbal) and to understand how effective communication balances multiple modalities thoughtfully and synergistically.
- The goal in every project should help students develop deep understanding of the genre on which the project focuses and the rhetorical processes involved in creating examples of that genre.
- The goal for every student should be to create purposeful, audience-directed artifacts that present well-supported arguments using appropriate conventions of written, oral, visual, and/or nonverbal communication, regardless of the mode and medium.

In addition to these common objectives, students will:

- Develop individual processes of multimodal communication
- Develop and hone both critical thinking skills and an aesthetic awareness of critical issues
- Learn to approach all texts (visual, written, digital, etc.) through a critical lens

Required Technology

- Laptop with Microsoft Suite and Internet access

Required Costs

- Regular printing costs for assignments, readings, poster materials, visit to High Museum of Art

Approach to the Course

As a hybrid workshop-seminar that pairs daily reading and media interaction with weekly reflection and analysis, your attentive presence and active participation in class discussions is necessary to your success and, when it comes to collaborative work, your peers' success as well.

Policies

The Writing & Communication Program has standard policies for English 1102 which you should familiarize yourself with [here](#). These include: Georgia Tech General Education Outcomes for English 1101 and English 1102; Learning Outcomes for English 1101 and English 1102; Evaluation Equivalencies; Evaluation Rubric; Course Completion; Attendance; Required Textbook; Dean of Students and Counseling Center; Safety; Participation in Class; Non-Discrimination; Communication Center; Accommodations (Office of Disability Services); Academic Misconduct; Syllabus Modifications; Final Instructional Class Days and Reading Periods; Multimodal Reflection Portfolio and Canvas

You are required to acknowledge that you have read, understood, and intend to comply with these policies. In addition to these policies, I have my own policies for this course in particular, including:

Late Assignments

I am willing to grant extensions requested by email no less than twenty-four hours prior to an artifact's due date. Except for exceptional situations, granted extensions will not exceed an additional day in which to complete the artifact. Questionnaires will be accepted up to 12 hours after the time they are due for up to half credit.

Missing and Missed Assignments

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. Missing work is counted as a "zero."

Revision of Assignments

Revision will constitute a significant part of our class, and play a role in each major assignment. In some cases, I may request that students engage in additional revision, beyond the requirements of the peer review process, in which case you will be notified and instructed accordingly.

Attendance

In addition to the WCP Common Policies statement on attendance, please note the follow policy specific to this course: Each absence after missing three (3) classes will result in deduction of 50 points (equivalent to 5% or half a letter grade) from your final point total. Missing 6 classes may result in failure of the course.

Workload

Students should expect an average of 100 pages of reading or 6 hours of viewing/listening time (or some combination of the two) outside of class per week. Reading/viewing/listening loads will be significantly lighter in weeks when major assignments are the primary concern.

Mature Themes

Quite often, course materials and class discussions will deal with issues of sexuality, race, and violence. In such cases, I expect students to be respectful, and to approach both the material, your classmates, and me with the utmost maturity. If students are at any point uncomfortable with these issues, I encourage you to come speak with me as soon as possible.

Conferences and Office Hours

I will regularly hold office hours every week at the time and place listed at the top of this syllabus. Appointments can be scheduled via email in advance, and walk-in appointments are available on a first-come, first-serve basis. If you need to meet with me outside of my regular office hours, this will be accommodated to the best of my ability. Occasionally, I will require students to meet with me in my office individually and in groups—sign-up sheets will be distributed in advance. I encourage students to visit my office hours as frequently as you like: whether it be to discuss course materials, project ideas, revision, or just to talk about the course.

Title IX at Georgia Tech

The Title IX Coordinator is the designated Institute official with primary responsibility for coordinating the compliance with Title IX. This includes providing leadership for Title IX activities; providing consultation, education and training; and helping to ensure the Institute responds appropriately, effectively and equitably to Title IX issues. Contact information for the Title IX Coordinator, Marcia Bull Staderker, and Deputy Coordinators is [here](#).

About Me

I am a Marion L. Brittain Postdoctoral Fellow in the Writing & Communication Program at Georgia Tech. I received my Ph.D. in Creative Writing from Florida State University in 2015, having written a dissertation titled “Another Mona Bone Jakon,” which will be published as my second book of poetry. Previously, I received a B.A. in History from the University of Akron, and an M.F.A. in Poetry from the Northeast Ohio Master of Fine Arts Program. My research interests include 20th century and contemporary American poetry and poetics, film, popular music, ekphrastic aesthetics, and pedagogy and the arts. I am particularly interested in the poets Ted Berrigan and Alice Notley, often associated with the “Second Generation” New York School poets, on whom I have published extensively, in addition to essays and reviews for a number of academic books, journals, and websites on topics as wide-ranging as Deerhunter, Amiri Baraka, broken umbrellas, and the history of Ponce de Leon Avenue. I have a cat, two dogs, four chickens, and a garden in Southwest Atlanta.

Statement of Commitment to a Diverse Community

In articulating the values of the Georgia Institute of Technology, the Strategic Plan makes the following statement regarding the nature of the Georgia Tech community as an environment in which we work, live, learn, and play. It says: “We believe in and want to be known for having the following enduring values: project a welcoming, inclusive culture; demonstrate mutual respect among faculty, staff, and students; celebrate uniqueness in thought, background, perspectives, and intellectual pursuits.” (9)

The Ivan Allen College of Liberal Arts enthusiastically embraces these values. We take as inherent in all that we do that our policies and practices will demonstrate respect for all human beings, regardless of how those people may differ. The rights of all people to function with dignity are crucial, whether we are interacting within this vibrant intellectual community or with others across our streets and around the globe. We recognize that engendering a spirit of inclusiveness and respect and creating, thereby, a climate in which we can all thrive requires each of us to be socially conscious and culturally well-informed, and to operate with a keen sense of ethical responsibility. We believe that, when we accept that human excellence has the capacity to emerge from many, many sources, a strong and enabling sense of community can be set in motion, a belief that makes quite real an enabling of our greatest expectations. At Georgia Tech and in the Ivan Allen College of Liberal Arts, we expect high performance and world-class achievements in research, education, and public action, and we believe that with an inclusive culture, these expectations become, not just possible, but predictable and sustainable.

Participation Grade

How much is the participation grade and how it is evaluated?

The participation grade for this course is worth a total of 100 points, or one-tenth of your final grade. Participation is neither optional nor a kind of extra credit. In-class participation includes regular professional academic engagement, daily contribution to class discussion, productive collaboration with peers, timely completion of all assignments (including assigned readings and accompanying questionnaires), and attention to instructions on those assignments. Out-of-class participation includes film screening(s), museum visits, research showcases, or any other events, such as guest lectures (listed below, if applicable). Participation is both tangible and ephemeral. When you turn in an assignment or concretely display your completion of a reading assignment, your participation is evaluated through the assessment of that tangible deliverable. When you speak in class, show up on time, participate fully, and show yourself to be a willing and productive collaborator, you are earning participation points. Your presence alone in class does not mean you earn participation points. All absences (except under exceptional circumstances and those officially exempted by the Institute) will result in the inability to earn participation points for that day's class. You do have the opportunity to "make up" for points lost to absences by attending extra credit events and writing a brief description of the event's relevance to our course themes.

Required out-of-class events:

- **Sunday September 8**—"Second Sunday" free visit to High Museum of Art, noon-5PM
- **Friday September 20**—Research visit at Emory University's Rose Library, TBA
- **Wednesday November 20**—Artifact 3 Research Showcase in Hall Building Room 102, 5-6PM

Extra credit events:

- See Poetry@Tech Fall 2019 Reading Schedule for literary events on campus
- Other extra credit-related events may be announced throughout the semester via email