

ENGL 4702***Intersections 'After' Objectivism***

Winter Quarter, 2020

M & W 2:00 – 3:50

SH 480

W. Scott Howard

English & Literary Arts

showard@du.edu<https://portfolio.du.edu/showard>

SH 387-E / 303-871-2887

Description:

This course concerns intersections of poetics & praxis, materialisms & methods 'after' Objectivism with particular attention given to fine press, small press, and artist book publications; documentary interventions, archival remediations, sequential forms & modes, and sonicimagetexts. We will encounter a dynamic range of works within, against, and beyond the so-called Objectivist legacy, following intersectional paths across artistic, cultural, historical, and philosophical/theoretical/political contexts (c. 1931-present). Assignments will include a variety of individual and collaborative works blending creativity and critique. Community engagement activities will include visits to DU Special Collections & Archives; DU and Denver art installations, readings, bookshops, and letterpress studios. As with any trans-historical course, final research and/or creative projects may determine the matching time period designations for our Department's graduate curriculum. Because of the specialized methods and skills that will be integral to our work, this course may also count for the graduate school's tool requirement (for students who would wish to designate this course in that way).

Required:Browning, Sommer; Shannon Tharp, eds. *Poet-Librarians in the Library of Babel*. Sacramento: Library Juice, 2018.DuPlessis, Rachel. *Surge: Drafts 96-114*. Cromer, UK: Salt, 2013.Ebner, Shannon. *STRAY*. Portland, OR: Fonograf, 2019, <https://fonografeditions.com/albums/vinyl/>Garcia, Edgar. *Skins of Columbus*. New York: Fence Books, 2019.Howe, Susan. *Debths*. New York: New Directions, 2017.Howe, Susan. *Spontaneous Particulars*. New York: New Directions, 2014.Mackey, Nathaniel. *Eroding Witness*. Pittsboro: Selva Oscura, 2018.Niedecker, Lorine. *Collected Works*. Ed. Jenny Penberthy. Berkeley: University of California, 2002.Oppen, George. *New Collected Poems*. Ed. Michael Davidson. New York: New Directions, 2008.Williams, William Carlos. *P A T E R S O N*. Ed. Christopher MacGowan. New York: New Directions, 1995.**Recommended:**Abecedarian Gallery, <https://www.abecedariangallery.com/>artbook@, <https://www.artbook.com/>Artists' Books Online, <http://www.artistsbooksonline.org/>*Carl Rakosi: The Last Objectivist*, <https://www.youtube.com/watch?v=8yywGvH1ymM>Denver Public Library, <https://www.denverlibrary.org/>*Denver Quarterly* 54.1 (2020), <https://www.du.edu/denverquarterly/>Drucker, Johanna. *The Century of Artists' Books*. New York: Granary Books, 2004.Genghis Kern Letterpress & Design, <https://www.genghiskern.com/>Gioia, Dana, et al, eds. *Twentieth-Century American Poetics*. Boston: McGraw Hill, 2004.Greene, Roland, et al, eds. *The Princeton Encyclopedia of Poetry and Poetics*. Princeton: Princeton University Press,2012, <https://search-credoreference-com.du.idm.oclc.org/content/title/prpoetry?tab=entries>Howard, W. Scott, and Broc Rossell, eds. *Poetics and Praxis 'After' Objectivism*. Iowa City: University of IowaPress, 2018, <https://ebookcentral.proquest.com/lib/du/detail.action?docID=5433869>Matter Design Studio, <https://morematter.com/>Museum of Anthropology @ DU, <https://www.du.edu/ahss/anthropology/museum/index.html>Myhren Gallery @ DU, <http://vicki-myhren-gallery.du.edu/>PennSound, <http://writing.upenn.edu/pennsound/>*Poetry* 37.5 (February, 1931), <https://www.jstor-org.du.idm.oclc.org/stable/i20577896>Poetry Foundation, <https://www.poetryfoundation.org/>Rothenberg, Jerome, and Steven Clay, eds. *A Book of the Book*. New York: Granary, 2000.Special Collections & Archives @ DU, <https://library.du.edu/collections-archives/specialcollections/>Susan Howe, *Spontaneous Particulars*, <https://www.youtube.com/watch?v=ZTGPbiUm-3o>Susan Howe and David Grubbs, *WOODSLIPPERCOUNTERCLATTER*, <https://vimeo.com/138668754>Tilt West, <https://www.tiltwest.org/support/>Z-site: a companion to the works of Louis Zukofsky, <http://www.z-site.net/>

Invitations:

One Notebook¹

Three Assemblages @ 20% (2 – 3 pages each)²

Three Écrits @ 40% (5 – 7 pages each)³

One Project @ 40% (15 – 20 pages or the equivalent, depending upon media)⁴

Notes on grading:

1. *The Check System.* I'll be grading your Écrits and Assemblages with a check system that will follow these guidelines. A check plus on all of these will translate into a grade of 4.0 / A for those percentages of your overall grade in the course. Each check will reduce your grade for those components by -0.5. Each check minus, by -1.0; each missing Écrit or Assemblage, by -2.0. If you ever receive less than a check plus, you will have the option to revise and resubmit for a higher grade. Those revisions (attached to the first draft) will be due by the beginning of the next class.
2. *The Point & Letter System.* I'll be grading your project with a point & letter system corresponding to this scale: A (4.0-3.9); A- (3.8-3.5); B+ (3.4-3.2); B (3.1-2.9); B- (2.8-2.5); C+ (2.4-2.2); C (2.1-1.9); C- (1.8-1.5); D+ (1.4-1.2); D (1.1-0.9); D- (0.8-0.5); F (0.4-0).

Note on attendance: For each unexcused absence, your final grade will be diminished by -0.5.

Note on assignments: Unless otherwise specified, all assignments are due at the beginning of class, as noted on the calendar, in hard copy form: typed, double-spaced, 12-point, citations included (either Chicago or MLA format) and pages stapled. Works that do not conform to these guidelines will be considered late. Late submissions will receive a deduction of -0.5 per day.

Calendar
(subject to changes):

Week One: *Intersections 'After' Objectivism: Poetry 37.5 (February, 1931)*

1/6 Course Introduction / Assemblages & Dialogues

1/8 Assemblage #1

Poetry 37.5 (February, 1931) / Williams & Howe / Gioia: selections

Howard & Rossell: selections / *The Princeton Encyclopedia of Poetry and Poetics*: selections

1/8 Panel Discussion, 5:00 – 7:00 pm, Chambers Center, Garden Room

1/8 Poetry Reading, 8:00 – 10:00 pm, Counterpath, <http://counterpathpress.org/>

1/9 Lunch, 11:00 am – 12:00 pm, SH 495

1/9 Multi-genre reading, 5:00 – 7:00 pm, Chambers Center, Garden Room

Week Two: *Intersections 'After' Objectivism: Poetry 37.5 (February, 1931)*

1/13 Special Collections, AAC 102: Susan Howe

Poetry 37.5 (February, 1931) / Williams & Howe / Gioia: selections

Howard & Rossell: selections / Rothenberg & Clay: selections / Drucker: selections

¹ For your generative work and also for your contributions to our discussions. Notebook will be neither collected nor graded. Prompts will be offered spontaneously during class meetings.

² Guidelines will be announced during class meetings.

³ Guidelines will be provided at least one week in advance.

⁴ One Project involving research. Open topic, media, form and style. The project should engage in some way with your selection of materials from our studies, and should also address contexts, methods, and works beyond that scope. Guidelines will be provided several weeks in advance. Project proposals required.

- Week Two:** ***Intersections 'After' Objectivism: Poetry 37.5 (February, 1931)***
 1/15 *Poetry 37.5* (February, 1931) / Williams & Howe & Mackey / Gioia: selections
 Howard & Rossell: selections / Rothenberg & Clay: selections / Drucker: selections
- Week Three:** **Williams & Howe & Mackey**
 1/20 Martin Luther King, Jr. Day / University closed
- 1/22 Écrit #1
Poetry 37.5 (February, 1931) / Williams & Howe & Mackey / Gioia: selections
 Howard & Rossell: selections / Rothenberg & Clay: selections / Drucker: selections
 Browning & Tharp: selections
- Week Four:** **Williams & Howe & Mackey**
 1/27 *Denver Quarterly* 54.1 (2020) / Williams & Howe & Mackey / Gioia: selections
 Rothenberg & Clay: selections / Drucker: selections / Browning & Tharp: selections
- 1/29 Special Collections, AAC 102: Little Magazine in America
Denver Quarterly 54.1 (2020) / Williams & Howe & Mackey / Gioia: selections
 Rothenberg & Clay: selections / Drucker: selections / Browning & Tharp: selections
- Week Five:** **Niedecker & Oppen & DuPlessis**
 2/3 Assemblage #2
 Niedecker & Oppen & DuPlessis
Denver Quarterly 54.1 (2020) / Niedecker & Oppen & DuPlessis / Gioia: selections
 Rothenberg & Clay: selections / Drucker: selections / Browning & Tharp: selections
- 2/5 Special Collections, AAC 102: Sammy Lee with curator, Madi Sussman
Denver Quarterly 54.1 (2020) / Niedecker & Oppen & DuPlessis / Gioia: selections
 Rothenberg & Clay: selections / Drucker: selections / Browning & Tharp: selections
- Week Six:** **Niedecker & Oppen & DuPlessis**
 2/10 Project Proposals
Denver Quarterly 54.1 (2020) / Niedecker & Oppen & DuPlessis / Gioia: selections
 Rothenberg & Clay: selections / Drucker: selections / Browning & Tharp: selections
- 2/12 Écrit #2
Denver Quarterly 54.1 (2020) / Niedecker & Oppen & DuPlessis / Gioia: selections
 Rothenberg & Clay: selections / Drucker: selections / Browning & Tharp: selections
- Week Seven:** **Niedecker & Oppen & DuPlessis & Garcia**
 2/17 *Poetry 37.5* (February, 1931) / Niedecker & Oppen & DuPlessis & Garcia / Gioia: selections
 Rothenberg & Clay: selections / Drucker: selections / Browning & Tharp: selections
- 2/19 *Poetry 37.5* (February, 1931) / Niedecker & Oppen & DuPlessis & Garcia / Gioia: selections
 Rothenberg & Clay: selections / Drucker: selections / Browning & Tharp: selections
- 2/20 – 2/23 Louisville Conference on Literature & Culture Since 1900
- Week Eight:** **Niedecker & Oppen & DuPlessis & Garcia & Mackey**
 2/24 Special Collections, AAC 102: Maureen Cummins
Poetry 37.5 (February, 1931) / Niedecker & Oppen & DuPlessis & Garcia & Mackey
 Gioia: selections / Rothenberg & Clay: selections / Drucker: selections
 Browning & Tharp: selections
- 2/26 *Poetry 37.5* (February, 1931) / Niedecker & Oppen & DuPlessis & Garcia & Mackey
 Gioia: selections / Rothenberg & Clay: selections / Drucker: selections
 Browning & Tharp: selections

Week Nine: Niedecker & Oppen & DuPlessis & Garcia & Mackey & Howe & Williams

3/2

Assemblage #3

Denver Quarterly 54.1 (2020) / *Poetry* 37.5 (February, 1931)

Niedecker & Oppen & DuPlessis & Garcia & Mackey & Howe & Williams

Gioia: selections / Rothenberg & Clay: selections / Drucker: selections

Browning & Tharp: selections / Howard & Rossell: selections

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Denver Quarterly 54.1 (2020) / *Poetry* 37.5 (February, 1931)

Niedecker & Oppen & DuPlessis & Garcia & Mackey & Howe & Williams

Gioia: selections / Rothenberg & Clay: selections / Drucker: selections

Browning & Tharp: selections / Howard & Rossell: selections

Week Ten: Niedecker & Oppen & DuPlessis & Garcia & Mackey & Howe & Williams

3/9

Écrit #3

Denver Quarterly 54.1 (2020) / *Poetry* 37.5 (February, 1931)

Niedecker & Oppen & DuPlessis & Garcia & Mackey & Howe & Williams

Gioia: selections / Rothenberg & Clay: selections / Drucker: selections

Browning & Tharp: selections / Howard & Rossell: selections

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Denver Quarterly 54.1 (2020) / *Poetry* 37.5 (February, 1931)

Niedecker & Oppen & DuPlessis & Garcia & Mackey & Howe & Williams

Gioia: selections / Rothenberg & Clay: selections / Drucker: selections

Browning & Tharp: selections / Howard & Rossell: selections

Week Eleven:

3/16

Last day of classes / Projects due

3/17 – 3/20

Winter Quarter final exams