

bookbeasts: Public Folder:608 Schedule Spring 2012

Thursday, 4:30-7:10, Innovation 209

Discussion Notes due Tuesday 7 a.m.

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Schedule

Jan 26: Introduction, & we'll make a book

Bring to class: several sheets of plain paper, scissors, glue stick, and pens or markers. Bring stamps & ink pads, too, if you've got 'em and want to use 'em. And a couple of paragraphs of nonfiction, nonliterary text to be cut up (may include images but should be primarily text). Bring two hard copies of the same paragraph, or two paragraphs from the same source. A page from a magazine, cut in half, for example, is fine.

Pass out artist books/chapbooks for short presentations next week.

Feb 2: Erasure

[Wk 2 Erasure](#)

Read: Excerpts from foundational and contemporary erasure texts

[Group 1 post discussion notes](#) [Discussion Erasure](#)

Write/make: a "hidden book" (Golden p 24); a simple concertina or "oriental fold" (shown in class or Smith p 243); or the form Golden calls "simple accordion" (p 25). Whatever form you choose, think about its relation to your text. What can the book form contribute to the making of meaning or the fun of reading?

- On p 26 of Golden, you'll find a closely related form, "simple accordion with tunnel." You can make that, if you want, or make the same form without the tunnel, using the part of the book that stands up away from the flat part for a different text.
- Note that as Smith keeps showing possibilities for the oriental fold book, he arrives (on p 246) at the 3D form Golden calls "hidden book," noting its potential for a circular text.

In class:

Discuss erasure texts & practices, erasure as constraint, interaction with a source text

Short presentations on Kelsey chapbook, possibly others

Pass out artist books/chapbooks for short presentations next week

Make in class: folio (accordion) & pop-up books (bring your stuff) & a slide show of pop-ups

Feb 9: Text in the Book Format

Wk 3 Visual Text - Text in the Book Format

Read: Smith: Text in the Book Format + other texts

Group 2 post discussion notes [Discussion Visual Text](#)

Write: Erasure text

In class:

Discuss Smith & Drucker, primarily

Workshop for Group 1

If your poem/text is uploadable, upload it to your folder & post a link on [Workshop](#)

Feb 16: Concrete & Visual

Wk 4 Concrete and Visual / & Introduce Altered Books

Read: Intro to the forms and historical high points of visual poetics

View: Images of altered books

Group 1 post discussion notes [Discussion Concrete Visual](#). Because there is so much to take in this week, I recommend you consult each other and divide responsibility for different sources.

Write: small book or single-page text that creates reading itineraries typographically or visually

In class:

Discuss specific visual poems, visual forms, & theories of visual writing

Workshop for Group 2

Pass out artist books/chapbooks for short presentations next week

If your poem/text is uploadable, upload it to your folder & post a link on [Workshop](#)

Feb 23: Scotland & the Borders

Wk 5 Scotland and the Borders

Read & View: Ian Hamilton Finlay, & other Scottish visual & constructivist poetry, related explorations of the poetic

Group 2 post discussion notes [Discussion Scotland](#). Because there is so much to take in this week, I recommend you consult each other and divide responsibility for different sources.

Write: 1 or 2 concrete or visual poems

In class:


Discuss specific works by Finlay & others & relation of visual/constructivist practice to pastoral

Workshop for Group 1

(Pass out Dover books)

If your poem/text is uploadable, upload it to your folder & post a link on [Workshop](#)

March 1 : AWP : No Class

Slideshow of altered books  [Altered Books.pptx](#) Please download and look at these, at your leisure. All were made by undergrad and grad students in previous BB sections.

March 8: Visit the Book Arts Collection, Fenwick Library

Meet at Special Collections, Fenwick Library, at 4:30. Around 6:00 we will adjourn to a meeting room and look at your altered Dover books.

March 15: Spring Break: No Class

March 22: Mesostic & Acrostic

[Wk 9 Mesostic and Acrostic](#)

Read: John Cage, Alec Finlay + samples from Anna Rabinowitz & Ed Allen, + glance back at early acrostic and tablet/grid forms.

Group 1 post discussion notes [Discussion Acrostic Mesostic](#)

Write: turn in today a substantial book, visual text, or visual poem project

In class:

Discuss these forms in terms of function--e.g. interactions with earlier texts; inscriptions within larger texts; Cage's mesostics as process vs. Finlay's mesostics as visual form with botanical metaphors & relations with haiku

Also in class: Susan Tichy's Tea mesostics

Workshop for Group 2

If your poem/text is uploadable, upload it to your folder & post a link on [Workshop](#)

March 29: Constrained, Procedural, Conceptual

[Wk 10 Constrained, Procedural, Conceptual](#)

Read

Group 2 post discussion notes [Discussion Constraint Procedure](#)

Write: Mesostic or Acrostic text

In class:

Discuss constraint vs. procedural vs conceptual writing

Workshop for Group 1

If your poem/text is uploadable, upload it to your folder & post a link on [Workshop](#)

April 5: Breaking Words by Eye & Ear: Stallings & Vicuna/Morgan

Wk 11


Sign up to lead this discussion [Discussion Stallings Vicuna](#)

Read - Core

Read: Stallings *Yinglishi* and this earlier work [Stalling 5 Variations on Poem by Li Yu 1.PDF](#)

Read: Vicuna & Morgan [PALABRARmas:WURDWAPPINschaw.pdf](#)

Read - More

Ian Hamilton Finlay: list of works related to word breaking  [IHFInlay word breaking.pdf](#)

Write: Procedural or constrained text

In class:

Discuss 2 books, what they have in common (& don't); relation to visual poetry, sound poetry, identity writing

Workshop for Group 2

Pass out artist books/chapbooks for short presentations next week

If your poem/text is uploadable, upload it to your folder & post a link on [Workshop](#)

April 12: The Artist Book as Memoir: Carson & Magi

Wk 12

Sign up to lead this discussion [Discussion Carson Magi](#)

Read - core:

Carson: Nox

Magi: Threads

In class:

Discuss 2 books, what they have in common (& don't); relation to visual poetry, personal memoir, travel writing

Short presentations on a few artist books/chapbooks.

Open workshop

Apr 19: Book Presentations & Open Workshop

Wk 14:

2 book presentations (30 min each)

Open workshop

April 26: Book Presentations & Open Workshop

Wk 12:

2 book presentations (30 min each)

Open workshop

Moriah and Colin: [We present Eunoia.](#)

May 3: Open Workshop

Wk 13:

[Labels workshop](#)

Exam Week: May 10: Show & Reading

