

Week One Reading:

Kane: *Deep Image* (Rasula, 29)

Retallack: *The Difficulties of Gertrude Stein* (145)

Week One Assignment: Brian Kiteley: Narrative Spaces between Sentences

Take one page of prose you admire a great deal, and write a sentence between each sentence of the original prose. This sentence should both comment on the process of what's happening between the sentences of the target text and work out its own new narrative. The finished piece will not have any of the original prose in it, just your own, but you should include the original text on a second page, as well as the author and book title.

Week Two Reading:

Kane: *Against the Speech of Friends* (Epstein, 3)

Retallack: *Wager as Essay* (1)

Week Two Assignment: Akilah Oliver: Playing in the In-between

In the essay, "Wager as Essay", Joan Retallack notes that: "It is in the act of composing, and only in composing, that one notices and arranges memory; fully lives in, makes something of one's contemporary experience." Compose an essay in which you take on an ecological "subject" (which can include yourself), or several, with the intent of not being afraid to "get lost" in the writing. Think too of "composition" as an invitation for you to play with and blend forms and ideas. As you write, notice how "memory" (from Latin *memoria*, from *memor* 'mindful, remembering.') shows up in your essay.

Week Three Reading:

Kane: *Standing Corporeally in One's Time* (DuPlessis, 173)

Retallack: *Experimental Feminine* (90)

Week Three Assignment: Elizabeth Robinson: In the Life

Pick one of these words:

risk, experiment, wager, surprise, chaos

Create a provisional or, better, speculative, definition of the word in a short piece (stanza or paragraph) of creative writing.

Then undo that definition in another stanza or paragraph.

Then create another speculative definition in a third stanza or paragraph. (I am thinking

here of Fanny Howe's idea of the serial poem as spiraling around an empty center.)
End here or continue as long as you want.

Week Four Reading:

Kane: *Angel Hair Magazine* (Kane, 90)

Retallack: *The Poethical Wager* (21)

Week Four Assignment: Michelle Naka Pierce: Liminal Architecture as Performance

Create a "performance" that investigates liminality (something transitional or occupying both sides of a threshold) and applies Gordon Matta-Clark's concept of anarchitecture, which "attempts to solve no problem." As a possibility, you could construct a piece through removal or collapse. In addition, embrace Retallack's notion of relinquishing the "illusion of predictable trajectories," acknowledging that anything "new" is ugly (Picasso) and "filled with noise" (Retallack).