

ENGL 4600: Intermedia / CRN 5771

Documentary Poetics & Praxis

Spring Quarter, 2022

Thursdays 4:00 – 7:40 p.m. / Sturm Hall 310

Canvas: <https://canvas.du.edu/courses/147137>Zoom: <https://udenver.zoom.us/j/88175773152>**W. Scott Howard**

English & Literary Arts

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Description:

This course concerns intersections of poetics & praxis, materialisms & methods with particular attention given to small press and artist book publications; documentary interventions, archival remediations, sequential forms & modes, cinematic collage, and sonicimagetexts. We will encounter a dynamic range of works, following intersectional paths across artistic, cultural, historical, and philosophical / theoretical / political contexts ‘after’ Objectivism. Assignments will include a variety of individual and collaborative works blending creativity and critique. Community engagement activities will include site visits (either in-person or via Zoom) to DU Special Collections & Archives; DU and Denver art installations, readings, galleries, bookshops, and letterpress studios; and conversations with artists & writers, publishers & scholars. As with any transhistorical course, 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 so-called tool requirement.) Students will be encouraged to document their work in this course via a Notebook that may include hand-written reflections along with a variety of modes and media of expression. Outlines for each week’s activities will be posted on Canvas via Announcements in advance of each class meeting. Guidelines for Écrits will be provided at least two weeks in advance of their respective deadlines; for Projects & Presentations, at least five weeks. Our meetings will involve a combination of in-person (following DU’s public health protocols) and synchronous Zooms, which will be recorded.

Works:Caroline Bergvall, *DRIFT* (Brooklyn & Callicoon, NY, 2014), 1937658201.Shannon Ebner, Nathaniel Mackey, Susan Howe, *STRAY* (Portland, OR: Fonograf, 2019,<https://fonografeditions.com/albums/vinyl/>) (JPG and WAV files via Canvas).Marc Falkoff, Flagg Miller, and Ariel Dorfman, eds., *Poems From Guantánamo* (Iowa City, University of Iowa Press, 2007), 9781587296062 (PDF via Canvas).Edgar Garcia, *Skins of Columbus* (New York: Fence, 2019), 1944380108.Guillermo Gómez-Peña, *Doc/Undoc* (San Francisco: City Lights, 2017), 087286720X.Alexis Pauline Gumbs, *M Archive* (Durham: Duke University Press, 2018), 9780822370840.Susan Howe, *Sorting Facts* (New York: NDP, 2013), 9780811220392.Susan Howe, *Spontaneous Particulars* (New York: NDP, 2020), 0811229777.Nathaniel Mackey, *Splay Anthem* (New York: NDP, 2006), 0811216527.Philip Metres, *Shrapnel Maps* (Port Townsend: Copper Canyon, 2020), 155659563.M. NourbeSe Philip, *Zong!* (Middletown: Wesleyan, 2008), 9780819571694.W.G. Sebald, *The Rings of Saturn*, trans. Michael Hulse (New York: NDP, 2016), 0811226158.Frank Smith, *Guantánamo*, trans. Vanessa Place (Los Angeles: Les Figs, 2014), 1934254533.Billy J. Stratton, ed, *Stories of Native Presence and Survivance in Commemoration of the 151st Anniversary of the Sand Creek Massacre*, *Common Place: the journal of early American life* (2014):<http://commonplace.online/article/stories-of-native-presence-and-survivance-in-commemoration-of-the-151st-anniversary-of-the-sand-creek-massacre/>**Fair-use excerpts from texts and electronic resources (to be freely provided): TBA****Resources (TBA):**Abecedarian Gallery, <https://www.abecedariangallery.com/>artbook@, <https://www.artbook.com/>Artists’ Books Online, <http://www.artistsbooksonline.org/>Denver Public Library, <https://www.denverlibrary.org/>Johanna Drucker, *The Century of Artists’ Books* (New York: Granary Books, 2004).

John Evans Study Committee, University of Denver, report and related documents, <https://portfolio.du.edu/evcomm>

John Evans Study Committee, Northwestern University, report and related documents, <https://www.northwestern.edu/provost/about/committees/john-evans-study.html>

FIVES: a companion to *Denver Quarterly*, <https://fivesquarterly.com/>

Genghis Kern Letterpress & Design, <https://www.genghiskern.com/>

Dana Gioia, et al, eds., *Twentieth-Century American Poetics* (Boston: McGraw Hill, 2004).

Roland Greene, 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>

W. Scott Howard, and Broc Rossell, eds., *Poetics and Praxis 'After' Objectivism* (Iowa City: University of Iowa Press, 2018, <https://ebookcentral.proquest.com/lib/du/detail.action?docID=5433869>)

Inter Ocean Studio, <https://www.interoceanstudio.org/>

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/>

Carl Rakosi: The Last Objectivist, <https://www.youtube.com/watch?v=8yywGvH1ymM>

Jerome Rothenberg, and Steven Clay, eds., *A Book of the Book* (New York: Granary, 2000).

Special Collections & Archives @ DU, <https://library.du.edu/collections-archives/specialcollections/>

Z-site: a companion to the works of Louis Zukofsky, <http://www.z-site.net/>

Invitations:

One Notebook*	30%
Two Écrits (5 – 7 pages each or the equivalent, depending upon media)	30%
One Project (individual or collaborative, 17 – 21 pages or the equivalent, depending upon media)	30%
One Presentation (individual or collaborative)	10%

***Notebook:** A generative resource in which you engage consistently with our work, responding to prompts as well as following your own path through the course. Your Notebook may include a variety of modes and media (collage, visual art, audio & video, etc.) and may be assembled via a combination of manuscript, print, electronic, and/or various materials & methods (including conversations, readings & performances, bibliodérive, installations, and collaborative works, etc.) Prompts will be offered spontaneously during class meetings and/or announced via Canvas. Your Notebook may contribute to your Écrits. Your Notebook will be reviewed periodically during the quarter (as noted in the calendar, below). Approximately 350 words per response to each week's prompt, or the equivalent depending upon media.

Écrit guidelines will be provided at least two weeks in advance. Écrits may contribute to the Project.

Project: 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 will be required. Projects may be individual or collaborative works.

Presentation: One Presentation (ten minutes + conversation with our class). Your Presentation should represent a part of your Project. Guidelines will be provided several weeks in advance. Presentations may be individual or collaborative.

Course Policies: Our activities and assignments must be completed as noted for each class meeting; guidelines will be distributed in advance via Canvas. Your regular and punctual attendance and spirited engagement are required. During each class meeting, you are expected to participate in our work, to listen to your peers, and to respond respectfully. To facilitate our discussions, I will call on you, ask you to engage with the ideas of others, and will challenge all of our assertions in order to energize critical thinking at the center of our work. As part of our conversations, we may discuss details and events in our literary

and critical materials that confront matters concerning race, ethnicity, gender, class, sexuality, politics, religion, prejudice, and violence. It is imperative that you read all of our assigned materials and come to class with an open mind, knowing that while we are all welcome to our feelings, the point of exploring these felt responses in a classroom setting is to learn to think critically about them within and against the context(s) of the materials & methods we are studying as well as with respect to our contemporary moment(s) in the 21st century. Several excellent articles in *The Atlantic* and *Psychology Today* discuss the importance of confronting difficult topics in the classroom.

F2F, Canvas, E-mail, Zoom: Our meetings will involve a combination of in-person (following DU's public health protocols) and synchronous Zooms, which will be recorded. Your synchronous attendance is required (barring unavoidable circumstances). All students must follow DU's public health protocols. Students who do not follow these public safety procedures will not be allowed to attend our class meetings. In addition to our F2F and Zoom meetings, we will be using Canvas and e-mail to facilitate our daily and weekly communications and workflow. It is your responsibility to follow our Announcements on Canvas and to communicate promptly and respectfully via e-mail when contacted directly.

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

Note on assignments: Assignments are due at the dates and times specified by guidelines that will be distributed via Canvas. Assignments deviating from those noted guidelines will be considered late. Work submitted late will receive a deduction of -0.5 per day.

Note on grading: *The Check System.* I'll be grading your Écrits with a check system that will follow these guidelines. A check plus on all your Écrits will translate to a grade of 4.0/A for that percentage of your overall grade in the course. Each check will reduce your grade for that component of your overall grade by -0.5. Each check minus, by -1.0; each missing Écrit, by -2.0. If you ever receive less than a check plus, you'll have the option to revise & resubmit the work for a higher grade. Those revisions will be due by the beginning of the next class meeting. I'll also be grading your Notebook, Presentation, and Project with the Check System (as noted here), which corresponds to the letter and point grading scale, thus: 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).

CALENDARS (subject to changes):

The syllabus provides a macro-calendar; micro-schedules (for our weekly meetings) will be posted via Canvas and will be updated following each class meeting.

Week 1	
April 31	<i>Stories of Native Presence and Survivance</i> Documentary Poetics & Praxis 'After' Objectivism
Week 2	
April 7	<i>Stories of Native Presence and Survivance</i> <i>Poems From Guantánamo & Guantánamo</i>
Week 3	
April 14	<i>Stories of Native Presence and Survivance</i> <i>Poems From Guantánamo & Guantánamo</i> <i>DRIFT & Skins of Columbus</i>
Week 4	
April 21	<i>Stories of Native Presence and Survivance</i> <i>Poems From Guantánamo & Guantánamo</i> <i>DRIFT & Skins of Columbus & Doc/Undoc</i> Special Collections: artist books / Maureen Cummins
Week 5	
April 28	Projects: research & works-in-progress
April 29	Notebook and Écrit #1 due

Week 6

May 5 *The Rings of Saturn & M Archive*

Week 7

May 12 *The Rings of Saturn & M Archive*
Zong! & Shrapnel Maps
 Special Collections: artist books / Maureen Cummins, Sammy Lee, Susan Howe
 Presentations

Week 8

May 19 *The Rings of Saturn & M Archive*
Zong! & Shrapnel Maps
Sorting Facts & Spontaneous Particulars
 Special Collections: Susan Howe, UCSD manuscripts, typescripts, papers
 Presentations

Week 9

May 26 *The Rings of Saturn & M Archive*
Zong! & Shrapnel Maps
Sorting Facts & Spontaneous Particulars
Splay Anthem & STRAY
 Presentations
 Notebook and Écrit #2 due

Week 10

June 2 Projects: research & works-in-progress

Week 11:

June 6 – June 9 DU spring quarter final exams

June 9 Projects due