



# English 2250 \* Lisa Bickmore, Instructor \* Spring 2013 \*

week by week schedule of topics, readings, and assignments




Date/Week	Topic	Readings	Write/Due:
Week 1: Jan. 15	·Introduction to the class. ·Intro to essay #1: The Writing Life.		
Jan. 17	·Notebook-keeping. ·Writing & the world.	·Didion, " <a href="#">On Keeping a Notebook</a> " ·Video: On Keeping a Notebook · <a href="#">Walter Mosley</a>  ·View <a href="#">the video of William S. Burroughs talking about cut ups</a>  ·Look at <a href="#">list of 50 notebook prompts</a>	Cut-up or collage to introduce yourself. (See the <a href="#">Text Mixing Desk</a> as a tool you might use.)
Week 2: Jan. 22	SEEDS ·The letter. ·Abcedarians.	·Mark Strand, " <a href="#">A Poet's Alphabet</a> " ·Terry Ehret, " <a href="#">Papyrus: A Temporary Journey</a> "  Ron Carlson's " <a href="#">Solving for X</a> "  Kristen Eliason, " <a href="#">Picture Dictionary</a> " (excerpt)	Write your responses to five journal prompts; bring two copies to class for sharing and discussion.
Jan. 24	SEEDS ·The word-hoard. ·Etymologies.	·Barbara Hamby, " <a href="#">Babel</a> " ·Robert Pinsky, " <a href="#">Ode to Meaning</a> " · <a href="#">Etymonline</a> (or dictionary)	
Week 3: Jan. 29	SEEDS ·Word- & soundplay.	· <a href="#">Anguish Languish</a> (Read "Ladle Rat Rotten Hut") ·Joyce, <a href="#">Finnegan's Wake</a>  ·View " <a href="#">Wordplay &amp; Soundplay</a> " video  ·See additional readings and resources on the <a href="#">module readings page</a> .	DRAFT 1: Write an abcedarian OR a piece that makes substantial and playful use of five etymologies OR a piece that does significant wordplay/soundplay. Bring 2 copies to class.
Jan. 31	SEEDS ·Imitation & parody.	·" <a href="#">Heart of a Champion</a> "  ·Watch at least ten minutes of <a href="#">this episode</a> of <i>Lassie</i> ·Frankenweenie  ·(see <a href="#">this page</a> for Haryette Mullen's parody of Shakespeare)	

<p>Week 4: Feb. 5</p>	<p>SEEDS ·Mythologies. ·Appropriations.</p>	<p>Grimm's <a href="#">Hansel &amp; Gretel</a></p> <p>Louise Glück, "<a href="#">Gretel in Darkness</a>"</p> <p>Robert Coover, "<a href="#">The Gingerbread House</a>" (<b>note:</b> some mild adult content, so be advised.)</p> <p>Looney Tunes, "<a href="#">Bewitched Bunny</a>"</p> <p>Garrison Keillor, "<a href="#">My Stepmother, Myself</a>"  </p> <p>Anne Sexton, "Hansel and Gretel"</p>	<p>DRAFT 2: Write a parody or an imitation of about a page/250 words. Bring 2 copies to class, along with a copy of (or link to) the original.</p>
<p>Feb. 7</p>	<p>·Guest Speaker: Jennifer Tonge. ·Writing from myth.</p>	<p>·Readings (from the speaker)</p> <p>·<a href="#">Jennifer Tonge, bio.</a></p> <p>·Excerpts from  <a href="#">Hermaion</a> .</p> <p>·<a href="#">Three additional poems</a> .</p> <p>·<a href="#">Myths &amp; stories about Hermes.</a></p>	<p>DRAFT: Paper 1. Submit online.</p>
<p>Week 5: Feb. 12</p>	<p>VOICES ·Ghosts &amp; hauntings. ·Palimpsests.</p>	<p>·Matthew Zapruder, "<a href="#">Come on all you ghosts</a>" </p> <p>·<a href="#">Video (palimpsests)</a></p> <p>·<a href="#">The Archimedes Palimpsest</a></p> <p>·An excellent set of hypertext <a href="#">links</a> to palimpsests</p> <p>·<a href="#">On Ghost-writing</a> (Scott Westerfield)</p>	<p>DRAFT 3: Write a piece that appropriates a character from another writer's work, OR makes use of a myth or ancient story, OR borrows some aspect of another writer's language use.</p> <p>PEER REVIEWS of Paper 1 draft DUE.</p>
<p>Feb. 14</p>	<p>VOICES ·Dialogues. ·Arguments.</p>	<p>·<a href="#">from True West</a> (Sam Shepard)(language)</p> <p>·Cheryl Strayed, <a href="#">from Wild</a> </p>	

		<ul style="list-style-type: none"> <li>·Robin Hemley, "<a href="#">The Liberation of Rome</a>"</li> <li>·Charles Portis, <a href="#">from True Grit</a></li> </ul>	
Week 6: Feb. 19	VOICES ·Monologues.	<ul style="list-style-type: none"> <li>·<a href="#">McSweeney's Monologues</a> (various authors)</li> <li>·<a href="#">Two monologues</a> (John Ashbery &amp; Spalding Gray excerpt from <i>Monster in a Box</i>)</li> <li>·Spalding Gray documentary: <a href="#">And Everything Is Going Fine</a>. (We'll view a bit in class--but it's streaming on Netflix if that's an option and you're interested.)</li> </ul>	<p>DRAFT 4: Write a dialogue or an argument or a monologue. OR Write a letter addressed to an absent other. OR Write a ghost story, in which the ghost is some kind of writerly influence (subtle or overt).</p> <p>FINAL DRAFT Paper 1 due.</p>
Feb. 21	LOCI & TOPOI ·From rhetoric.	<ul style="list-style-type: none"> <li>·Bring a piece of writing that you admire (not your own). Select one, or at most two, pages for us to discuss.</li> <li>·Review <a href="#">Classical Rhetorical Topoi</a></li> <li>·<a href="#">On the Genius Loci</a></li> </ul>	
Week 7: Feb. 26	LOCI & TOPOI ·Imagined & realized places. ·Sketching.	<ul style="list-style-type: none"> <li>·Colm Toibin, "<a href="#">What is Real Is Imagined</a>"</li> <li>·Philip Levine, "<a href="#">In Memory of Larry Levis</a>"</li> <li>·Philip Levine, "<a href="#">Our Valley</a>"</li> <li>·Larry Levis, "<a href="#">Anastasia &amp; Sandman</a>"</li> <li>·Larry Levis, "<a href="#">Eden and My Generation</a>" (Google Books version--missing one page. I'll try to scan a complete copy by Monday afternoon.)</li> <li>·Gabriel Garcia Marquez, <a href="#">Chapter 1</a> of <i>One Hundred Years of Solitude</i></li> </ul>	<p>DRAFT 5: Making use of the classical rhetorical topoi, write a physical setting. Other things can go on in the piece, but the setting must be immediate and definite.</p>
Feb. 28	LOCI & TOPOI ·Scene-making.	We'll work with the material we've already read today.	
Week 8:	STILLNESS & MOVEMENT	<i>NOTE: We'll use these</i>	DRAFT 6: Write a meditation OR a piece in

Mar. 5	<ul style="list-style-type: none"> <li>·Meditations.</li> <li>·Emotion.</li> <li>·Conferences.</li> </ul>	<p><i>readings over the next several classes.</i></p> <ul style="list-style-type: none"> <li>·Annie Dillard, "<a href="#">Mirages</a> .</li> <li>·Chase Twichell, "<a href="#">Monastery Nights</a>."</li> <li>·Mark Strand, "<a href="#">The Seven Last Words</a>" and "<a href="#">Delirium Waltz</a>."</li> <li>·Barry Lopez, "<a href="#">An Intimate Geography</a>"</li> <li>·Don DeLillo, "<a href="#">Pafko at the Wall</a> </li> <li>·Eudora Welty, "<a href="#">A Still Moment</a>"</li> <li>·Yusef Komunyakaa, "<a href="#">Blues Chant Hoodoo Revival</a>"</li> </ul>	which stillness is the operative mood/mode.
Mar. 7	<i>NO CLASS. I will be out of town at a conference. Since you have two drafts for next week, you can focus on those two drafts, and on the reading posted for March 5.</i>		
Week 9: Mar. 12	<p>STILLNESS &amp; MOVEMENT</p> <ul style="list-style-type: none"> <li>·Confrontation/Action.</li> <li>·Translation.</li> <li>·Changing speed.</li> <li>·Conferences/Journal Check.</li> </ul>		DRAFT 7: Write a piece in which swiftness, urgency, or speed is the operative mood/mode
Mar 14	<p>SHAPES</p> <ul style="list-style-type: none"> <li>·Form &amp; genre.</li> <li>·Intro to Essay #2, "Publication."</li> </ul>		DRAFT 8: translate a slow piece into a speedy one OR translate a speedy piece into a meditative one.
SPRING BREAK (Mar. 18-22)	No classes!		
Week 10: Mar. 26	<p>SHAPES</p> <ul style="list-style-type: none"> <li>·Sentences.</li> <li>·Gestures &amp; Rhythms.</li> </ul>		DRAFT 9: Write the sentences indicated in <a href="#">this exercise</a> . Do <i>at least fifteen</i> of them, but I encourage you to do them all.
Mar. 28	SHAPES	·Translation	DRAFT Paper 2 due at midnight. Submit online.

	·Boxes, genres & chance.		I'll assign peer reviews.
Week 11: April 2	SHAPES ·Fictive narrations.	·Stories Ron Hansen, " <a href="#">Wickedness</a>  " Margaret Atwood, " <a href="#">Happy Endings</a>  " Denis Johnson, " <a href="#">Emergency</a>  " Rick Moody, " <a href="#">Demonology</a> 	DRAFT 10: write a story. NOTE: one of your pieces (from the series of draft assignments 10-13) should be a graphic text of some sort, OR you may translate a text-based piece into a graphic text.  PEER REVIEW of Paper 2 DUE.
April 4	SHAPES ·Character.	·Stories Lorrie Moore, " <a href="#">People Like That</a>  " Tim O'Brien, " <a href="#">The Things They Carried</a>  " Viktor Pelevin, " <a href="#">The Life and Adventures of Shed Number XII</a> 	
Week 12: April 9	SHAPES ·Song & Poetry.	·Dean Young, " <a href="#">Everyday Escapees</a> " ·Eavan Boland, " <a href="#">The Long Evenings of their Leavetakings</a> " ·Lucie Brock-Broido, " <a href="#">Gouldian Kit</a> " ·Adam Kirsch, " <a href="#">Revolutionaries, 1929</a> " ·Lorine Niedecker, " <a href="#">Darwin</a> " ·Cathy Song, " <a href="#">The Man Moves Earth</a> " ·Michael Hofmann, " <a href="#">Venice Beach</a> "	
April 11	SHAPES ·Lyric & narrative (song & story).	·A. Van Jordan, " <a href="#">One Week</a> " ·Melcion Mateu, " <a href="#">Abyss</a> " ·Anne Carson, " <a href="#">Three Poems</a> " ·Reginald Dwayne Betts, " <a href="#">Elegy With a City In It</a> " ·Jill Osier, " <a href="#">The Horses Are Fighting</a> " ·Kimberly Johnson, " <a href="#">Book of Hours</a> "	DRAFT 11: Write a poem. (possibly a graphic piece?)  FINAL DRAFT Paper 2 due <b>sometime on the weekend</b> (before Monday morning).

		<ul style="list-style-type: none"> <li>Jeanne Marie Beaumont, "<a href="#">A Munsters' Breakfast</a>"</li> <li>Bruce Beasley, "<a href="#">As In A Dim Scriptorium</a>"</li> <li>David Hernandez, "<a href="#">Doorknob</a>"</li> </ul>	
Week 13: April 16	<p>SHAPES</p> <ul style="list-style-type: none"> <li>The essay.</li> <li>Conferences/<a href="#">DRAFT portfolios</a></li> <li>/Journal check.</li> </ul>	<ul style="list-style-type: none"> <li>Steve Fellner, "<a href="#">Bowling</a>"</li> <li>Nicole Walker, "<a href="#">On Why Tiny Things Are Good</a>"</li> <li>Robin Hemley, "<a href="#">A Tale of Two Berries</a>"</li> <li>Brian Doyle, "<a href="#">The Greatest Nature Essay Ever</a>"</li> <li>David Rakoff, <a href="#">excerpt from Half Empty</a> (language, but also: brilliant.)</li> </ul>	
April 18	<p>SHAPES</p> <ul style="list-style-type: none"> <li>Flash forms.</li> </ul>	<ul style="list-style-type: none"> <li>Robin Hemley, "<a href="#">Study Questions for the Essay At Hand</a>" </li> <li>Steve Fellner, "<a href="#">On Fragmentation</a>" </li> <li><a href="#">A few notes on the lyric essay</a></li> <li><a href="#">More notes on the lyric essay</a> (from the Seneca Review)</li> <li>Anne Carson, "<a href="#">Every Exit is an Entrance (A Praise of Sleep)</a>"</li> </ul>	DRAFT 12: write an essay. (possibly a graphic piece?)
Week 14: April 23	<p>SHAPES</p> <ul style="list-style-type: none"> <li>Graphic &amp; electronic texts.</li> </ul>	<ul style="list-style-type: none"> <li>hyperbole and a half, "<a href="#">The God of Cake</a>"</li> <li><a href="#">Interview with Lynda Barry</a> (with embedded graphic texts) &lt;&lt; read this one for sure!</li> <li>Lynda Barry's "<a href="#">The Near-Sighted Monkey</a>" (tumblr)(various things--worth seeing how Barry sees her work fitting into the history and tradition of illustrated texts)</li> <li><a href="#">Profile</a> of Lynda Barry</li> <li>Marjane Satrapi, <a href="#">Introduction to Persepolis</a></li> <li>Art Spiegelman, <a href="#">Excerpt from Maus</a></li> <li>Alison Bechdel, <a href="#">discussion of Are You My Mother?</a> (with pages of the graphic text)</li> <li>Neil Gaiman, <a href="#">excerpt from The Annotated Sandman</a></li> </ul>	Bring your *designed pages* for the magazine PRINTED (no exceptions!) for our peer review gallery! You'll get feedback, and you'll revise for the final magazine.
April 25	PUBLICATION & PERFORMANCE		DRAFT 13: Write a story, poem, or essay composed of fragments or short, stand-alone sub-pieces. (possibly a graphic piece?)
Week 15:	PUBLICATION &		

April 30	PERFORMANCE		
May 2	PUBLICATION & PERFORMANCE		
Final portfolio due May 6 at 9 a.m. The end is nigh!			
Final exam period: May 7, 11:20-1:20. It will not be an exam, but a performance/reading. Not optional, but definitely fun.			