

**ENGL 3852 Topics in Poetics**  
**'After' Objectivism**  
Spring Quarter, 2017

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**Écrit #3: Objectivist Poetics & Praxis**

**Works:**

Dana Gioia, ed. *Twentieth-Century American Poetics*. Boston: McGraw Hill, 2004.  
*The New Princeton Encyclopedia of Poetry and Poetics*: <http://libguides.du.edu/az.php>  
*The Oxford English Dictionary*: <http://libguides.du.edu/az.php>

William Bronk. *Life Supports: New and Collected Poems*. Jersey City: Talisman, 1997.  
Rachel Blau DuPlessis. *Surge: Drafts 96-114*. Cromer, UK: Salt, 2013.  
Susan Howe. *Spontaneous Particulars: The Telepathy of Archives*. New York: New Directions, 2014.  
Lucy Ives. *Orange Roses*. Boise: Ahsahta Press, 2013.  
Fred Moten. *The Little Edges*. Middleton: Wesleyan University Press, 2014.  
Lorine Niedecker. *Collected Works*. Berkeley: University of California, 2002.  
George Oppen. *New Collected Poems*. New York: New Directions, 2008.  
William Carlos Williams. *Paterson*. New York: New Directions, 1992.

**Invitation / Topic:**

- How and why would you place the works of these poets within and/or against the so-called Objectivist legacy? Which elements of craft do you see at work in their collections? How and why do you see their works celebrating and/or challenging, adapting and/or abandoning Objectivist poetics and praxis?

**Guidelines:**

Open form, media, and style. Provide evidence (i.e. direct quotation) from: at least three selections in *Twentieth-Century American Poetics* that you have not yet incorporated into your previous works; at least two entries in *The Princeton Encyclopedia of Poetry and Poetics*; at least one definition from *The Oxford English Dictionary*; and, last but not least, your own selections from the works of at least five of the poets noted above.

Include a Works Cited page (either Chicago or MLA format) for all sources.

**Length:** 5-7 pages

**Format:** hard copy, double-spaced, 12-point Times New Roman font, pages stapled

**Due:** Thursday, May 18