

Dr. Nick Sturm

Office: Skiles 303

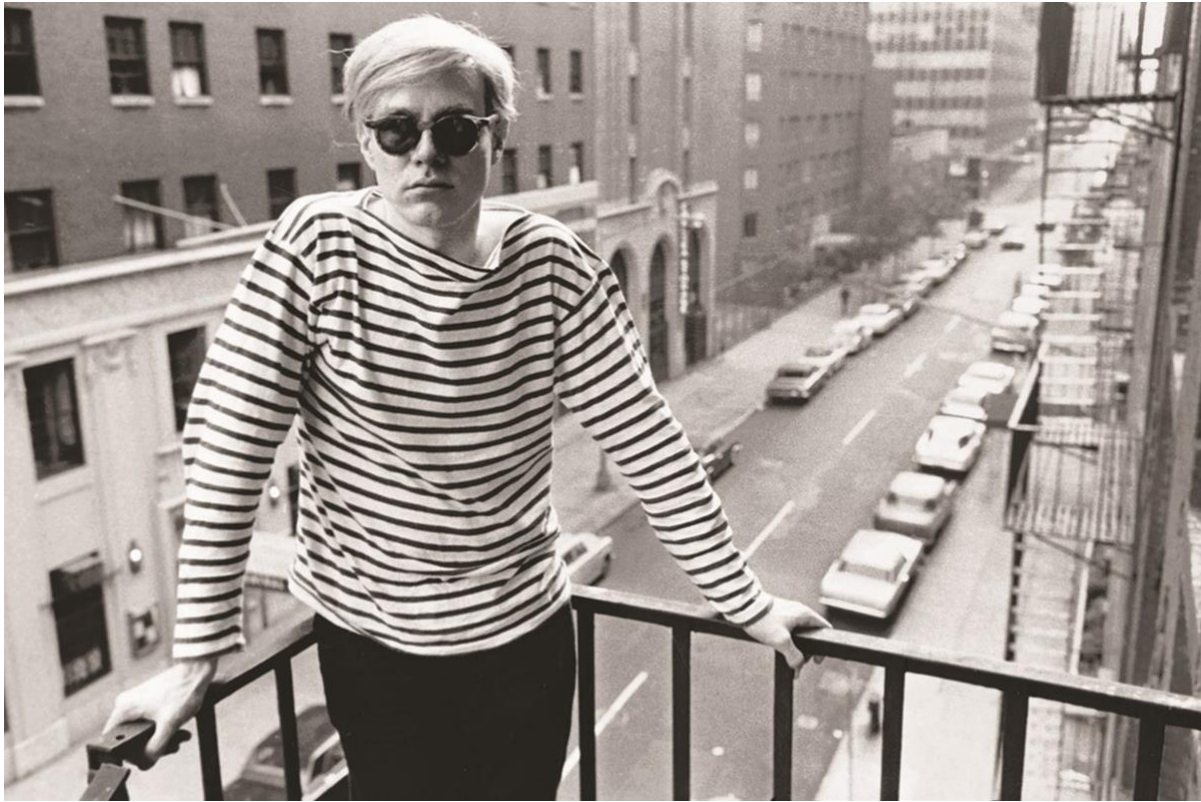
Office Hours: MWF 11-12, by appt.

Section J6: MWF 10:10 Skiles 171

Section G1: MWF 12:20 Skiles 171

Section L5: MWF 1:55 CULC 125

Poetry, Painting, Film, and Music in New York City: 1960-Present



English 1102, Spring 2018

Course website: see Canvas site

New York / Where I am now, which is a logarithm / Of other cities

—John Ashbery, “Self-Portrait in a Convex Mirror” (1975)

The city never sleeps, better slip you an Ambien

—Jay-Z (feat. Alicia Keys), “Empire State of Mind” (2009)

It’s 8:54 a.m. in Brooklyn it’s the 28th of July and / it’s probably 8:54 in Manhattan
but I’m / in Brooklyn

—Ted Berrigan, “Sonnet XXXVI” (1964)

Writing and Communication Program
School of Literature, Media, and Communication
Georgia Institute of Technology

Description

This course will utilize poetry, painting, film, and music from New York-based writers and artists 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 both an experiential and historical understanding of aesthetic innovation in the global cultural center of New York over the last half century.

Utilizing our WOVEN curriculum, students will engage with visual and nonverbal design through trips to Atlanta's High Museum of Art and Arts@Tech events, create data visualization projects to track developing trends across genres and mediums, and experiment in hands-on creative practices with era-specific technologies to produce their own original cultural artifacts. Artists such as Eileen Myles, Andy Warhol, Amiri Baraka, The Velvet Underground, Ana Mendieta, Jay-Z, and Alex Katz will populate the syllabus.

This writing and communication course will approach these artists and the questions their work raises and provokes in contemporary American culture. We will actively participate in and contribute to this 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.

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 Texts

- *WOVENText*, second edition (online access)
- Eileen Myles, *Chelsea Girls* ISBN 9780062394668
- Ted Berrigan, *The Sonnets* (Penguin edition, 2000) ISBN 9780140589276
- Simone White, *Of Being Dispersed* ISBN 9780996002547
- Other readings/films/video clips/links/podcasts/etc. will be posted to Canvas

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Required Technology

- Laptop with Microsoft Suite and Internet access

Required Costs

- High Museum of Art -- \$14.50 General Admission ticket
- Arts@Tech Presents “Dance Canvas” -- \$30 ticket (\$10 for students)
- Regular printing costs for assignments and Artifact #1 poster

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.

Summary of Major Artifacts (see assignment sheets for more details)

Artifact 0: Common First Week Diagnostic Assignment 5%

Artifact 1: Poster Response to *Chelsea Girls* and *The Sonnets* 20%

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.

Artifact 2: Podcast on Visual Artist 20%

As a group, students will create a podcast segment that investigates the possible aesthetic, cultural, political, and/or historical importance of an individual New York-based visual artist. This podcast will be an informational, entertaining documentary snapshot of a particular artist and their work. The primary goal of this artifact is to develop a competent, functional aesthetic vocabulary in order to describe visual art in an oral medium.

Artifact 3: New York Art Research Project 20%

This artifact will allow students to pick a New York-based artist of their choice and create an original research project investigating that artist. The project will be in the genre/medium of the student’s choosing. A series of outlines and research proposals will aid in the process of determining a project’s topic, scope, genre/medium, and plan for completion.

Portfolio 15%

In lieu of a final exam, English 1102 requires that you complete a final reflective portfolio due during your section’s scheduled final exam time (see course calendar below). The portfolio will include examples of your WOVEN work products, a substantial reflective essay, and brief introductions to each artifact. You will develop your portfolio throughout the semester and turn it in during Finals Week.

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Questionnaires

20%

Ten total (10 points each) to be posted on Canvas. Writing prompts and questions will be assigned in class and via email. **Must be printed and turned in hard copies.**

NB: Detailed assignment instructions for each assignment will be posted on Canvas. See the course schedule in Canvas for due dates. The final grade is out of 500 points.

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 Mahara

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. Otherwise, late assignments (including questionnaires) will not be accepted.

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

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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 25 points (equivalent to 5% or half a letter grade) from your final point total. Missing 8 classes results in automatic 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. Reading/viewing/listening loads will be significantly lighter in weeks when major assignments are the primary concern.

Mature Themes

Occasionally, 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 and your classmates with the utmost maturity. If students are at any point uncomfortable with these issues, I encourage you to come talk to 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 shoot the breeze.

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, Burns Newsome, 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.

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Before teaching at Georgia Tech, I was a Visiting Assistant Professor of Creative Writing at the University of South Alabama and have lived in Ohio, Oregon, on an island in Michigan, Alabama, and Georgia (for the last two years). I live in Atlanta next to an urban farm and am a complete nerd about poetry, archival material, and art related to New York City circa 1945-1990.