ENGLISH 696, Graduate Poetry Writing, Translation and Beyond, Section 32803, Fall, 2014, (4:30-6:50), English Conference Room, Muske-Dukes

Office hours – Tuesday, 2-3:30 pm, Thur. 2-3 Office location: Taper Hall, 409,

[carolmd@usc.edu](mailto:carolmd@usc.edu) 212 740 2824

Original Course Description: English 696, "Cloud Corporation: Growing the Book" --

    Students will attempt to assemble a book-length manuscript of poems - or a nucleus of  "related" poems.  Manuscripts are not expected to be complete or finished - we will discuss the process of completion and ideas of a "whole".   Manuscript order, titles, sections, "arc" - and the ongoing growth of each poem will be addressed along with ideas for revision.   Several contemporary collections will be assigned reading,  including Jane Mead's  Money Money Water Water, Kevin Young's Book of Hours and Lucie Brock-Broido's Stay, Illusion - along with scheduled presentations of  individual poets and their work - as well as the history of "the book" itself.  Further, we will discuss several approaches to composition that include use of “citation” and “collage” (Susan Howe), and further discussion of ideas of “unoriginal genius” and “conceptualist” poetry.

We will attempt to contextualize the above in terms of the creative dissertation and progress toward the degree. As well, we will discuss translation and the importance of cross-cultural reading and (if possible and time) rendering of a poem from another language.

We will thus investigate a variety of choices in writing, editing, translation and organization of poems.

TEXTS:

Jane Mead, MONEY MONEY WATER WATER

Lucie Brock-Broido, STAY ILLUSION

Kevin Young, BOOK OF HOURS

Susan Howe, FROLIC ARCHITECTURE, THAT THIS

“Interview” with Nola Gignere, forthcoming, Boston Review, Carol Muske-Dukes

Lydia Davis - Ten Short Stories by Flaubert

Mark Strand, “Translation” – prose poems

FIRST WEEK: Introductions and course goals. First assignment: begin reading Jane Mead’s book of poems, discussion re Mead’s use of collage/citation. Try imitation: for ex. poem using all words from the Magna Carta. Discussion - Progress to Degree, Creative Dissertation/Critical Component. Handout: Nola Gignere

SECOND WEEK: Discuss Jane Mead’s poems – your imitation. Address your own book: order, composition. Nola Gignere – imitation/”interview”

THIRD WEEK: Mead, discussion. Gignere. “Interrogate your book.”

FOURTH WEEK: Mead + begin Brock-Broido. Your own book – trajectory, (arc), order - re dissertation and beyond. Gignere?

FIFTH WEEK: Mead, Brock-Broido. (New Yorker: Brock-Broido review) Questions of style. Comparison. Imitate a Brock-Broido poem.

SIXTH WEEK: Again: uses of collage and citation. Begin reading Susan Howe: questions of citation/collage/constraint. Imitation.

Experimental? Brock-Broido and Howe.? And creative dissertation – critical component.

SEVENTH WEEK: Mead, Brock-Broido, Howe. Interrogating the poem. Write poem. Your book as it emerges.

EIGHTH WEEK: Discuss work. Focus on Howe’s techniques – discussion. Representations of “reality” in poetry. Begin reading Kevin Young, BOOK OF HOURS.

NINTH WEEK: Narrative vs. citational. Narrative vs. lyric vs. “conceptualist”- “Unoriginal Genius”.

Young’s Book of Hours.

TENTH WEEK: Focus on book – creative dissertation. Presentation: your developing manuscript. Mead, Brock-Broido, Howe, Young.

ELEVENTH WEEK: TRANSLATION – begin discussion. Views of translation (including “mis-trans.”

Focus on Howe re alternative notions of translation. Lydia Davis’ Ten Short Stories by Flaubert., Try

Translation.

TWELTH WEEK: Translation – in your book? Translation, begin. Mark Strand, “Translation”. Imitation.

THIRTEENTH WEEK: Discussion of all uses of citation and translation. Book – moving toward completion. Presentation.

FOURTEENTH WEEK: Final Over-view. Presentation, discussion.

FIFTEENTH WEEK: Party.

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| **Fall Semester 2014 72 instructional days** | | |
| Open Registration | Mon-Fri | August 18-22 |
| Move-In | Wed | August 20 |
| Classes Begin | Mon | August 25 |
| Labor Day | Mon | September 1 |
| Thanksgiving | Wed-Sat | November 26-29 |
| Classes End | Fri | December 5 |
| Study Days | Sat-Tue | December 6-9 |
| Exams | Wed-Wed | December 10-17 |
| Winter Recess | Thu-Sun | December 18-January 11 |
| **Spring Semester 2015 73 instructional days** | | |
| Open Registration | Thu-Fri | January 8-9 |
| Classes Begin | Mon | January 12 |
| Martin Luther King’s Birthday | Mon | January 19 |
| Presidents’ Day | Mon | February 16 |
| Spring Recess | Mon-Sat | March 16-21 |
| Classes End | Fri | May 1 |
| Study Days | Sat-Tue | May 2-5 |
| Exams | Wed-Wed | May 6-13 |
| Commencement | Fri | May 15 |

[http://classes.usc.edu/term-20143/classes/engl](http://classes.usc.edu/term-20143/classes/engl" \t "_blank) -Schedule of Classes (English)

**Statement for Students with Disabilities**  
Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP: [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html" \t "_blank), [(213) 740-0776](tel:%28213%29%20740-0776" \t "_blank) (Phone), [(213) 740-6948](tel:%28213%29%20740-6948" \t "_blank) (TDD only), [(213) 740-8216](tel:%28213%29%20740-8216" \t "_blank) (FAX) [ability@usc.edu](mailto:ability@usc.edu" \t "_blank).  
  
**Statement on Academic Integrity**  
USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. SCampus, the Student Guidebook, ([www.usc.edu/scampus](http://www.usc.edu/scampus" \t "_blank) or [http://scampus.usc.edu](http://scampus.usc.edu" \t "_blank)) contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.   
  
**Emergency Preparedness/Course Continuity in a Crisis**   
In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.   
  
**Student Behavior** that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students’ ability to learn and an instructor’s ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action. These strictures may extend to behaviors outside the classroom that are related to the course.