

Sequence, Collage, & Daybook

A SHARED SPACE for course information, readings, comments, and links. Make it yours.

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Schedule

We will read like crazy for the first six weeks, then workshop for the rest of the semester.

Assigned sequences are all by living poets. And, somewhere in each week's reading lists (required, FYI, or further), I try to include **at least one GMU alum**, & **at least one predecessor poet**.

Wk 1: Jan 24: Introduction & in-class practice of 'link & shift'

Because

- all sequences must negotiate a balance between unity and variation;
- and some say the different parts of a sequence should relate to each other as do different lines or stanzas of a poem, free to jump or to glide;
- and we need something to do on our first night;
- and that something must be on a small enough scale to do it in one sitting;
- we will start with the Japanese renga idea of "link and shift," considering it not just as a necessity for renga, but as a basic technique for constructing a sequence.

Before our first meeting, please read the following. In class, we'll play at writing a short renga together.

- A contemporary renga practice developed by Alec Finlay, practiced collaboratively but without syllabic form. [Verse Chain excerpt.pdf](#)
And these two samples--
 - a [Year Renga.pdf](#) by Alec Finlay, Ken Cockburn, & Susan Tichy, composed by email
 - a [24-hour renga](#) by Alec Finlay & others, composed in the Hidden Gardens, Glasgow
- An adaptation of renga, for two poets, by Keith & Rosmarie Waldrop: *Light Lines*. Listen to them explain and read it on [Penn Sound](#). (Scroll down to 2009 reading with Rosmarie Waldrop at Kelly Writers House, track #4 on that list.) then read the text [Waldrops Light Travels.pdf](#)
- An excerpt from Joshua Beckman & Matthew Rohrer's *Nice Hat. Thanks.*, [Nice Hat-Tichy.pdf](#) (a postmodern version of link-and-shift?) + their essay on the project [Poetry & Collaboration](#) + a reviewer's quick analysis of the poem's structural dynamics, from two-line to five-line units, from [Ink 19](#).

Wk 2: Jan 31: Daily Writing Practices / List, Enumeration, & Abecedarian Structures

For today, two structural practices for generating, organizing, or catalyzing a sequence

a) Daily writing

can be a time-limited structure for a sequence or the embodiment of writing as practice & process. It can be impressionistic, driven by form, amalgamated from your reading, or...you tell me.

Required Reading – A Sampler

- Stephen Ratcliffe: [Temporality](#) -- part of 1000 poems in 1000 days.
 - Please read a sampling poems on the blog & listen to Ratcliffe reading from (the whole of) "Human/Nature" (a section of the project) on [Penn Sound](#). There are 2 recordings: from the Discrete Series, Chicago, 2003 (19 minutes), and all 4 sections at UC Davis, 2008 (hours and hours!) with photos of the event. Also interviews & other resources. Sample poems from different sections, as each has a different form.
- John Cage: [Diary: How to Improve the World \(You Will Only Make Matters Worse\)](#), a daybook/collage project published in segments through several of Cage's books. This segment (from 1966) was published by the art and literature journal, *Aspen*, each issue of which was a box of texts. Archived on ubu.com.
- Jane Augustine: *Arbor Vitae*: excerpt & process notes : composed in a daily writing practice with a fine pen in a bound journal, no word to be altered once written. [Augustine Arbor Vitae.pdf](#)
- Noah Eli Gordon: excerpt from *The Source* [The Source029.pdf](#)
 - *From January of 2008 to September of 2009, I read only page 26 of nearly ten thousand books at the Denver Public Library, culling from them bits of language, which I then fused together, altering some nouns to read "the Source"..."*
- Fiona Templeton: photos & short sample from [Cells of Release](#), an installation/performed writing poem, composed at the abandoned Eastern State Penitentiary, one cell per day for 6 weeks.
 - FYI: A fine (and long!) essay by Caroline Bergvall, on *Cells of Release*, from [Jacket 2004](#)

FYI: Other daily writing practices/projects:

- Giovanni Singleton: "Ear of the Behearer: a daybook composed during the musician and spiritual leader Alice Coltrane's 49-day transition through the bardo (the intermediate states between death and rebirth)," from [Ascension](#).
- Alec Finlay: for several years, Alec began each day by making a tea moon and writing a mesostic poem, using the name of the tea as the meso stem. I have done the same for brief periods--say, during a residency or a visit. I have also kept a book of tea-moons and mesos, added to when the mood struck me and the tea was right. I'll bring that book to class, and [here](#) are a few published as postcard inserts in *Phoebe*.
- From an interview with Dan Beachy-Quick on [How a Poem Happens](#):
I don't revise in any normal sense of the word—if there is a normal sense. I write line by line, day by day, often only two or three lines a day. I wait as patiently as I can to see how a next line might unfold inevitably from those previous—to let the poem in some sense dictate itself, and so escape from the easier limits of my own intentions. What revision occurs happens in these small ways, in the lines, a change of a word, often the smallest words, articles and such. The poem took a few months to write, as they tend to.
- Reconsider *Nice Hat. Thanks.* as a practice of daily writing.
- See also: Kimiko Hahn: *The Narrow Road to the Interior*, a contemporary cross-cultural zuihitsu described under Wk 6.
- Here's a daily listening practice: [365 Days Project at Ubu.com](#)
- And let's not forget Jennifer Atkinson's course, "79 Works."

After today's reading and discussion, plan & begin either

- a renga (or renga-adapted collaboration) with another poet or poets, from our class or beyond, or
- a daily writing project: open-ended or time-bound, site-bound or anywhere-bound

Post your ideas and/or report on your project here : [Rengas and Dailies](#)

b) List, Catalogue, Enumeration, Abecedarian & Acrostic Structures

Required Reading – A Sampler

A poem, two chapbooks, and two excerpts from book-length sequences. Sample them all, then focus on one or two for close analysis and as possible models.

- Inger Christensen: excerpt from *Alphabet*, an abecedarian & Fibonacci sequence [Alphabet.pdf](#)
- Carolyn Forché: excerpt from "On Earth" (abecedarian poem) from *Blue Hour* [Blue Hour027.pdf](#)
 - This poem constructs, over 47 pages, the movement of consciousness from life to death.
- Peter Streckfus: "The Organum" (acrostic, procedural, pulled-text sequence) from *The Cuckoo* [Streckfus The Organum 1.pdf](#)
 - FYI: [Streckfus on the influence of Czeslaw Milosz' The Separate Notebooks](#)
 - FYI: You can read the first version of this sequence ("The Oregon Trail") in Peter's MFA thesis, *The Cuckoo*, in Fenwick Library. The development of this sequence is a great lesson in revision, particularly revision of a procedural poem.
- Jeanne Morel: *That Crossing Is Not Automatic* (abecedarian sequence) [That Crossing interior-TICHY.pdf](#)
 - This chapbook is out of print, but Christian Peet, founder of Tarpaulin Sky Press, has kindly made it available to us free of charge. Please consider purchasing a book, chapbook, or journal, by way of thanks. [Tarpaulin Sky Press](#)
- Adrian Lurssen: *Angola*, a chapbook produced with the Oulipo method "Analytic Dictionary" (GMU alum). Read about [Analytic Dictionary](#).
- Ed Ellen: excerpt from *67 Mixed Messages* (acrostic, narrative, sonnet) [Allen 67 Mixed Messages 1.pdf](#)
 - FYI: Rachael Graham's thesis, *40 of 100 Aves*, is not acrostic but is a young-adult novel in the form of a sonnet sequence, and was influenced by Allen. Available at Fenwick Library.
- Anna Rabinowitz: excerpt from *Darkling*, a loosely constructed, book-length acrostic sequence on her family's history during and after the Holocaust, using the entire text of Thomas Hardy's "The Darkling Thrush" as the acrostic string [Rabinowitz Darkling 1.pdf](#)

Further Reading

- Matthea Harvey: *Don Dada on the Down Low Getting Godly in His Game*: Between and Beyond Play and Prayer in the Abecedarius - an essay surveying contemporary abecedarian books and poems, including her own. A few of Harvey's poems are included.
- Harryette Mullen: *Sleeping with the Dictionary*, in which the poems are arranged alphabetically and two of them ("Blah-Blah" and "Jinglejangle") are abecedarian sound poems.
- An [interview with Karl Elder](#) about his book *Mead: Twenty-six Abecedariums*--a used copy of which will set you back \$300-\$400. Here are a few of the poems. [Mead.pdf](#)
- Charles O. Hartman: "Tambourine," a pi mnemonic [Hartman Tambourine 1.PDF](#) from *Island*.
 - & here, in case you don't believe it, are the first [10,000 decimals of pi](#)

In the next few weeks, sketch out two or more ideas of how you might use this kind of structure to generate a sequence, or a section of a sequence. Or, just start writing one. Post your ideas and/or report on your project here : [Abecedarian Acrostic et al](#)

Wk 3: Feb 7: Lyric Meditation: Place / Family / Self / "What Is"

Required Reading: three sequences (7pp, 8pp, & 15pp)

- [Arthur Sze: "Quipu"](#)
- [Tom Pow: "Landscapes"](#)
 - FYI: [Danika Myers: "Riparian Strip: Willamette River and Belden Creek,"](#) influenced by "Landscapes," begun in this course, published in *Beloit Poetry Journal* and nominated by its editors for a Pushcart Prize. [Myers Riparian Strip.pdf](#)
- [Spencer Reece: "Florida Ghazals"](#)
 - FYI: [Spencer Reece on the influence of Adrienne Rich's "21 Love Poems"](#)

Further Reading:

- Additional sequences by Arthur Sze, in *Quipu* and in *Red-Shifting Web*.
- Dan Mager: review of *Quipu* in [Sink Review](#). Most reviews of Arthur Sze's books are paeans; this one dares to think critically about the book's strengths and possible limitations.

- Additional sequences by Spencer Reece, in *The Clerk's Tale*
- Tom Pow: *Dear Alice: Narratives of Madness*
- Jennifer Atkinson: "The Drowned City" -- a series of ghazals in *The Drowned City*
- Susan Tichy: "Gallowglass" -- a series of ghazals, in *Gallowglass*
- Gary Snyder: *Myths & Texts* (the first thing he wrote, hardly more than a chapbook--wonderful)

Wk 4: Family, Elegy, Investigation

Required Reading: two books

- [Kristin Prevallet: *I: Afterlife \[An Essay in Mourning Time\]*](#)
- [Maggie Nelson: *Jane*](#)

Further Reading:

- Ann Carson: *Nox*
 - Published version of an artist-book-as-memoir, about her estranged brother's death, about silence, and about language.
- Jill Magi: *Threads*
 - Incorporates parts of an artist-book-as-memoir (actually, an altered book) with additional poems, about her family's roots in Estonia and her own journey there.
- Anna Rabinowitz: *Darkling*
- Joseph Harrington: *Things Come On*
 - Built by juxtaposing his mother's illness and death from cancer with Nixon's resignation--simultaneous and overlapping events in Harrington's childhood.
- Martha Collins: *Blue Front*
 - Poems in a variety of recurring forms, about a lynching her father witnessed as a young boy.
- Eleni Sikelianos: *The Book of Jon*
- C.S. Giscombe: *Giscomb Road*
 - Described under Wk 6
- Sara Henning: *To Have Your Eyes* (MFA thesis, available at Fenwick Library)
 - A response to her father's suicide, his PTSD, and his war experience.
- Susan Whalen: *To Outrun a Bear* (MFA thesis, available at Fenwick Library)
 - An exploration of Father, Mother, & Daughter, including Father's war experience

Wk 5: Interacting with Texts / Documentary Impulses

Required Reading: one sequence and one book

- [Mark Nowak: \\$00 Steel Train](#) from *Shut Up, Shut Down*
- [M. Nourbese Philip: *Zong!*](#)

Further Reading:

- Mark Nowak: additional sequences in *Shut Up, Shut Down*
- Mark Nowak: *Coal Mountain Elementary*
 - Nowak's most recent book, remixes testimony by survivors and rescue teams from the Sago mining disaster, the American Coal Foundation's curriculum for children, and newspaper accounts of mining disasters in China, along with photos from both countries.
- Muriel Rukeyser: *Book of the Dead*
 - a ground-breaking book drawing on interviews and testimony of the residents of Gauley Bridge, West Virginia, during investigation of the deaths of miners
 - a major influence on Nowak: see interviews
- [Robert Hayden: "Middle Passage"](#)
 - For comparison with *Zong!*, this most-widely-anthologized poem on the slave trade.
- Srikanth Reddy: *Voyager* (a triple erasure from Kurt Waldheim's diaries)
- Travis MacDonald: *The O Mission Repo* (erased from *The 9/11 Commission Report*)
- Bhanu Kapil: *The Vertical Integration of Strangers* (text collected by interviewing strangers in numerous countries, using a predetermined set of questions and a set procedure for the interviews)

- [H.L. Hix](#) on the *The Vertical Integration of Strangers*
- **Allison Cobb: *Born 2*** (poems & short sequences, some with visual art; Cobb grew up in Los Alamos, the daughter of a nuclear engineer)
- **Allison Cobb: *Greenwood*** (prose & verse)
 - Her second book: mostly prose, but a poet's prose. The history and environment of Greenwood Cemetery, Brooklyn, is the setting for a post-9/11 meditation.
- **Moriah Purdy: *Excerpts from Simultaneous Contrast*, poems in collaboration w/ a ceramicist**
 - [Photos from a gallery exhibition](#)
 - You can see drafts from this series & photos of some of the plates before glazing, on this wiki site. The path is Pages& Files>Previous Class>Sequences Previous Class>Moriah
- **[Rosmarie Waldrop: excerpt from *A Key Into the Language of America*](#)**
 - structurally similar to Nowak's sequences, interacting with Roger William's 1643 text of the same name, while incorporating her personal experience as a stranger and immigrant
- Julie Carr: *100 Notes on Violence*

Wk 6: Immigration / Journey

Required Reading: one book & one sequence

One book & one sequence

- [Semezdin Mehmedinovic: "Nine Alexandrias"](#)
- Myung Mi Kim: *Under Flag*

Recommended Reading:

- Myung Mi Kim: *Commons* and other later books
- **Theresa Hak Kyung Cha: *Dictee***
 - A book without parallel, incorporating poems, letters, photos, language lessons, still-shots from films, and more, into a meditation on Korean identity and history, emigration, and language.
- Semezdin Mehmedinovic: *Sarajevo Blues*, his first book issued in translation: poems & prose written during the siege of Sarajevo
- **[Rosmarie Waldrop: excerpt from *A Key Into the Language of America*](#)**
 - the personal content here regards her own immigration from Germany
- C.S. Giscombe: *Giscomb Road*
 - A book-length sequence documenting and deconstructing a bicycle trip to the Canadian northwest, hunting traces of a 19th c. Afro-Caribbean settler named Giscomb, incorporating maps, drawings, dreams, jazz poems, and more.
- **Matsuo Basho: *Narrow Road to the Interior* (tr. Sam Hamill)**
 - available in multiple translations, under varying titles, including *Journey to the Far North*
- Alec Finlay & Ken Cockburn: [The Road North](#)
 - The project: *The Road North is a word-map of Scotland, composed by Alec Finlay & Ken Cockburn as they traveled through their homeland in 2010 and 2011. They were guided on this journey by the Japanese poet Matsuo Basho, whose Oku-no-hosomichi (Narrow Road to the Deep North) is one of the masterpieces of travel literature. Following Basho and his traveling companion Sora, their journey took in 53 'stations', from Pilrig to Pollokshields via Berneray, Glen Lyon, Achnabreck and Kirkmaiden. They left Edinburgh on 16 May 2010, the same date that Basho and Sora departed Edo in 1689, and finished their journey at Glasgow's Hidden Gardens in May 2011.*
- Kimiko Hahn: *The Narrow Road to the Interior*, a contemporary cross-cultural zuihitsu (literally "running brush"), a Japanese form traditionally practiced by women--this "interior" having domestic and psychological definitions, rather than geographical ones, but a comparable license to wander.

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Course Description

- We'll launch the semester with a month of intensive reading of contemporary poetic sequences and with a little theoretical discussion. The rest of our time will be workshop. All will be expected to take an active role in discussion each week.
- You should plan to work on two shorter sequences during the semester. Exception: if you are in your third year and working on a major sequence for your thesis, you may work on that exclusively.
- No analytical writing will be assigned, but you will be asked to start and lead discussions of both reading and workshop material. In some cases, this will include a responsibility to find additional readings for context.
- By the end of the semester you will have produced a substantial body of work on one or two sequences, and gained an understanding of the techniques and structures of lyric sequences, of textual collage, and of investigative poetics.

Requirements

- A substantial body of work on 1 or 2 poetic sequences
- Active discussion of assigned reading
- Completion of at least 4 writing exercises derived from our reading
- Active participation in workshop
- When it's your turn for workshop, hard copies must be distributed a week in advance, unless the class agrees to receive work by email or through the wiki. Note that asking your classmates to do a lot of last-minute printing does not always win friends--or have we reached a point where most will prefer to read electronically? **You must also upload a pdf of your work to your wiki folder.**
- If you want feedback from me, your final portfolio is due April 25 in class, at which time you must either schedule an appointment to talk about the portfolio or give me a SASE for its return. (If you are up for workshop on April 25, you may turn in your portfolio on May 2 and still get feedback.)
- All portfolios are due May 2, in my English Department mailbox. Do not shove them under my door or in any other way trust to chance that I will receive them.
- Package your portfolio securely in a large envelope or pocket folder. No loose pages or unsecured folders. Imagine me dropping it in the parking lot. In the rain.
- If turning it in to my mailbox, get a staff member to stamp and date it. This protects you in case it goes missing but is later found.

Discussion of assigned texts

Our reading will be rapid, intense, but not, I hope, superficial. Each week we'll read two to four poets, and divide responsibility for discussion. This doesn't mean you can ignore the poets you aren't assigned to.

To each sequence we discuss, we'll bring two fundamental questions.

- How is this sequence made?
- Why was this sequence made in this form?

The first question is materialist: what forms, what organization, what structures of relationship make this sequence work. How is it unified? How is it various? What makes it beautiful? How does it link and shift from part to part? How autonomous are its parts? Is it tightly closed, or left partially open? How does its language relate to its structure? Are its meanings presented to readers? or are the *ingredients* of meaning presented, leaving final assembly for us? What tricks and tools can we learn from it? In other words, close reading.

The second question, of course, we can't answer--unless the poet has stated her or his motivations for our convenience--but asking it will guide us to a consideration of fundamental themes, tensions, even world-view, expressed in or inherent to the material. In particular, we'll want to think about the relationship between idea and form: why this form for these ideas? From what historical contexts does this sequence arise? What literary community (or communities) gave rise to this form? Would this be a form you might want to use? If so, how might it relate to your ideas? For these questions, I've provided links to supporting texts for each poet (and you may find others).

Each group assigned to lead a discussion should take care to include larger thematic and contextual aspects of the sequence, as well as the insights of close reading. Handouts, interactive discussion, and active use of writing prompts all encouraged.

Writing Prompts

- In preparing to lead a discussion, brainstorm at least one writing prompt based on the work. This can be formal, procedural, thematic, or some combination.
- **Post it to the wiki** by creating a new page and making a link to it on the [Writing Prompts](#) page.
- Then, try it yourself. Present the results as part of your discussion of the poet. Even if the results aren't inspiring, your thoughts on what you learned by doing it might be.
- You can also post the results, but you don't have to.
- Feel free to post more ambitious prompts, as well--ones that can't be easily done before next week's meeting. Once they're on the wiki, who knows what your classmates might do with them.

Guidelines for Workshop

As in any workshop, we will strive for discussions that are civil, professional, and focused on analyzing a poem rather than judging it. Outside the classroom, we are free to choose and to create our own communities. Inside these walls, we share a responsibility to approach and understand all kinds of poems on their own terms. In this sense, a workshop is for learning to read, as well as to write.

Our discussions may (and should) range over all the questions I listed for our assigned reading. In most cases we will also work closely on individual poems within sequences--depending on the needs of the poet.

You are expected to come to workshop prepared to discuss all work on that day's schedule. This means: you have read the work carefully and more than once; you have annotated it (or written an extensive comment in paragraph form, if you prefer); you are prepared to describe the work and/or your experience reading it; you are prepared to ask key questions and/or to debate with your classmates. If you find a work difficult or opaque, that's fine: begin there. You can annotate the poems with a mirror of your reading experience, for example, which can be very useful to the poet.

Workshop Statements

When you give us your poems, give us an intro. It's best if we get this with the poems, but if the statement isn't ready in time you can post it to the wiki. **Create a page in your folder, then put a note and link in the Updates section of the Front Page.**

In your statement, include the gist of your project as you currently understand it. (At the beginning this may be "not very well at all" -- that's OK!). For example--

- What is the originating idea or impulse?
- What poets, poems, or sequences led you to this idea? Was it form, subject, or idea that inspired you? Or, if that's not quite how it happened...what poets, poems, or sequences do you imagine yours might keep company with? If possible, provide all or part of these works for us to read--by posting links, posting excerpts, passing out photocopies... In some cases this will not be practical, but do what you can. At the least, tell us how to find these works--what books they're in, etc.

- How long have you been working on it? How much is written? How long do you expect it to be?
- Are we looking at the beginning? a section? a sampling of its moods and modes?
- If we've seen part of it before, how does this part relate to the first one?
- What kind of feedback will be most helpful at this point? Close reading of individual poems? Discussion of overall structure? Attention to how various parts link and shift?

Occasionally, a student strongly prefers us to read her/his work without an introduction. Sorry, you really must write one, though you may explicitly request that we read the poems first.

Grading

- Final portfolio 50%
- Preparing for and leading discussions of reading 20%
- Preparing for and leading discussions in workshop 10%
- General participation in discussion, both reading & workshop 20%

Policies

- You are expected to attend the full session of every class meeting.
- Class discussions will be civil, professional, and focused on the making of poems, rather than on judgment of poems. (We'll talk about the difference.)
- If you must miss class for illness or other emergency, please let me know in advance.
- Business trips, family events, etc., are not emergencies; absence for these reasons are unexcused. Excessive absence will adversely affect your participation grade.
- If you miss class when scheduled to lead a discussion, this cannot be made up.
- If you miss your turn in the workshop rotation, we will reschedule you if possible; no guarantees.
- If you want to change your place in the workshop rotation, in advance, you must find someone willing to swap with you.
- No late portfolios accepted.

Book List

THESE TITLES HAVE BEEN ORDERED AT THE CAMPUS BOOKSTORE. OTHER READINGS (REFERENCED IN THE SCHEDULE) WILL BE PROVIDED OR ARE AVAILABLE ON LINE.

6 REQUIRED BOOKS:

Kristin Prevallet: *I: Afterlife [An Essay in Mourning Time]*

- Essay Press (April 1, 2007)
- **ISBN-10:** 0979118913
- **ISBN-13:** 978-0979118913
- \$12.95, used from \$4.25

Maggie Nelson: *Jane: A Murder*

- Soft Skull Press (March 2, 2005)
- **ISBN-10:** 1932360719
- **ISBN-13:** 978-1932360714
- \$15.95, used from \$7.50, Kindle \$10.16

Mark Nowak: *Shut Up, Shut Down*

- **Publisher:** Coffee House Press (October 1, 2008)
- **ISBN-10:** 1566891639
- **ISBN-13:** 978-1566891639
- Amazon is showing it as possibly out of print, but other sources have it at \$21.89 new, used from \$5.50. Nothing on the publisher's site indicates that it is unavailable.

M. Nourbese Philip: *Zong!*

- **Publisher:** Wesleyan (August 15, 2011)

- **ISBN-10:** 0819571695
- **ISBN-13:** 978-0819571694
- \$17.95 list, but available new from \$13, used from \$9

Semezdin Mehmedinovic: *Nine Alexandrias*

- **Publisher:** City Lights Publishers (September 1, 2003)
- **Language:** English
- **ISBN-10:** 0872864235
- **ISBN-13:** 978-0872864238
- \$9.95, used from \$2.75

Myung Mi Kim: *Under Flag*

- **Publisher:** Kelsey Street Press (April 15, 2009)
- **ISBN-10:** 0932716695
- **ISBN-13:** 978-0932716699
- \$14.00, used from \$10.95
- This is Kim's first book, a good gateway to her later books. If you have read Kim before, you may want to read *Commons*, instead of this one.

2 RECOMMENDED BOOKS

Our readings from these volumes will be relatively short, and are available by other means, but both include multiple sequences and provide context for the assigned poems.

Arthur Sze: *Quipu*

- Copper Canyon Press (September 1, 2005)
- ISBN-10: 1556592264
- ISBN-13: 978-1556592263
- \$15.00, Used from \$1.10

Spencer Reece: *The Clerk's Tale*

- Mariner Books (April 4, 2004)
- **ISBN-10:** 0618422544
- **ISBN-13:** 978-0618422548
- \$12.95, Used from \$2.00, Kindle \$9.39

Legal Notices

- **If you are a student with a disability** and you need academic accommodations, please see me and contact the Office of Disability Resources at 703.993.2474. All academic accommodations must be arranged through that office
- **George Mason University has an Honor Code**, which requires all members of this community to maintain the highest standards of academic honesty and integrity. Cheating, plagiarism, lying, and stealing are all prohibited. All violations of the Honor Code will be reported to the Honor Committee. See honorcode.gmu.edu for more detailed information.
- **Students are responsible for verifying their enrollment** in this class. Schedule adjustments should be made by the deadlines published in the Schedule of Classes.
 - Last Day to Add: February 4**
 - Last Day to Drop: February 20**

After the last day to drop a class, withdrawing from this class requires the approval of the dean and is only allowed for nonacademic reasons.
- You can sign up for the [Mason Alert](#) program to receive text messages and/or email notification of campus emergencies, closures, and extreme weather.

Beyond Legal

If you need **nonacademic** accommodation for medical or other causes, please don't hesitate to speak to me.