

SAMPLE SYLLABUS: FRESHMAN ADVANCED COMPOSITION

MULTIMEDIA WRITING | WRITING MULTIMEDIA POETRY IN THE AGE OF THE BOOK

Required Texts:

- Joris, Pierre and Jerome Rothenberg. *Poems for the Millenium*. Volume 1. Berkeley, CA: U of California P, 1995.
- Barnet, Sylvan and Hugo Bedau. *From Critical Thinking to Argument*. Boston: Bedford/St. Martin, 2005.
- Lundsford, Andrea. *The St. Martin's Handbook*, Sixth Edition. Boston: Bedford/St. Martin, 2008.
- Secondary readings available through websites, library databases, online course reserve.

Required Software:

- Microsoft Word (or equivalent), Adobe Acrobat Reader, Firefox or IE Explorer, Dreamweaver if possible.

Specific Course Description:

In this course we will proceed from the premise that digital writing and communications media have altered our understanding of what it means to read and write, and therefore these media offer us new perspectives on earlier “bookbound” writing—in particular, we will look at the ways in which media offer us new perspectives on poetry. In other words, given our investigations in the first part of this class, we will attempt to reread bookbound poetry throughout the twenty-first and twentieth century through the lens of the digital. For example, we will ask ourselves: can we understand early twentieth-century futurist F.T. Marinetti’s call for cinematic “words in freedom” as a precursor to flash-based digital poetry? Are Dadaist Tristan Tzara’s chance-generated poems related to computer-generated and/or mediated works? Were concrete poets such as Eugen Gomringer trying to create poem-objects in the same way that digital writers such as Aya Karpinska are trying to create 3-D poetry environments? Were Oulipo writers such as Raymond Queneau trying to mimic autopoetic processes and computer-influenced feedback loops in their self-referential, looping writings? Were sound poets such as bpNichol writing and performing their works in a way that is substantially different than digital sound poets such as Joerg Piringer? We will, then, be examining historical precedents to multi-media poetry at the same time as we will be troubling the creation of a neat historical progression in writing from one medium to the other.

Course Requirements and Policies:

In addition to two short response papers and two research-oriented essays (detailed assignment guidelines will be available on t-square), you will be required to do a group project and to present your group’s work to the class. In terms of the essays, it is my hope that you will use the process approach to writing; that is, you should write multiple drafts, which are peer reviewed, before submitting a final draft. I will also encourage in-class writing assignments, including drafts and peer reviewed papers, which will take place in the computer lab. In terms of the group projects, there will be five groups and each group will be responsible for a particular literary movement; as such, each group project will have a different deadline. **Please note: all the members of each group will receive the same grade;** this means that you are responsible for making sure each group member does their share of the work.

Your final grade will be calculated as follows:

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| • Response Paper 1 (2 pages): | 7.5% |
| • Response Paper 2 (2 pages): | 7.5% |
| • Essay 1 (5-6 pages): | 20% |
| • Essay 2 (7-8 pages): | 25% |
| • Group Project & Presentation (3-4 pages each): | 25% |
| • Participation: | 15% |

DETAILED DAILY SCHEDULE

NOTE: This is a tentative schedule. It may change as we progress based on the speed with which we cover the material. New written directions from me take precedence over this schedule. Please check T-Square and/or your email frequently.

WEEK 1: REVIEW OF CRITICAL THINKING/WRITING

Monday Jan. 7	Homework: <ul style="list-style-type: none"> Barnet & Bedau p. 3-21 (“Critical Thinking”)
Wednesday Jan. 9	Homework: <ul style="list-style-type: none"> Barnet & Bedau p.134-174 (“Developing an Argument of Your Own”)
Friday Jan. 11	Homework: <ul style="list-style-type: none"> Barnet & Bedau p.134-174 (“Developing an Argument of Your Own”)

WEEK 2: DIGITAL POETRY

Monday Jan. 14	Homework: <ul style="list-style-type: none"> John Cayley (“riverIsland” and “lens” http://homepage.mac.com/shadoof/net/in/) John Cayley (“Lens: The Practice and Poetics of Writing in Immersive VR” http://lealmanac.org/journal/vol_14/lea_v14_n05-06/jcayley.asp) Loss Glazier (“Introduction” from <i>Digital Poetics</i>; online course reserve)
Wednesday Jan. 16	Homework: <ul style="list-style-type: none"> Judd Morrissey/Lori Talley (“The Jew’s Daughter” http://www.thejewdaughter.com/) Jessica Pressman (“Flying Blind: An Interview with Judd Morrissey and Lori Talley” http://www.uiowa.edu/~iareview/tirweb/feature/morrissey_talley/index.html)
Friday Jan. 18	Homework: <ul style="list-style-type: none"> Stephanie Strickland (“Vniverse” http://home.nyc.rr.com/strickland10021/vniverse.html) Mez (http://www.hotkey.net.au/~netwurker/free.htm) Katherine Hayles (“The Time of Digital Poetry” from <i>New Media Poetics</i>; online course reserve)

WEEK 3: DIGITAL POETRY

Monday Jan. 21	OFFICIAL SCHOOL HOLIDAY Homework: <ul style="list-style-type: none"> Stephanie Strickland (“Vniverse” http://home.nyc.rr.com/strickland10021/vniverse.html) Mez (http://www.hotkey.net.au/~netwurker/free.htm) Katherine Hayles (“The Time of Digital Poetry” from <i>New Media Poetics</i>; online course reserve)
Wednesday Jan. 23	Homework: <ul style="list-style-type: none"> Jim Andrews (“Nio” http://collection.eliterature.org/1/works/andrews__nio.html; “Stir Fry Texts” http://collection.eliterature.org/1/works/andrews__stir_fry_texts.html) Brian Kim Stefans (“The Dreamlife of Letters” http://collection.eliterature.org/1/works/stefans__the_dreamlife_of_letters.html) Adelaide Morris (“How to Think (with) Thinkertoys: Electronic Literature Collection, Volume 1” http://www.electronicbookreview.com/thread/electropoetics/distributed)

Friday Jan. 25	<p>RESPONSE PAPER 1 DUE</p> <p>Homework:</p> <ul style="list-style-type: none"> • Kenneth Goldsmith (“Soliloquy” http://collection.eliterature.org/1/works/goldsmith__soliloquy.html; “Fidget” http://www.stadiumweb.com/fidget/) • Marjorie Perloff (“Conceptualisms, Old and New” http://epc.buffalo.edu/authors/goldsmith/Perloff_Acconci-Parkett.pdf) • Craig Dworkin (introduction to <i>The Ubunweb Anthology of Conceptual Poetry</i> http://www.ubu.com/concept/)
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WEEK 4: CONCEPTUAL WRITING

Monday Jan. 28	<ul style="list-style-type: none"> • Randy Prunty (“Fever”; online course reserve) • St. Martin’s Handbook (“Research and Documentation” p. 211-287)
Wednesday Jan. 30	<p>GUEST POET: RANDY PRUNTY</p> <p>Homework:</p> <ul style="list-style-type: none"> • St. Martin’s Handbook p. 211-287
Friday Feb. 1	<p>MEETING W/RESEARCH LIBRARIAN</p> <p>Homework:</p> <ul style="list-style-type: none"> • Darren Wershler-Henry (<i>The Tapeworm Foundry</i> http://www.ubu.com/ubu/wershler_tapeworm.html) • Christian Bök (“Chapter E” from Eunoia; online course reserve and http://www.ubu.com/contemp/bok/eunoia_final.html) • Johanna Drucker (“Un-Visual and Conceptual” http://www.ubu.com/papers/kg_ol_drucker.html) • Marjorie Perloff (“The Oulipo Factor: The Procedural Poetics of Christian Bok and Caroline Bergvall” http://jacketmagazine.com/23/perlof-oulip.html)

WEEK 5: CONCEPTUAL WRITING & PROCEDURALISM

Monday Feb. 4	<p>Homework:</p> <ul style="list-style-type: none"> • Darren Wershler-Henry (<i>The Tapeworm Foundry</i> http://www.ubu.com/ubu/wershler_tapeworm.html) • Christian Bök (“Chapter E” from Eunoia; online course reserve and http://www.ubu.com/contemp/bok/eunoia_final.html) • Johanna Drucker (“Un-Visual and Conceptual” http://www.ubu.com/papers/kg_ol_drucker.html) • Marjorie Perloff (“The Oulipo Factor: The Procedural Poetics of Christian Bok and Caroline Bergvall” http://jacketmagazine.com/23/perlof-oulip.html)
Wednesday Feb. 6	<p>Homework:</p> <ul style="list-style-type: none"> • Darren Wershler-Henry (<i>The Tapeworm Foundry</i> http://www.ubu.com/ubu/wershler_tapeworm.html) • Christian Bök (“Chapter E” from Eunoia; online course reserve and http://www.ubu.com/contemp/bok/eunoia_final.html) • Johanna Drucker (“Un-Visual and Conceptual” http://www.ubu.com/papers/kg_ol_drucker.html) • Marjorie Perloff (“The Oulipo Factor: The Procedural Poetics of Christian Bok and Caroline Bergvall” http://jacketmagazine.com/23/perlof-oulip.html)
Friday Feb. 8	<p>Homework:</p> <ul style="list-style-type: none"> • <i>Poems for the Millenium</i> p. 770-793 • Jackson MacLow (from <i>Stanzas for Iris Lezak</i>; online course reserve)

- Raymond Queneau (from *Exercises in Style*; online course reserve)
- bpNichol (from *Translating Translating Apollinaire*; online course reserve)

WEEK 6: PROCEDURALISM

Monday Feb. 11	Homework: <ul style="list-style-type: none"> • <i>Poems for the Millenium</i> p. 770-793 • Jackson MacLow (from <i>Stanzas for Iris Lezak</i>; online course reserve) • Raymond Queneau (from <i>Exercises in Style</i>; online course reserve) • bpNichol (from <i>Translating Translating Apollinaire</i>; online course reserve)
Wednesday Feb. 13	Homework: <ul style="list-style-type: none"> • <i>Poems for the Millenium</i> p. 770-793 • Jackson MacLow (from <i>Stanzas for Iris Lezak</i>; online course reserve) • Raymond Queneau (from <i>Exercises in Style</i>; online course reserve) • bpNichol (from <i>Translating Translating Apollinaire</i>; online course reserve)
Friday Feb. 15	ESSAY 1 DUE Homework: <ul style="list-style-type: none"> • Steve McCaffery (“Sound Poetry: A Survey” http://www.ubu.com/papers/mccaffery.html) • Steve McCaffery (http://writing.upenn.edu/pennsound/x/McCaffery.html) • bpNichol (from <i>The Alphabet Game</i>; online course reserve; http://writing.upenn.edu/pennsound/x/Nichol.html) • <i>Poems for the Millenium</i> p. 788-789, 756-758, 746-748, 742-743

WEEK 7: SOUND & CONCRETE

Monday Feb. 18	Homework: <ul style="list-style-type: none"> • Steve McCaffery (“Sound Poetry: A Survey” http://www.ubu.com/papers/mccaffery.html) • Steve McCaffery (http://writing.upenn.edu/pennsound/x/McCaffery.html) • bpNichol (from <i>The Alphabet Game</i>; online course reserve; http://writing.upenn.edu/pennsound/x/Nichol.html) • <i>Poems for the Millenium</i> p. 788-789, 756-758, 746-748, 742-743
Wednesday Feb. 20	<ul style="list-style-type: none"> • Steve McCaffery (“Sound Poetry: A Survey” http://www.ubu.com/papers/mccaffery.html) • Steve McCaffery (http://writing.upenn.edu/pennsound/x/McCaffery.html) • bpNichol (from <i>The Alphabet Game</i>; online course reserve; http://writing.upenn.edu/pennsound/x/Nichol.html) • <i>Poems for the Millenium</i> p. 788-789, 756-758, 746-748, 742-743
Friday Feb. 22	GROUP PROJECT 1 DUE: present in-class Homework: <ul style="list-style-type: none"> • Steve McCaffery (<i>Carnival</i> http://www.chbooks.com/archives/online_books/carnival/) • Mary Ellen Solt (<i>Concrete Poetry: A World View</i> http://www.ubu.com/papers/solt/index.html) • <i>Poems for the Millenium</i> p. 53-76

WEEK 8: SOUND & CONCRETE

Monday Feb. 25	Homework: <ul style="list-style-type: none"> • Steve McCaffery (<i>Carnival</i> http://www.chbooks.com/archives/online_books/carnival/)
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	<ul style="list-style-type: none"> Mary Ellen Solt (<i>Concrete Poetry: A World View</i> http://www.ubu.com/papers/solt/index.html) <i>Poems for the Millenium</i> p. 53-76
Wednesday Feb. 27	Homework: <ul style="list-style-type: none"> Steve McCaffery (<i>Carnival</i> http://www.chbooks.com/archives/online_books/carnival/) Mary Ellen Solt (<i>Concrete Poetry: A World View</i> http://www.ubu.com/papers/solt/index.html) <i>Poems for the Millenium</i> p. 53-76
Friday Feb. 29	DROP DAY (last day to withdraw and receive a ‘W’) RESPONSE PAPER 2 DUE Homework: <ul style="list-style-type: none"> <i>Poems for the Millenium</i> (“The Objectivists) p. 525-556 Louis Zukofsky (from <i>Prepositions: The Collected Critical Essays</i>; online course reserve)

WEEK 9: OBJECTIVISM

Monday March 3	<ul style="list-style-type: none"> Lev Manovich (“Generation Flash”; online course reserve) <i>Poems for the Millenium</i> (“The Objectivists) p. 525-556 Louis Zukofsky (from <i>Prepositions: The Collected Critical Essays</i>; online course reserve)
Wednesday March 5	MEETING w/MULTIMEDIA STUDIO: introduction to imovie Homework: <ul style="list-style-type: none"> Lev Manovich (“Generation Flash”; online course reserve) <i>Poems for the Millenium</i> (“The Objectivists) p. 525-556 Louis Zukofsky (from <i>Prepositions: The Collected Critical Essays</i>; online course reserve)
Friday March 7	MEETING w/MULTIMEDIA STUDIO: introduction to Sketchup Homework: <ul style="list-style-type: none"> Lev Manovich (“Generation Flash”; online course reserve) <i>Poems for the Millenium</i> (“The Objectivists) p. 525-556 Louis Zukofsky (from <i>Prepositions: The Collected Critical Essays</i>; online course reserve)

WEEK 10: OBJECTIVISM

Monday March 10	GROUP PROJECT 2 DUE: present in-class Homework: <ul style="list-style-type: none"> Lev Manovich (“Generation Flash”; online course reserve) <i>Poems for the Millenium</i> (“The Objectivists) p. 525-556 Louis Zukofsky (from <i>Prepositions: The Collected Critical Essays</i>; online course reserve)
Wednesday March 12	Homework: <ul style="list-style-type: none"> Lev Manovich (“Generation Flash”; online course reserve) <i>Poems for the Millenium</i> (“The Objectivists) p. 525-556 Louis Zukofsky (from <i>Prepositions: The Collected Critical Essays</i>; online course reserve)
Friday March 14	Homework: <ul style="list-style-type: none"> <i>Poems for the Millenium</i> (“Futurisms” and “Dada”) p. 289-341, 193-260

Week 11:

Monday March 17	OFFICIAL SCHOOL HOLIDAY Homework: <ul style="list-style-type: none"> <i>Poems for the Millenium</i> (“Futurisms” and “Dada”) p. 289-341, 193-260
Wednesday March 19	OFFICIAL SCHOOL HOLIDAY Homework:

	<ul style="list-style-type: none"> • <i>Poems for the Millenium</i> (“Futurisms” and “Dada”) p. 289-341, 193-260
Friday March 21	OFFICIAL SCHOOL HOLIDAY Homework: <ul style="list-style-type: none"> • <i>Poems for the Millenium</i> (“Futurisms” and “Dada”) p. 289-341, 193-260

WEEK 12: FUTURISM & DADA

Monday March 24	Homework: <ul style="list-style-type: none"> • <i>Poems for the Millenium</i> (“Futurisms” and “Dada”) p. 289-341, 193-260
Wednesday March 26	Homework: <ul style="list-style-type: none"> • <i>Poems for the Millenium</i> (“Futurisms” and “Dada”) p. 289-341, 193-260
Friday March 28	GROUP PROJECT 3 DUE: present in-class Homework: <ul style="list-style-type: none"> • <i>Poems for the Millenium</i> (“Futurisms” and “Dada”) p. 289-341, 193-260

WEEK 13: FUTURISM & DADA

Monday March 31	Homework: <ul style="list-style-type: none"> • <i>Poems for the Millenium</i> (“Futurisms” and “Dada”) p. 289-341, 193-260
Wednesday April 2	Homework: <ul style="list-style-type: none"> • <i>Poems for the Millenium</i> (“Futurisms” and “Dada”) p. 289-341, 193-260
Friday April 4	ESSAY 2 DUE Homework: <ul style="list-style-type: none"> • <i>Poems for the Millenium</i> (“Futurisms” and “Dada”) p. 289-341, 193-260

WEEK 14: DIGITAL POETRY PRECURSORS: THE OTHER ARTS (VISUAL ART, MUSIC, EARLY CINEMA...)

Monday April 7	Homework: <ul style="list-style-type: none"> • <i>Poems for the Millenium</i> p. 263-285 • various urls
Wednesday April 9	Homework: <ul style="list-style-type: none"> • <i>Poems for the Millenium</i> p. 263-285 • various urls
Friday April 11	GROUP PROJECT 4 DUE: present in-class Homework: <ul style="list-style-type: none"> • <i>Poems for the Millenium</i> p. 263-285 • various urls

WEEK 15: DIGITAL POETRY PRECURSORS: THE OTHER ARTS (VISUAL ART, MUSIC, EARLY CINEMA...)

Monday April 14	Homework: <ul style="list-style-type: none"> • <i>Poems for the Millenium</i> p. 263-285 • various urls
Wednesday April 16	Homework: <ul style="list-style-type: none"> • <i>Poems for the Millenium</i> p. 263-285 • various urls
Friday April 18	Dead week: no homework

WEEK 16: END OF TERM REVIEW

Monday April 21	Dead week: no homework
Wednesday April 23	GROUP PROJECT 5 DUE: present in-class
Friday April 25	In-class writing assessment Have a great summer!

SAMPLE ASSIGNMENT: ENGLISH 1102 GROUP PROJECT GUIDELINES

While your response papers will address individual poems and your research papers will address individual authors, your group projects will address a specific literary movement. The aim of this assignment is for you to educate yourselves and your classmates about the most important literary works, authors, and philosophical underpinnings of your assigned movement. You may present your work any way you like but consider presenting it in a original, provocative manner that also interrogates the medium/media of your presentation. Here are some suggestions:

- create a collaborative essay
- create a website (use your prism account)
- create posters (you can print out posters at the library; go to <http://www.library.gatech.edu/services/copy.php>)
- create a video (you can borrow a digital camcorder from the library; go to <http://www.library.gatech.edu/services/borrow/cameras.php>)
- create a facebook or myspace page dedicated to your assigned literary movement
- create a blog (try this one: <http://www.blogger.com/home>)
- create a complex, perhaps hypertextual, powerpoint presentation
- create an audio essay (if you have a Mac you can use Garageband; I may be able to find a microphone and digital recording device for you to borrow from campus; also see <http://www.personal.kent.edu/~gmote/audtuts/>)
- create a virtual environment to present your work using the program Sketchup (<http://sketchup.google.com/>)
- something else! perhaps a multimedia performance?

Each group-member will have to write the equivalent of three pages of writing (or roughly 750 words) and you must include a list of works cited/consulted. You must also address why you have presented your work the way you have—consider why you've chosen the medium/media you have and consider what effect this medium/media has on your thinking and writing. On the day your project is due, you will take 15-20 minutes to present your work to your classmates. Please keep in mind the basics of giving presentations: make sure you speak loudly and clearly, make eye contact with your audience, try not to read word-for-word from notecards or printouts, try to make sure that you present your material in a way that is interesting and that makes the material accessible to your audience. Finally, by midnight each group member must submit their written work to turnitin.com and one member should email me your final project. I will set aside one class for you to introduce yourselves to your group-members, brainstorm about what you might like to do, and ask me questions.

Group 1

Due: February 22nd

Topic: sound poetry and/or concrete poetry (you choose)

Group-members: Kenny Adams, James Baunchalk, Justin Chaddick, Matt Chambers, Callum Donaldson

Group 2:

Due: March 7th

Topic: Objectivism

Group-members: Kelly Eppinger, Ryan Fuller, Chandan Gouri, Nick Helmly, Eukee Kanaya

Group 3:

Due: March 28th

Topic: Futurism and/or Dada (you choose)

Group-members: Ryuji Kuwajima, Li Ling, Michael Malul, Ben Medeiros, Stephanie Morris

Group 4:

Due: April 11th

Topic: Other artistic movements relevant to understanding the roots of digital poetry; choose from Cubism, Surrealism, conceptual art, early cinema/film, sculpture, music, architecture; make sure you limit yourself to a particular time-period.

Group-members: Ryan Noell, Dong Pak, Albert Rocker, Aditya Singhal, John Swartz

Group 5:

Due: April 23rd

Topic: Other artistic movements relevant to understanding the roots of digital poetry; choose from Cubism, Surrealism, conceptual art, early cinema/film, sculpture, music, architecture; make sure you limit yourself to a particular time-period.

Group-members: Zack Taylor, Ankit Trivedi, Sloan Ware, Melissa Wilson, Yasu Yamada