



### English 102S: MWF 8-8:50

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#### General Information

This course is speaking intensive. Rarely will a week of class go by when you are not speaking in front of your instructor and your peers. As the title “Poetic Voices” suggests, this course focuses on speaking specifically in terms of literature. However, while the course has been designed with recent American literature in mind, the course’s speaking, writing, reading, and rhetorical practices should inform all academic and practical pursuits generally. We will use poetry as our entry point into written and oral discourse. As a composition course, our broadest focus is on developing skills in rhetorical analysis.

Also, since you have already taken English 101, I will assume that you have a sufficient background in rhetoric. I will frequently use the language of rhetoric as we discuss your speaking and writing. We will continue to develop an understanding of key rhetorical terms and concepts such as speaker, persona, intention, context, genre, audience, subject matter, diction, tone, point of view.

#### In this course, you will

- Interpret and evaluate written and oral discourse
- Compose cogent written and oral arguments
- Communicate clearly, effectively and coherently
- Locate, synthesize and evaluate relevant information
- Demonstrate an understanding of written and oral methods of intellectual discourse
- Weigh evidence and evaluate different viewpoints

#### Specific Instruction in Oral Rhetoric and Argument:

- Careful consideration of various levels of analysis
- Focus on analytical creativity and engaging analysis
- Emphasis on appropriate tone, clarity, diction and delivery

**Class Texts**

Duncan and Friedrich, Oral Presentations in the Composition Course: A Brief Guide (Bedford/St. Martins 2006) 0-312-41784-5

James Merrill, Collected Poems (Knopf 2001) 037570941X

James Wright, Above the River: The Complete Poems (Wesleyan 1990) 0-374-52282-0

Sylvia Plath, Ariel (Harper Perennial 1963) 0-06-090890-4

Amiri Baraka, Transbluesency: Selected Poems: 1961-1995 (Marsilio 1995) 1-56886-014-5

Mark Strand, New Selected Poems (Knopf 2007) 0375711279

Rhetorically, each text, or “voice,” will bring a unique perspective. Through our class presentations and discussions, our formal and informal writing assignments, we will discover that each “voice” is both expressive and rhetorical. Although we will not be limited to these topics, here is a list of our broad rhetorical aims for each author:

Sylvia Plath: “The Feminine and the Confessional”

James Wright: “Working Class Diction and the Deep Image”

James Merrill: “A High Tone, a Formal Tone”

Amiri Baraka: “Rhetorical Struggle: The Lyric and the Black National”

Mark Strand: “The Peculiar and Ordinary”

*The discussion of each “voice” will include careful attention to persona, intention, context, genre, audience, subject matter, diction, tone, point of view. In addition, we will attempt to discuss each “voice” in terms of their own rhetorical constructions and our own rhetorical constructions through the canon of memory.*

**Grading Breakdown**

Audience and Daily Participation	20%
Minor Presentations	15%
Midterm Rhetorical Analysis	15%
“Voices” conference	15%
Group Presentation	15%
Final Rhetorical Analysis	20%

**Minor Presentations**

You will have 2 five-minute presentations on one poem or portion of a poem scheduled during that particular class meeting. You will have a choice of presentation styles: 1) formal 2) historical 3) intertextual 4) critical 5) philosophical. You must choose a different presentation style for each presentation. A rubric and specific guidelines will be distributed.

**Midterm Rhetorical Analysis**

A 5-7 page rhetorical analysis of a set of poems from authors covered during the first half of the semester. We will work on this analysis in its various phases during the first half of the semester.

**Final Rhetorical Analysis**

An 10-12 page rhetorical analysis that compares a set of poems from authors covered during the first half of the semester with authors covered during the second half of the semester. We will work on this analysis in its various phases during the second half of the semester.

**Group Presentation**

Since you will be reading an additional book of poems in conjunction with a group of other students. Your group will plan a 30 minute presentation that will serve as our basis for discussing the poet's later work. Failure to coordinate with your group (answering emails, attending group meetings, etc.) will result in a failing individual grade. Positive interdependence is required from all group members.

**Audience and Daily Participation**

You are permitted a total of 5 absences during the semester. The sixth absence results in an automatic failing grade for the course. Your role as an audience member for our many oral presentations is an important aspect of the course. Improper decorum will lower your grade. Please note that university level decorum is expected at all times.

**A Note on Plagiarism (from the UNCG Academic Integrity Policy):**

Representing the words of another, as one's own in any academic exercise. Plagiarism may occur on any paper, report, or other work submitted to fulfill course requirements. This includes submitting work done by another, whether a commercial or non-commercial enterprise, including Web sites, as one's own work.

- a. **Failure to cite references** *range of sanctions*: From requiring the student to re-do the paper to a zero on the paper. Includes intentional or obvious failures to properly cite sources.
- b. **Submitting, as one's own, work done by or copied from another** *range of sanctions*: From F on assignment to a recommendation for expulsion. Includes work done by a fellow student, work done by a previous student, or work done by anyone other than the student responsible for the assignment.

**UNCG Speaking Center**

**Website Address:** <http://www.uncg.edu/cst/speakingcenter/main.html>

The University Speaking Center provides students with assistance in speech preparation and delivery as well as knowledge and skills in the areas of interpersonal and group communication. Student Communication Consultants are available to assist clients in a number of areas of communication including speech writing, organization of material, flow, clarity, delivery, visual aid construction and use, public speaking anxiety, group process and roles, interviewing skills, conflict resolution, and listening skills. The Speaking Center also provides workshops each semester on various topics in communication such as stage fright, dealing with conflict, effective group communication, relational communication, and the fundamentals of public speaking.

**UNCG Writing Center**

**Website Address:** <http://www.uncg.edu/eng/writingcenter/>

The Writing Center strives to enhance the confidence and competence of student writers by providing free, individual assistance at any stage of a writing project. Staff consultants are experienced writers and alert readers, prepared to offer feedback and suggestions on drafts of papers, help students find answers to their questions about writing, and provide one-on-one instruction as needed.

## Daily Schedule

	1/21	Introduction & Expectations
	1/23	Introduction & Poetics
<b>Sylvia Plath</b>	1/26	Introduction
	1/28	<i>Ariel</i>
	1/30	<i>Ariel</i>
	2/2	<i>Ariel</i>
	2/4	<i>Ariel</i>
	2/6	<i>Ariel</i>
<b>James Wright</b>	2/9	Introduction
	2/11	<i>The Branch Will Not Break</i>
	2/13	<i>The Branch Will Not Break</i>
	2/16	<i>The Branch Will Not Break</i>
	2/18	<i>The Branch Will Not Break</i>
	2/20	Wright's later work / GROUP PRESENTATION
<b>James Merrill</b>	2/23	Introduction
	2/25	<i>Nights and Days</i>
	2/27	<i>Nights and Days</i>
	3/2	<i>Nights and Days</i>
	3/4	<i>Nights and Days</i>
	3/6	<b>Midterm Rhetorical Analysis DUE</b>
	[Spring Break]	
	3/16	Merrill's later work / GROUP PRESENTATION
	3/18	Conferences
	3/20	Conferences

<b>Amiri Baraka</b>	3/23	Introduction
	3/25	<i>The Dead Lecturer</i>
	3/27	<i>The Dead Lecturer</i>
	3/30	<i>The Dead Lecturer</i>
	4/1	<i>The Dead Lecturer</i>
	4/3	Baraka's later work / GROUP PRESENTATION
<b>Mark Strand</b>	4/6	Introduction
	4/8	<i>Darker</i>
	4/10	NO CLASS -- SPRING HOLIDAY
	4/13	<i>Darker</i>
	4/15	<i>Darker</i>
	4/17	<i>Darker</i>
	4/20	Strand's later work / GROUP PRESENTATION
	4/22	Conference guidelines / meetings
	4/24	Conference meetings / revisions
	4/27	"Voices" Conference
	4/29	"Voices" Conference
	5/1	"Voices" Conference
	5/4	"Voices" Conference
5/5	<b>Final Rhetorical Analysis DUE</b>	