

African American Literature: From the Harlem Renaissance to the Digital Present Spring 2014

Dr. Amanda Golden

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

Class Times and Locations:

1102-B1 11.05 MWF Clough 123
1102-G2 12:05 MWF Hall 106
1102-L2 2.05 MWF Skiles 314

Office: Skiles 313

Office Hours: MWF 10-11 a.m.

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Email is the best way to reach the instructor.



Course Overview

This course will address the range and variety of African American literature beginning with the poetry and fiction of the Harlem Renaissance. The writers we will read include Langston Hughes, Countee Cullen, Claude MacKay, Jean Toomer, Nella Larsen, and Zora Neale Hurston. We will then turn to the poetry of the Black Arts Movement and fiction from the seventies and eighties to the present, including Pearl Cleage's novel of the Obama Campaign in Atlanta, *Till You Hear From Me* (2010). The course will conclude with contemporary poetry, including the Atlanta poets Kevin Young, Poet Laureate Natasha Trethewey, and Jericho Brown. We will also read the poetry of Cornelius Eady, co-founder of the African American Poetry Foundation [Cave Canem](#), who will be visiting Georgia Tech in the spring. Students in this course will complete writing assignments, contribute to a class blog, give group research presentations, and design digital projects. In their projects, the students will investigate and create digital resources for literary, cultural, and historical research.

Course Texts

The Portable Harlem Renaissance Reader (1995), ed. David Levering Lewis ISBN: 0140170367 [available at the bookstore and on Amazon.com]

Zora Neale Hurston, *Their Eyes Were Watching God* (Kindle edition) or paperback ISBN: 0060838671

Toni Morrison, *Sula* (Kindle edition) or paperback ISBN: 1400033438

Pearl Cleage, *Till You Hear From Me* (2010) (Kindle edition) or paperback ISBN: 0345506375

We will also be using *WOVENText*, the e-book for all English 1101 and English 1102 courses

<http://ebooks.bfwpub.com/gatech.php>.



Additional readings will be available on T-Square.

Assignments

Projects. During the course, you will create a range of multimodal artifacts: written, oral, visual, digital, and nonverbal. For every project, you will receive a detailed assignment sheet that includes assessment criteria.

Project 1: Harlem Renaissance Digital Resources. In groups, students will create digital resources for studying the Harlem Renaissance. Some possibilities include annotated maps, websites, apps, and [Omeka exhibits](#). Each resource must be related to at least one text we have read, but can also explore ideas or places present in more than one text. Students' resources should incorporate research with precision and reflect through consideration of the course materials.

Students may construct their resources using such programs as [Google Maps](#), Omeka, Power Point, Prezi, Photoshop, Microsoft Word, [Wix](#), or [Weebly](#). You



From Stephen Robertson, "Populating a Building in 1920s Harlem: 116 West 144th Street." *Digital Harlem Blog*. <http://digitalharlemblog.wordpress.com/2012/04/12/116-west-144th-street/>

may also be able to use Georgia Tech's web servers. If you use a website, make sure that it is not available to the public. **Groups do not need to build all aspects of their resources.** You should create what your resource would look like and in your rationale you can describe other aspects that the resource could include and how they would function. Students can also sketch additional images by hand and photograph or scan them to submit them with their rationales

Using [Google Maps](#), groups can create annotated, interactive maps. These maps could be part of your resource, or could be your resource, depending on the extent of your project. Maps might include street views, images of buildings, historical information, or links to videos. Examples of resources, some including maps, are the [Digital Harlem Blog](#), [Digital Harlem: Everyday Life 1915-1930](#), [Stephen Robertson, "Putting Harlem on the Map" in *Writing History in the Digital Age*](#).

Each group will also compose a **500-word rationale** to accompany their digital resource that addresses their design choices, the argument(s) their resource makes, how the resource demonstrates multimodal synergy, and the significance of its contents to our understanding of the Harlem Renaissance. You should also give your resource a title and include it in your rationale. The rationale must analyze at least two quotations from at least one text we have read. One group member will submit a Microsoft Word document on T-Square including the rationale, at least two images of the resource, any additional files, and a link to the resource, or a note regarding where the contents are located (you can store media files in the Dropbox folder on T-Square). If necessary, the group can send the instructor an invitation to view the resource online. Make sure to also provide the names of all of the group members in this document. The project will receive a group grade. Project 1 is worth 20% of the course grade.

Project 2: Harlem Renaissance Digital Resources Group Research Presentation.

In the same groups as project 1, students will give 20-minute presentations addressing the design of their digital resources and what they can teach us about the Harlem Renaissance. Groups can have the class test out their resources or ask them to contribute to it, imagining that there might be future versions. During their presentations, each group must also use their research to shed new light on quotations from at least one text we have read. Presenters can organize their materials using a tool such as Power Point or [Prezi](#). Each presentation must also include an activity that teaches the class about an aspect of the group's research. One member of the group must upload a list of works cited for the group's research presentation to T-Square. Students are not required to, but can also include any Prezi links in their list of works cited and can upload Power Point slides to T-Square. The presentation will receive a group grade. Project 2 is worth 25% of the course grade.

Project 3: Mock Interviews with Contemporary Writers.

If you could meet with any of the contemporary writers we are reading, what would you ask them? How do you imagine they might respond? The third project this term asks you to write a script for an interview with a contemporary writer we have read (Toni Morrison, Pearl Cleage, Cornelius Eady, Jericho Brown, Kevin Young, or Natasha Trethewey), composing both the questions and the answers. This assignment is adapted from the poet Anne Sexton, who asked her Colgate University students in 1972 to compose similar fictional interviews with her. To prepare for this assignment, you should become familiar with the work of the writer you have selected and read other interviews with him or her. You will want to ask questions that others have not asked and craft effective responses. You will have the chance to practice asking questions when the poet Cornelius Eady visits Georgia Tech.

The written script for your interview must be at least **1000 words**. In the discussion you create between yourself and the writer, you should analyze quotations from texts. You have the opportunity to discuss a writer's work with him or her—at the level of the word. You could discuss interpretations of lines or passages, style, structure, or other elements of their writing. Remember that a writer's interpretation of his or her own writing is not the only interpretation and differs from that of his or her readers.

After writing your script, you will create a podcast or video version of your interview. **You can ask a friend to perform part of your interview, but each student will only receive a grade for his or her own project.** While you will not be making your interviews available to the public, you will envision that they are for a particular online setting. Be creative. The setting could range from a literary website to a publication that addresses a topic or theme in a writer's work. You must specify the publication or venue for your interview in your written script. Each publication or site has a different tone and audience, which will help you to focus your questions. For instance, if you were interviewing Natasha Trethewey for Georgia Tech's website, your discussion might differ from one for a poetry website.

Your podcast and video can depart from your script slightly to best suit the medium, but it should stay close to your plan. You should rehearse your script and revise it with the medium in mind, but you might also find aspects that work in the moment and should certainly include them.

You can borrow a video camera from the library

<http://www.library.gatech.edu/gadgets/> or you could use a camera on a phone or tablet. [The Presentation Rehearsal Rooms you can reserve in Clough](#) also have the option of

allowing you to video record yourself and email yourself the recording. There are also apps for making recordings, such as [Audacity](#). You should submit your script as a Word document on T-Square. You must indicate in this document the venue your interview is for (the name of the publication or website) and where your podcast or video file is located. You can use the Dropbox resource on T-Square to store and submit audiovisual material. Make sure to save your files in a format that can be viewed by both Mac and Windows users. Project 3 is worth 25% of the course grade.

Beyond the expenses for required books, you can anticipate modest printing, photocopying, or fabrication expenses related to a number of class projects.

Participation. Some of your required work, both individual and collaborative, will be completed in-class and for homework, all part of your participation grade, which will account for 15% of your course grade. Attendance is a separate course requirement and does not count as part of your participation grade.

These activities count for your participation grade:

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| Participation in class discussions | Participation in group activities |
| Discussions | Peer review |
| Short Assignments | Quizzes |

You must be present, prepared, on time, and engaged in seminar discussions. All course readings must be completed before class, and you will be attentive while in class if you want to earn an A or B. Substantive contribution to discussions, active listening, and thought-provoking questions are all considered participation. Being present but playing games on your laptop is not participation, and will result in a C or lower. Here is a rough breakdown of what you can expect for each grade:

A: Lively engagement in discussions. Applies and/or challenges readings. Engages with and/or motivates peers

B: Actively listens in class and occasionally comments. Good collaboration with classmates

C: Tends to look disengaged. Might use phone or laptop for purposes not related to class. Occasionally tardy and absent

D: Sleeps in class. Rarely pays attention and/or is disruptive. Frequently tardy or absent. Unprepared for peer review or group meetings

F: Doesn't attend class often. Sleeps through class when present, or disengaged. Disruptive.

You are expected to bring your laptop and a copy of the required readings or writing assignment to each class. This is a basic requirement for a C in class participation.

Portfolio. You will work on your portfolio throughout the semester and complete it during the WPFE. The portfolio will include rough and final drafts of your four projects and your reflections about the processes to create and revise them. 15% of course grade.

We will use the following tools:

[T-Square](#) [Google Maps](#) [TodaysMeet](#) [WordPress](#) [Wix](#) [Weebly](#) [Twitter](#) [Prezi](#) [Jing](#)
[Voyant](#), [Omeka](#)

If you do not already have free user accounts for each of these services, you will need to create them. You may create pseudonymous user accounts solely for use in this class, or you can use existing accounts associated with your actual name. We will go over the basics of sharing content via these tools in class as it becomes relevant. Ultimately, however, learning how to use these tools is **your** responsibility. If you have questions, then you will need to meet with the instructor or a peer outside of class to discuss them. You can also consult any of the other IT resources available on campus.

The tools described above are those that you will definitely be required to use. In addition to these tools, you will almost certainly need to make use of others, as appropriate, to complete assigned work. For example, for your final project, you will build a collaborative online portfolio of your work for this class using whatever web design tools are at your disposal. In the event I don't specify a particular tool for a particular project, deciding which tool or tools to use, and acquiring proficiency with it/them will be your responsibility.

If you ever have questions about what tools you should use for a particular project or how to use them, you can make an appointment to discuss them with me, and you can also get help from a number of IT resources on campus.

Technology Policy

Technology use in-class should be related to what we are doing in class. Set your mobile phone to vibrate. Do not answer your mobile phone unless it appears to be an emergency, e.g. the call is from a child or elder care provider or a parent who would not call during class except in case of emergency. Do not engage with social media or email unless I specifically request that you do so as part of our in-class work.

Assessment

Project 1: 20% Harlem Renaissance Digital Resource and Rationale – Group Project

Project 2: 25% Digital Resource Group Research Presentation

Project 3: 25% Mock Interview with a Contemporary Writer Script and Podcast or Video

Final Portfolio: 15%

Class Participation: 15%

Assignments are due on T-Square at least thirty minutes before our class begins.

Papers must be typed in 12-point Times New Roman font, and double-spaced with 1-inch margins on all sides. Students must use MLA format.

Grading

All grading is holistic.

To achieve a satisfactory grade on a project, you must complete the project. Incomplete projects will receive an unsatisfactory grade.

This means students must complete every stage of a project in order to receive a satisfactory (C or better) grade on that project.

Failure to complete any stage (draft, peer review, post-write reflection, etc.) of a project will result in an incomplete project and an unsatisfactory grade (D or F) on that assignment.

Similarly, since the projects are intended to build upon one another as students work toward the final portfolio, failure to complete any of the individual projects may result in an unsatisfactory grade for the course.

Late and Missed Assignments

For each day your assignment is late, the grade will decrease by three points. *Emergencies will be dealt with on an individual basis.*

Late is still better than never when it comes to project stages and the like, however, because failure to complete the work associated with a particular stage or draft altogether would result in an unsatisfactory grade on the overall project.

Similarly, since each project builds from previous projects and failure to complete any one project may lead to an unsatisfactory grade for the course, turning a final draft in late is better than not turning it in at all.

Any assignment that is not submitted will be recorded as a 0 (“zero”) and averaged with the rest of your grades. This can damage your course average severely: For example, if you have completed five assignments with a 92 average but don’t submit a sixth assignment (which is counted as a “zero”), your overall average will be a 77.

Common Policies

Georgia Tech’s Writing and Communication Program has common, program-wide policies regarding these areas:

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| 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 |

You can access these common Writing and Communication Program policies on T-Square [here](#). You are required to acknowledge that you have read, understood, and intend to comply with these policies.

Course Policies

As a general rule, everyone in this class should treat everyone else with respect, and all students should follow [the student code of conduct](#).

As your instructor, I undertake to abide by my own policies as set out below, to treat all students fairly and with respect, to create a classroom environment conducive to learning and open discussion, and to be available during reasonable hours outside of class to clarify student questions related to course projects and material.

As students in this class, you are expected to take the class seriously, to comply with the policies set out below, to complete assigned readings and work in a timely and professional manner, to create a classroom environment conducive to learning and open discussion, and to take responsibility for your own learning.

Academic Honesty

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing -- as long as you cite them.

If you are ever in doubt about whether you are citing something correctly, please contact the professor.

You must list all sources you consult in your works cited list. You must cite web pages.

In moments of crisis students sometimes make decisions that they would not otherwise make. If you find yourself in a situation that affects your work in this class, please see the instructor or the Department of Literature, Communication and Culture.

If you engage in plagiarism or any other form of academic misconduct, you will fail the assignment in which you have engaged in academic misconduct and may be referred to the Office of Student Integrity, as specified by Georgia Tech policy. I strongly urge you to be familiar with Georgia Tech's Honor Challenge— <http://www.honor.gatech.edu/> — as well as the Office of Student Integrity—

<http://www.deanofstudents.gatech.edu/integrity/>

You should be familiar with the process for academic misconduct—

http://www.deanofstudents.gatech.edu/integrity/academic_misconduct.php

Your projects should be appropriately documented as well as mechanically and grammatically correct. If you quote or paraphrase, please use internal, parenthetical citations (author, date, page for direct quotations) as well as an end-of-document works cited list. Visuals as well as text must be properly cited. Not providing appropriate citations is a kind of plagiarism. Professionals should be scrupulously careful about their citations.

Students who plagiarize will be dealt with according to the GT Academic Honor Code.

Except for group projects, students should complete all work for this class on their own, with collaboration limited to peer review feedback as specified in the project description.

You should always provide attribution whenever you incorporate the ideas, words, or images of another in your own work.

All work turned in for credit in this class should be work that you have done specifically for this class. Do not “recycle” old work or even new work completed for another class. If you would like to build upon previous work or work that you are doing in another class in an assignment for this one, please clear it with me first.

You should adhere to Georgia Tech’s honor code for all work related to this class.

Meeting with the Instructor

Your instructor is the most important resource in the course. Talk with her regularly—both by visiting her during office hours and by corresponding via email. Do not wait until you’re having difficulty to initiate a conversation.

Technology Concerns

The projects you create in this course should be creative, accurate, provocative, relevant, engaging, and rhetorically sensitive. Specific requirements for assignments will be discussed in class. Keep a copy of all assignments you pass in. Sometimes you will be asked to also submit a digital version and a print version. Maintain a cumulative file (hard copy as well as computer file) that includes all your assignments (drafts and final versions). This file serves as a base for you to judge your improvement during the semester and to select samples for your portfolio.

Course Schedule

This is a class about composition and communication, so your participation is essential. Expect also to engage regularly in a variety of in-class activities and exercises—oral, visual, and written; individual and collaborative. Share relevant ideas and observations. Refer to relevant articles, books, and Web sites. Offer your own experiences. Make connections between what we’re discussing in this class and what you hear elsewhere (in other classes, on websites, on social media, in news media, in conversations, etc.). Simply put, active, productive participation is worth 15% of your grade, but it will also make the class more interesting and more enjoyable.

Both reading and writing/presentations assignments are listed on the date due. Additional readings will be added as the semester unfolds, based on the specific interests of students in the class. You will receive an updated schedule on a regular basis, posted on T-Square.

Blog entries and comments. You will post at least four blog entries on **four** of the six dates indicated below. Our course blog is <http://blogs.iac.gatech.edu/harlemrenaissancetodigitalpresent/>.

You must also comment on at least one of your peers' blog postings on **four** of the six dates below. Our blog will be limited to members of the three English 1102 African American Literature from the Harlem Renaissance to the Digital Present classes and not available to the public. You are also welcome to post and comment whenever you feel inspired. Your blog entries must be at least 250 words and include both your own text and examine the significance of an image, sound, or video clip that you will also include or indicate with a link. Your blog entries should engage the readings or assignments for the day that the posting is due. You should analyze examples and quotations in your postings. Your postings should build from the topics we have addressed in class and in our projects, taking the readings a step further and posing questions for your classmates to consider. The blog is also a place where you can receive feedback as you develop your projects.

Assignments and readings are due on the dates below.

| WEEK | ACTIVITIES ~ READING ~ ASSIGNMENTS |
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| 1 | |
| Mon. 1/6 | First Day of Class. Introductions. |
| Wed. 1/8 | <p>Sign and return last page of syllabus to instructor. You can type your name, cut and paste the file in to a new word document, and send it as an email attachment.</p> <p>Read Introduction to <i>The Portable Harlem Renaissance Reader</i>, Alain Locke, "The New Negro" (46-51), Langston Hughes, "When the Negro Was in Vogue" (76-80), "Harlem Literati" (81-86), and The Crisis online as part of the Modernist Journals Project.</p> |
| Fri. 1/10 | <p>Blog posting due by 11pm. Langston Hughes, "The Negro Speaks of Rivers" (257), "The Weary Blues" (260-261), "Mother to Son" (261-262), "Negro" (262-263), and "The Negro Artist and the Racial Mountain" (91-95). Excerpt from <i>Sound and Sense: An Introduction to Poetry</i> (on T-Square). Video of Langston Hughes reading "The Weary Blues." Langdon Hammer, Yale University Lecture on Langston Hughes.</p> |

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| <p>2</p> <p>Mon. 1/13</p> <p>Wed. 1/15</p> <p>Fri. 1/17</p> | <p>Excerpts from W. E. B. Du Bois, <i>The Souls of Black Folk</i> (1903) and Booker T. Washington, <i>Up from Slavery</i> (1901): “A Slave Among Slaves” and “The Atlanta Exposition Address.” Cotton Expositions in Atlanta. W. E. B. Du Bois and Booker T. Washington - Then and Now.</p> <p>Rowan Ricardo Philips, “The Blue Century: Brief Notes on Twentieth-century African-American Poetry,” from <i>A Concise Companion to Twentieth-Century American Poetry</i> and Mark Sanders, “African American Folk Roots and Harlem Renaissance Poetry,” from <i>The Cambridge Companion to the Harlem Renaissance</i>.</p> <p>Countee Cullen, “Yet Do I Marvel” (244) and “Heritage” (244-247). James Smethurst, “Lyric Stars: Countee Cullen and Langston Hughes,” from the <i>Cambridge Companion to the Harlem Renaissance</i>.</p> |
| <p>3</p> <p>Mon. 1/20</p> <p>Wed. 1/22</p> <p>Fri. 1/24</p> | <p>No Class: Martin Luther King, Jr. Day</p> <p>Claude McKay, “If We Must Die” (290), “The Tropics in New York” (292), “The Harlem Dancer” (296), “From <i>Home to Harlem</i>” (364-388), and Carl Pederson, “The Caribbean voices of Claude McKay and Eric Walrond.”</p> <p>Excerpt from David Levering Lewis, <i>When Harlem Was in Vogue</i> (1981). Resource Exploration: http://www.fastcodesign.com/3020728/infographic-of-the-day/sound-city-just-how-roaring-was-1920s-new-york Library of Congress Harlem Renaissance Resources. Schomburg Center http://www.nypl.org/locations/tid/64/node/65914</p> |
| <p>4</p> <p>Mon. 1/27</p> | <p>Jean Toomer, “From <i>Cane</i>” (318-332), Anna Snaith, “C. L. R. James, Nella Larsen, Jean Toomer: the ‘black Atlantic’ and the modernist novel” from <i>The Cambridge Companion to the Modernist Novel</i>. Mark Whalan, “Jean Toomer and the Avant Garde,” from <i>The Cambridge Companion to the Harlem Renaissance</i>. https://chronicle.com/article/Jean-Toomers-Conflicted/126184/</p> |

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| Wed. 1/29 | Read WOVENText Chapter 8: Nonverbal Communication and Nella Larsen, <i>Passing</i> (460-485). |
| Fri. 1/31 | Begin Zora Neale Hurston, <i>Their Eyes Were Watching God</i> Ch. 1-4. |
| 5 Mon. 2/3 | Project 1 Rough Draft Due. In Class Peer Review. Read WOVENText Section 25b, Peer Review, Chapter 2, Section 25: Reviewing, Revising, and Editing, and Section 39: MLA Style. |
| Wed. 2/5 | <i>Their Eyes</i> Ch. 5-8, Zora Neale Hurston Digital Archive . |
| Fri. 2/7 | Blog Posting Due. <i>Their Eyes</i> Ch. 9-13. |
| 6 Mon. 2/10 | Project 1 Final Draft Due. In Class Reflection. |
| Wed. 2/12 | <i>Their Eyes</i> Ch. 14-17, View part of Their Eyes film in class. Carla Kaplan, "Zora Neale Hurston, folk performance, and the 'Margarine Negro,'" from <i>The Cambridge Companion to the Harlem Renaissance</i> . |
| Fri. 2/14 | Blog Posting Due. Finish <i>Their Eyes</i> Ch. 18-20, Read WOVENText Chapter 2, Section 17: "Analyzing Texts and Contexts," Chapter 3: "Multimodal Synergy," and Chapter 6: Section 85: "Strategies for Reading Visual Images." Finish Their Eyes Film in class. |
| 7 Mon. 2/17 | Gwendolyn Brooks, "Kitchenette Building," "A Song in the Front Yard," "Of De Witt Williams on His Way to Lincoln Cemetery," "We Real Cool," and Betsy Erkkila, "Race, Black Women Writing, and Gwendolyn Brooks." An Interview with Gwendolyn Brooks. |
| Wed. 2/19 | Read Introduction by Adam McKible and excerpt from <i>When Washington Was in Vogue</i> (1926) by Edward Christopher Williams. In Class: Skype Conversation with Adam McKible, Associate Professor of English at John Jay College of Criminal Justice, New York, NY. Send a question to the professor by email for Dr. McKible by 8pm on Tuesday 2/18. |
| Fri. 2/21 | Robert Hayden, "Those Winter Sundays," "Night, Death, Mississippi," |

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| | " Middle Passage ," and Hayden interviews. Amiri Baraka poems , The Black Arts Movement. |
| 8 Mon. 2/24 Wed. 2/26 Fri. 2/28 | Begin Toni Morrison, <i>Sula</i> Part I (1919-1921), Modernist Journals Project . <i>Sula</i> (1922-1927). <i>Sula</i> Part II (1937-1940). <i>Sula</i> Years Blog Posting. |
| 9 Mon. 3/3 Wed. 3/5 Fri. 3/7 | Finish <i>Sula</i> (1941-1965). <i>Sula</i> Timeline in class. Project 2: In Class Group Presentations: Groups 1 and 2. Project 2: In Class Group Presentations: Groups 3 and 4. |
| 10 Mon. 3/10 Wed. 3/12 Fri. 3/14 | Project 2: In Class Group Presentations: Groups 5 and 6. Project 2: In Class Group Presentations: Groups 7 and 8. Project 2 Reflections in Class. |
| 11 Mon. 3/17 Wed. 3/19 Fri. 3/21 | No Class: Spring Break No Class: Spring Break No Class: Spring Break |
| 12 Mon. 3/24 Wed. 3/26 Fri. 3/28 | Begin Pearl Cleage, <i>Till You Hear From Me</i> (Ch. 1-15). Pearl Cleage at Emory . <i>Till You Hear From Me</i> (Ch. 16-25). Cleage Archive Blog Posting Due. <i>Till You Hear From Me</i> (Ch. 26-40). |
| 13 Mon. 3/30 | Finish <i>Till You Hear From Me</i> (Ch. 41-54). |

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| <p>Wed. 4/2</p> <p>Fri. 4/4</p> | <p>Cornelius Eady poems, "A Small Moment," "Charlie Chaplin Impersonates a Poet," "Crows in a Strong Wind," "Poet Dances with Inanimate Object," "The Cab Driver Who Ripped Me Off," "The Empty Dance Shoes," and "Victims of the Latest Dance Craze." Poetry Reading at Georgia Tech, Thursday April 3rd 7:30 pm.</p> <p>Kevin Young, "Eulogy," "For the Confederate Dead," "The Dry Spell," "Urgent Telegram to Jean-Michel Basquait." "Midwestern Blues" audio recording.</p> |
| <p>14</p> <p>Mon. 4/7</p> <p>Wed. 4/9</p> <p>Fri. 4/11</p> | <p>Cornelius Eady Blog Posting Due. Jericho Brown poems, "Another Elegy," "Another Elegy," "Heart Condition," "Langston Blue," and "Odd Jobs." "The Art That Sings to Hurt You: An Interview with Poet Jericho Brown."</p> <p>Rough Draft Project 3 Due. In Class Peer Review.</p> <p>Natasha Trethewey, "Selected Poems," Trethewey Interview "Kitchen Maid with Supper at Emmaus, or The Mulata," "Letter Home," "Monument," "Pilgrimage," "Providence," "Theories of Time and Space," and "Vespertina Cognito."</p> |
| <p>15</p> <p>Mon. 4/14</p> <p>Wed 4/16</p> <p>Fri. 4/18</p> | <p>Project 3 Final Draft Due. Project 3 Reflections in Class.</p> <p>Portfolio Workshop.</p> <p>Portfolio Workshop.</p> |
| <p>16</p> <p>Mon. 4/21</p> <p>Wed. 4/23</p> <p>Fri. 4/25</p> | <p>Portfolio Workshop.</p> <p>Portfolio Workshop.</p> <p>Last Day of Classes. Portfolio Workshop.</p> |
| <p>17</p> <p>Mon. 4/28</p> | <p>Portfolios Due on T-Square During Final Exam Periods</p> <p>11am section (B1) due by 10:50am on 4/28, 2pm (L2) section due by 2:20pm on 4/28.</p> |

Wed. 4/30

12pm (G2) section due by 2:20pm on 4/30**PLEASE READ, SIGN, AND RETURN THESE STATEMENTS TO DR. GOLDEN****(YOU CAN CUT AND PASTE THE CONTENTS BELOW INTO A SEPARATE DOCUMENT, TYPE IN THE SPACES BELOW, AND SEND IT TO THE INSTRUCTOR AS AN EMAIL ATTACHMENT.)**

I affirm that I have read the entire syllabus and [online common policies for the writing and communication program](#) for ENGL 1102 and understand the information and the responsibilities specified.

print full name

legible signature

date

DIRECTIONS: Read carefully and check all that apply.

- I give my instructor, Amanda Golden, permission to use copies of the work I do for this course, ENGL 1102, as examples in presentations and in print and electronic publications.
- I do not want my work used as examples in any situations.

If you give permission for your work to be used, please indicate how you want to be acknowledged:

- Please acknowledge me by name.
- Please use my work, but do not acknowledge me by name.

The following information enables me to contact you if your work is used.

print full name

legible signature

print permanent address

print campus address

phone

email address

| |
|-------------------|
| <hr/> <p>Date</p> |
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