AFTERLIVES OF SLAVERY

Section N4 TR 12:05 CULC 127
Section D2 TR 1:35 CULC 123
Section H   TR 3:05 Hall 106

Course Website:
blogs.iac.gatech.edu/afterlivesof
slavery

Email: aioanes3@gatech.edu
Phone: 404-894-8482
Office: Skiles 323
Office Hours:
Tuesday and Thursday 10:00-11:30, 4:30-5:00, and by appointment

NB: Email is the best way to contact me; however, email should be reserved for questions that can be answered quickly, and that cannot be answered easily elsewhere (the syllabus, GATech website). I will generally respond during regular business hours. Allow 24 hours for email response; 48 on the weekend.

Kara Walker, *Harper's Pictorial History of the Civil War (Annotated): Alabama Loyalists Greeting the Federal Gun-Boats* (2005)

OVERVIEW

This is a course about how, what, and why we communicate. Throughout the semester, we will analyze and practice strategies for communicating your ideas to a range of audiences across a variety of platforms. In particular, we will think about what modes of communication best enable you to articulate arguments. Using a WOVEN approach to communication that considers the interrelationship between **W**ritten, **O**ral, **V**isual, **E**lectronic, and **N**onverbal modes, this course will give you practice in analyzing the rhetorical strategies of others and discerning the most successful strategies for articulating your own ideas. Resting on a founding assumption that the legacy of slavery has shaped US culture, this class will explore how writers, artists, and performers respond to and remake that legacy. "Afterlives of Slavery" is a course about how our understanding of the past is mediated and even remade through cultural forms. By analyzing the rhetorical strategies and implicit arguments artists and writers make about how to represent a past that is at once inaccessible and immediate, we will hone cultural literacy and expand our repertoire of of interpretive and creative strategies. The course will consider the affordances of creative genres for responding to the social and material legacy of slavery and the ways representations shape our understanding of the contemporary world.

OBJECTIVES

Expected Outcomes	Method for Developing Ability	Method for Assessing Learning
Students will be able to comprehend and analyze complex arguments about how contemporary representations of US slavery make claims about the past and the present	Class discussions and pre-discussion writing Context Presentation drafting	Context Presentations Multimodal Essay Class Participation
Students will be able to synthesize multiple claims and perspectives, and to evaluate claims and theories based on critical engagement with evidence	Class discussions and pre-class writing Small-group discussions Multimodal Essay drafting Context Presentation drafting	Context Presentations Multimodal Essay
Students will be able to create coherent, multimodal arguments about how the relationship between form, content, and context	Class discussions and pre-class writing Small-group discussions Multimodal Essay drafting Collaborative Video drafting In-class workshops	Multimodal Essay Collaborative Video
Students will be able to assess the rhetorical situation in which they are communicating and make informed choices about how to structure their communication	Diagnostic Video Multimodal Essay drafting Collaborative Video drafting In-class workshops	Diagnostic Video Context Presentation Multimodal Essay Collaborative Video
Students will develop flexible strategies for drafting, revising, and editing their own and others' arguments	Context Presentation drafting Multimodal Essay drafting Collaborative Video drafting In-class workshops	Context Presentation Multimodal Essay Collaborative Video Class Participation

REQUIRED MATERIALS AND TEXTS

BOOKS (available at the Georgia Tech bookstore and on Amazon):
Nat Turner, by Kyle Baker
WOVENText

FILMS (available on T-Square):
ADDITIONAL REQUIREMENTS:
Either your laptop or a notebook and pen for in-class writing and note-taking

Bamboozled
Nat Turner: A Troublesome Property

OTHER READINGS are available as PDFs on the course blog. I strongly

encourage you to print out hard copies to bring to class.

A physical or electronic place to store all your work and readings from the course
Access to Microsoft Word, Google Drive, T-Square (for readings), and printing services (for printing readings and drafts)

IMPORTANT DATES
Artifact One Due: Aug 30
Artifact Two Due: various deadlines
Artifact Three Due: Oct 18
Artifact Four Due: Nov 22
Final Portfolio Due:
Dec 15 (N4) / Dec 15 (D2) / Dec 13 (H)

This course is part of Georgia Tech's Serve-Learn-Sustain (SLS) initiative, which provides students with opportunities inside and outside the classroom designed to help them combine their academic and career interests with their desire to improve the human condition, allowing them to help build healthier, more sustainable communities where people and nature thrive. More information about SLS can be found at www.serve-learn-sustain.gatech.edu. Visit the website to sign up for the SLS ListServ, view the full list of affiliated courses and projects, and find links to Facebook, Instagram and Twitter.

COURSE POLICIES

COMMON POLICIES
You must familiarize yourself with Georgia Tech's common policies about the evaluation rubric (grading), course completion, attendance requirements, participation in class, non-discrimination, the communication center, accommodations, academic misconduct, syllabus modifications, and learning outcomes. You will be responsible for these policies, and when you sign the Statement of Understanding, you affirm that you are familiar with these policies.
http://blogs.iac.gatech.edu/wcppolicies/engl-1101-and-engl-1102-common-policies-fall-2016/

ATTENDANCE
The Writing and Communication Program has a Program-wide attendance policy, which allows a specified number of absences without penalty, regardless of reason. After that, penalties accrue. Exceptions are allowed for Institute-approved absences (for example, those documented by the Registrar) and situations such as hospitalization or family emergencies (documented by the Office of the Dean of Students). Students are responsible for finding out what they may have missed while absent from class and what policy the instructor has for making up missed work.

Each additional absence after the allotted number (3) deducts one-third of a letter grade from a student's final grade. Missing six (6) classes for a T/Th course results in automatic failure of the class. Students are expected to keep up with their own attendance record; see the instructor if you have a question about how many classes you have missed. The instructor's record is the official attendance record for this class.

IMPORTANT ASPECTS OF SUCCESS IN THIS COURSE

If you approach this class with a solid work ethic, enthusiasm, and openness to new ideas, you're set up to succeed. A few recommendations (adapted in part from Dr. Ruthie Yow):

- Arrive a few minutes before class begins and stay the whole time. Coming 15 minutes late or leaving 15 minutes early isn't attending class; it's just dropping by. I will assign you half an absence for arriving late and leaving early.
- Avoid leaving class; if you must step out briefly, you may do so without asking, but this should only happen once or twice during the semester.
- Check your gatech email account at least once a day; I will occasionally make announcements via email, and you will be responsible for the information they contain.
- Respect deadlines and do not expect makeups. I do not accept late work unless you speak with me at least 24 hours in advance to request an extension. I won't promise I'll grant an extension, but if you have a compelling, authentic need for one, I will certainly consider it. You may only use this option once per semester and you must submit your late assignment before you submit another assignment. In-class activities, including quizzes and presentations, cannot be made up. Emergency situations will be dealt with on a case-by-case basis. Students with school-sanctioned absences (e.g., in-season athletics) are exceptions. If this situation applies to you, please furnish me with the official letter from the Registrar at the beginning of the semester.
- PARTICIPATE and build intellectual community. You are welcome to use laptops and tablets in class, but please use them only for class purposes (avoid Facebook, checking email, gchatting, working on material for other courses, etc.). Silence your phone and put it out of sight. The more you focus on the course material and your classmates, the more you will get out of the course. Be open to new ideas and willing to be challenged. Defend your claims with specific evidence. Treat all members of the classroom community with respect. Don't be afraid to ask questions.
- Be a problem solver. Read carefully, articulate your ideas, work together with your classmates, take intellectual risks, and try things out. If you are likely to enter a field where "problem solving" is key, this class is a place to equip your toolbox and hone the communication strategies you'll need to be a powerfully effective problem solver.

A NOTE ON COURSE CONTENT

Our course theme focuses on how contemporary writers and artists represent US slavery to make claims about the past and the present. Given this topic, we will encounter works that depict violence, address questions of sexuality, engage trauma and mourning, and make controversial claims. If you anticipate having a particularly difficult time with a course reading or conversation, I'd be happy to discuss your concerns before they come up in class. If you need to step out during class at some point, you may do so without penalty. You will be responsible for the material you miss, so please arrange to get notes from another student or meet with me in office hours to cover the content you miss.

REVISION

Major assignments have no formal revisions. Instead, revision is built into the class in several ways. First, each project includes multiple components that build on one another. Second, we will often workshop drafts or parts of an assignment in class. You will get in-class review from your peers and learn ways to critique your own work. I'm also available during office hours and by appointment to help you individually on these assignments. If you start your assignment early, attend and participate in class, and take advantage of the Communication Center and my office hours, you should always be turning in polished work with confidence.

EVALUATION

Every assignment will have specific guidelines that outline the purpose and requirements of the assignment and the criteria used to assess your work. You can access all assignment information via the course blog, and we will go over each assignment in class. I also encourage you to meet with me soon after I have gone over the assignment to discuss your ideas. Although the assignments are designed to be challenging, and often ask you to be a problem-solver, you do not need to feel confused about what you are being asked to do. If you are, please meet with me during my office hours (or make an appointment to meet with me at another time). Evaluation will be based on the Writing and Communication Program's Programmatic Rubric, available here. Qualities on the rubric do not correlate to specific grades; rather, your assignment will be evaluated holistically.

Numerical equivalencies for grades in this course:

A+	98	B+	88	C+	78	D+	68	F	0
A	95	B	85	C	75	D	65		
A-	92	B-	82	C-	72	D-	62		

Please Note: Some scholarships, including the Hope Scholarship, require you to maintain a certain GPA. I am committed to equitable, ethical, and fair grading, and am always happy to discuss strategies for improvement with you. I will not, however, negotiate an overall course grade based on a jeopardized scholarship (or similar economic or social pressures). If you are concerned about your grades in the course, please arrange to meet with me to discuss your work far before the end of the semester.

ASSIGNMENT OVERVIEW

The following assignments will receive letter grades of either A, B, C, D, or F. Unsubmitted work will receive a zero (0). All other assignments will be graded for completion. Failure to complete a scaffolding or reflection assignment will result in a 1/3 drop in your letter grade on the related artifact (e.g., from a B to a B-). Late scaffolding assignments will not be accepted.

Participation (10%): This course may differ in several respects from others you'll take while you're in college. First of all, this course is a seminar, which means it's relatively small—a feature that enables me to give close attention to your writing, ask for your ideas in class, and meet with you individually during the term. Whereas some courses leave you entirely on your own, with no obligation to attend or speak in class, this course requires you to be both present and prepared to participate. Rather than lecture, I'll guide discussion, and the value of class meetings will be largely

determined by the conversation you and your classmates create with me each day. We will do a fair amount of peer interaction in a number of ways: collaborative planning, small group and whole class discussion, and group projects. You will be assigned to a workshop group that will meet consistently throughout the semester. As part of your participation assessment, I will ask you to write a short self-assessment of your participation around the midterm of the semester. Participation will be evaluated holistically based on the following components:

Discussion Preparation: For each class meeting in which we discuss a reading assignment, you will be required to prepare for discussion by drafting a paragraph that responds to the reading in one of three ways: by posing a question for discussion, articulating a claim in response to the reading, or analyzing a specific passage from the reading.

Quizzes and In-class Writing: I will occasionally give short quizzes or ask you to brainstorm in writing at the beginning of class. Quizzes and writing prompts should be turned in to me at the end of class (or emailed to me after class); they will be checked for completion and quality.

Workshop: Your workshop groups will provide you with brainstorming ideas as you draft and peer feedback as you revise. Your time in workshop will be most successful if you engage with each group member throughout the workshop period.

Office Hours: One of the best things you can do to ensure success in a course is to meet with the professor during office hours. There, you can ask questions about class readings or assignments and get one-on-one feedback on your work in progress.

Artifact One: Common First Week Assignment (5%): Every section of ENGL 1101 will complete this common first week assignment, which asks you to create a short diagnostic video reflecting on your communication strategies.

Artifact Two: Context Presentations (20%): This assignment asks you to work with your group to research and develop a presentation that introduces your classmates to the social and historical context of our course readings. Your group will conduct research on an assigned topic and collaborate on a short multimodal presentation, which will be screened in class. Following your presentation, you will guide discussion on our reading and its context with the class as a whole.

Artifact Three: Multimodal Essay (25%): Working individually, in pairs, or in your group, you will synthesize and interpret a theoretical argument about slavery's afterlives in a public-ready multimodal essay. The essay will be designed for a popular publication venue of your choice and will explain complex concepts and connect them to contemporary issues in some way.

Artifact Four: Collaborative Video (15%): Inspired by the creative responses to afterlives of slavery exhibited by artists like Kyle Baker, Kara Walker, and Spike Lee, your group will collaborate on a creative video that articulates slavery's afterlives in Atlanta. Throughout the semester, you will collect footage for an individual video diary in which you engage specific sites around the city. From this footage, your group will create a video that creatively conveys a concept or idea. The video will be accompanied by an artist's statement.

Final Portfolio (25%): The final portfolio is where you will demonstrate how you have developed as a multimodal communicator through critique, creation, and reflection. Complete Final Portfolio instructions, along with a model, are available on T-Square and on the Common Policies website. You can also access them here: http://blogs.iac.gatech.edu/wcppolicies/files/2015/08/Portfolio-Instructions-2015-2016-8-3-151.pdf

ASSIGNMENT REQUIREMENTS

- Assignments should be submitted via T-Square before class on the due date. Unless I have announced that the assignment should be submitted via the Assignments page, you should upload the assignment to your T-Square Drop Box with the name of the assignment and your last name in the Display Name.
- Check spelling and grammar before submitting your work, and make sure you have documented ALL outside sources appropriately, using MLA in-text citation (Author, year, page number, as appropriate). Include a works cited page at the end of your document with full MLA citation in the following format:
  - Last name, First name. Title. Publishing City: Publisher, Date.
  - For full information on MLA citation (and to see examples of citation for different kinds of source texts), visit https://owl.english.purdue.edu/owl/resource/747/05/.
- Maintain a cumulative file (hard copy and electronic) of all work you submit for the class. You'll need this file when it comes time to reflect on your development over the course and select sample work for your final portfolio. **Keep a copy of each scaffolding assignment/draft in your T-Square Drop Box.**
- Back up your work frequently, and give yourself time to submit it before the deadline. **Technical difficulties do not excuse late work.** Number each draft as you revise (e.g. Multimodal-Essay-draft-1, Multimodal-Essay-draft-2, etc.). **Do not delete assignment files after you have submitted an assignment.** I recommend that you maintain all assignment files permanently, but if you must delete them eventually, do not do so until after you have received your final, official grades for the course and the semester is over.

ON DIGITAL ACTIVITIES

You will likely find that you will need to make use of a digital tool or platform that you have not used before (or that you will want to learn to use better). The library offers a range of 1-2 hour workshops on web design and various software (InDesign, Photoshop, FinalCut Pro, etc.). You can access the calendar and register for those classes through this link: http://www.library.gatech.edu/calendar/libclasses.php. You can also get software support free through Lynda, accessible here: http://lynda.gatech.edu. If you are already proficient in the software you are using and simply need access to it, the Multimedia Studio is a good place to turn. Finally, the library also has a wide variety of "gadgets" for you to check out and use (cameras, GoPros, voice recorders, etc.): http://www.library.gatech.edu/gadgets/.

ACADEMIC INTEGRITY

Plagiarism—that is, passing off someone else's ideas as your own—is a serious offense. Plagiarism includes: copying and pasting language from the internet into your own assignment without quotation marks and acknowledgment, rephrasing an idea from another writer without acknowledging them, and "patchworking" language from multiple sources and passing them off as your own. When you deliberately use someone else's language, ideas, images, or other original material or code without fully acknowledging its source by quotation marks, in footnotes or endnotes, in works cited, and in other ways as appropriate, you will fail the assignment in which you have engaged in academic misconduct and be referred to the Office of Student Integrity, as required by Georgia Tech policy:

- Honor Challenge — http://www.honor.gatech.edu/

- Office of Student Integrity — http://www.osi.gatech.edu/index.php/
- Process for academic misconduct —
  http://www.osi.gatech.edu/plugins/content/index.php?id=15

In addition to plagiarism and other modes of passing off others' ideas as your own, resubmission of work from other classes will also be considered a violation of academic integrity. If you have questions about how to cite a source properly, please do not hesitate to contact me for help. (And remember that all media—images, music, etc.—needs to be credited.) Here are two useful sources for information and examples:
http://citesource.trincoll.edu/humanities.html
https://owl.english.purdue.edu/owl/resource/747/01/

COMMUNICATION CENTER

Georgia Tech's Communication Center is located in **Clough Commons, Suite 447**. It is an excellent resource for all students who want help with a communication-related project, from their multimodal assignments for English 1101 and English 1102 to graduate school applications, from engineering and science reports to oral presentations, from storyboards for videos to poster designs, from grant proposals to job cover letters and resumes. The Communication Center also provides tutors trained by the Language Center. For more information and to make an appointment: http://www.communicationcenter.gatech.edu

ACCOMMODATIONS

Georgia Tech supports students through ADAPTS (Access Disabled Assistance Program for Tech Students). Any student who may require an accommodation for a documented disability should talk to me privately during the first we‹ek of class or as soon as you become aware of your disability. Anyone who anticipates difficulties with the content or format of the course due to a documented disability should arrange a meeting with me so we can create a workable plan for your success in this course. ADAPTS serves any Georgia Tech student who has a documented, qualifying disability. Official documentation of the disability is required to determine eligibility for accommodations or adaptations that may be helpful for this course.
http://disabilityservices.gatech.edu/

OTHER CAMPUS RESOURCES

There are many resources on campus that are dedicated to ensuring your educational, mental, and physical well being. Here are just a few that might help:
- Campus Police 404-894-2500 http://www.police.gatech.edu
- Inclement Weather Hotline 404-894-0500
- Emergency Information Line 404-594-7200
- GT Counseling Center 404-894-2575
- Sexual Assault Information Line 404-894-9000
- National Suicide Prevention Lifeline 1-800-273-TALK
- Women's Resource Center http://www.womenscenter.gatech.edu
- Office of Student Integrity http://www.osi.gatech.edu
- Office of Diversity Programs http://www.diversityprograms.gatech.edu
- Center for Academic Success. Please contact if you need tutoring or any other kind of enhancement for your learning experience http://success.gatech.edu

WEEKLY SCHEDULE

All readings and assignments are due on the day listed. For example, if you see *Nat Turner*, ch. 1 in the "Before Class" column, that means you have to come to class having already read the first chapter of the graphic novel. Always bring a copy of the reading to class (preferably, a hard copy). If you see "Multimodal Essay Due," that means you must submit your Multimodal Essay via T-Square before class that day. I may occasionally give short reading quizzes or assign brief homework tasks, and I reserve the right to adapt the syllabus to better meet the course goals/topic.

WEEK	DATE	BEFORE CLASS	IN CLASS
1	Tue 23 Aug		Introducing the course and the syllabus
	Thur 25 Aug	Re-read the Syllabus [Multimodal Composition: *WOVENText* 33-64](#) *Recommended Reading:* [Lisa Wade, "Professors' Pet Peeves"](#) [Phoebe Bronstein, "The Simple Habit That Can Make or Break Your College Experience"](#) [Laura Portwood-Stacer, "How to Email Your Professor (Without Being Annoying AF)"](#)	Artifact 1 Workshop
		UNIT 1: MEMORY, MOURNING, AND VISUAL CULTURE	
2	Tue 30 Aug	**ARTIFACT 1 DUE** [Sandra Arnold, "Why Slaves' Graves Matter"](#) [Rachel Swarns, "272 Slaves Were Sold to Save Georgetown. What Does it Owe Their Descendants?"](#) [Kalim Armstrong, "Telling the Story of Slavery"](#)	Artifact 1 Reflection Introducing Artifact 4: Collaborative Video
	Thur 1 Sept	[Sturken and Cartwright, "Introduction," *Practices of Looking*](#)	Introducing Artifact 2: Context Presentations
3	Tue 6 Sept	[Elizabeth Alexander, "Can You Be BLACK and Look at This?"](#)	Introducing Artifact 3: Multimodal Essay
	Thur 8 Sept	**ARTIFACT 1 REFLECTION AND PEER EVALUATION DUE** [Courtney Baker, "The E-Snuff of Alton Sterling and Philando Castile"](#) [Justene Hill, "Slavery on Film: Why Now?"](#)	Reflecting on the course

		"Do Dramas About Slavery Stifle Tales About Black Lives Now?"	
UNIT 2: SPACE, PLACE, AND SYMBOL			
	Fri 9 Sept	*Lemonade* (Ferst Center Theater, 7:30-11:00)	
4	Tue 13 Sept	LaKisha Michelle Simmons, "Landscapes, Memories, and History in Beyonce's *Lemonade*" Brentin Mock, "Beyonce's Simple But Radical Porch-Front Politics"	Context Presentation 1: *Lemonade*
	Thur 15 Sept	Read Artifact 3 Assignment Sheet	Artifact 3 Workshop
5	Tue 20 Sept	**ARTIFACT 3 PROPOSAL DUE** William Black, "How Watermelons Became a Racist Trope" *Optional*: Walter Johnson, "King Cotton's Long Shadow" Research: *WOVENText* 724-731, 756-775 Claims Handout	
	Thur 22 Sept	Watch *Bamboozled*	Context Presentation 2: *Bamboozled*
6	Tue 27 Sept	Work on Artifact 3 Draft *Optional*: Reasons and Evidence Handout	Artifact 3 Workday
	Thur 29 Sept	**ARTIFACT 3 DRAFT DUE**	Artifact 3 Workshop *Art21: Kara Walker*
7	Tue 4 Oct	*Art 21: A Subtlety* Anna Ioanes, "Sugar, Subjection, and Selfies: Kara Walker's *A Subtlety*" *Optional*: Kara Walker and Creative Time, *A Subtlety*: "About the Project," "Curatorial Statement", "Inspiration," and "Sugar: Prose, Poems, and Images"	Context Presentation 3: *A Subtlety*
	Thur 6 Oct	**PARTICIPATION SELF-ASSESSMENT DUE**	Conferences

8	Tue 11 Oct	FALL BREAK: NO CLASS	
	Thur 13 Oct	"Style" "Paragraphs" "Conciseness" Style Handout	Conferences
9	Tue 18 Oct	**ARTIFACT 3 DUE**	Artifact 3 Reflection Artifact 4 Review: Collaborative Video
UNIT 3: REPARATIONS AND RESISTANCE			
	Thur 20 Oct	*Nat Turner*, ch. 1	
10	Tue 25 Oct	**ARTIFACT 3 REFLECTION DUE** *Nat Turner*, ch. 2	Context Presentation 4: Slave Narratives
	Thur 27 Oct	*Nat Turner*, ch. 3	Context Presentation 5: Slave Rebellions and Policing
	Sat 29 Oct	Withdrawal Deadline (4:00 pm)	
11	Tue 1 Nov	*Nat Turner*, ch. 4	
	Thur 3 Nov	**ARTIFACT 4 DRAFT 1 DUE**	Library Day: Video Editing
12	Tue 8 Nov		Artifact 4 Workshop
	Thur 10 Nov		Artifact 4 Workshop
13	Tue 15 Nov	**ARTIFACT 4 ARTIST STATEMENT DRAFT DUE**	Artifact 4 Workshop
	Thur 17 Nov	**ARTIFACT 4 DRAFT 2 DUE**	Artifact 4 Workshop
14	Tue 22 Nov	**ARTIFACT 4 DUE**	Artifact 4 Premiere
	Thur 24 Nov	THANKSGIVING BREAK: NO CLASS	
15	Tue 29 Nov		Portfolio Workshop: Attendance Optional
	Thur 1 Dec		Portfolio Workshop: Attendance Optional
16	Tue 6 Dec		Office Hours
	Thur 8 Dec	READING PERIOD: NO CLASS	
FINALS	13 Dec	**FINAL PORTFOLIO DUE at 5:40 pm (H)**	
	15 Dec	**FINAL PORTFOLIO DUE at 5:40 pm (D2 and N4)**	

PLEASE READ, PRINT, SIGN, AND RETURN THE FOLLOWING STATEMENTS TO DR. IOANES BY WEDNESDAY, AUGUST 25:

STATEMENT OF UNDERSTANDING

I affirm that I have read the entire syllabus and policy sheet for ENGL 1102 and understand the information and my responsibilities specified.

_____   _____
Your Full Name (printed)   Your Legible Signature

_____
Today's Date

_____

DIRECTIONS: Read carefully and check all that apply:

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

If you give permission for your work to be used, please indicate how you want to be acknowledged:
- o Please acknowledge me by name.
- o 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

_____
Date