

Collaboration

Writing as a social act.

Name + one line from your reading response.

Revisiting Joint Agreements

- Come to class regularly and on time.
- Read the work that others submit for critique and articulate my experience as a reader
- Provide short, written feedback to other writers on their work
- Be supportive of the writing of others, offering suggestions + critiques with the goal of making the writing do what it is setting out to do more effectively

Joint Agreements

- Listen to what others have to contribute and make my own contributions to group discussions
- Respect the confidentiality of the class and not share writing with anyone outside the class without the writer's express permission.
- If I miss a class, I will read the work and submit the critiques in the Moodle forum.
- Provide a warning if submitted material might be sensitive for some readers.

Joint Agreements

Reading = Writing
List Poems

“Really Just” by Susan Holbrook

Using poetic forms via Holbrook: "Really Just" try writing one yourself:

Start with 'Mother' as she did or another family member or choose your own first word.

"Failures in Infinitives" by Bernadette Mayer

Rewrite as:

'Pleasures in Infinitives'

Start every line with an infinitive verb form - begin with "to look" and incorporate the concept of pleasure in some way.

List Strategy - 1

Think of an object you've owned for an extended period of time—a shirt, a coin, a particular hat, a necklace, a pocket knife, a pen, etc. Make a list of as many events as possible in which it was present. It doesn't matter if its presence was totally innocuous and unimportant. In fact, it's much better if this is the case.

List Strategy - 2

Now, make a list of as many pieces of advice as you can remember that have had a significant impact on you. Maybe something your mother used to say. Maybe some small literary quotation you deploy whenever the opportunity arises. Maybe a bumper sticker on a car your uncle used to drive. It's okay if this list is just one or two, so long as it's comprised of what you actually took to heart.

List Strategy - 3

Now, write a paragraph for each of the events on the first list. Narrate them briefly, including mention of the object, even if only to say it was in your pocket, around your waist, hanging on the wall. Put these paragraphs together. There, you've written a story. Title it verbatim with one of the bits of advice from your second list.

“In Place of Thought” by Teju Cole

Brainstorm a list of words around the room. Try to move through the alphabet.

Write new definitions for those words that shift perceptions or reflect contemporary realities.

(Example: when do we get smaller?)

THE GATHERING CLOUD

The Frontispiece

A sky full of peculiar specimens
of dense clouds shrouded in a gloomy distance.
Forms assumed by clouds gathering for thunder.
Storms are highly characteristic in structure.



Mohoua ochrocephala
USNM 109195

Petroica macrocephala
USNM 109208

Petroica
USNM

Data centres worldwide use thirty billion
watts of electricity annually.

Petroica rosea
USNM 121274

Notiomystis cincta
USNM 172402

Acridotheres tristis
USNM 121275

Most of that is spent on avoiding downtime.
Guarding against the event of grid failure
banks of generators emit diesel exhaust.

Acridotheres tristis
USNM 121275

The cloud is an airily deceptive name
connoting a floating world far removed
from the physical realities of *data*.

2 cm

The language of the cloud is a barrier.

[Frontispiece.] [No. 1.] [No. 2.] [No. 3.] [No. 4.] [No. 5.] [SOURCES]

J.R. Carpenter

An Index of Objects

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Write a list of objects.

Starting writing. Every time you feel like stopping, pick an object from your list and add it to your sentence or line. Underline it and then keep writing.

Synaesthesia

Interview with Daniel Tammet.

Try to write synaesthetically. Explore the possibilities of synesthesia in relation to language and words: the word and the letter as sensations, colors evoked by letters, sensations caused by the sound of a word as apart from its meaning, etc. And the effect of this phenomenon on you; for example, write in the water, on a moving vehicle (from Bernadette Mayer's "List of Writing Experiments").

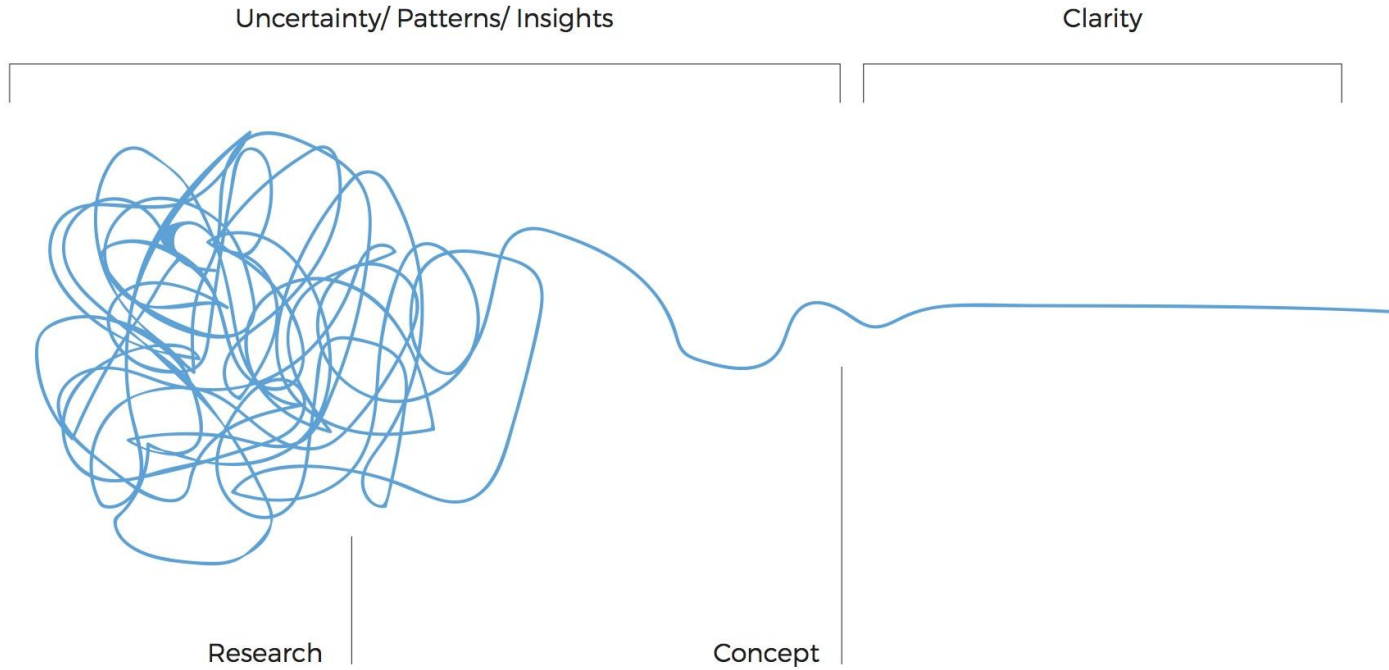
Intertwined

Pick an artwork in the show. Stand in front of it. Write a poem/story/script based on your reactions/impulses/thoughts in relation to the work. Consider synaesthesia as a strategy -- mix the tactile and another sense (for example).

Collaborative Assignment

Generosity + Reflection in the Collaborative Process

What does it mean to
be generous in
collaboration?



Ocean Vuong

Ocean Vuong is an American poet and essayist based in New York City. Even though his most recent book, 2016's *Night Sky with Exit Wounds*, was a collection of poems, Vuong is now engaged in the task of writing what he calls "the ghost of a novel." His work is predicated on the notion that both reading and writing are acts that require generosity and a willingness to explore.

Ocean Vuong on being generous

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“I’m always collaborating.
Simone Weil says, “Attention is
the rarest and purest form of
generosity.” That’s my mantra
to myself: Pay attention to
people, what they care about,
their worlds, their words,
their aesthetics, their life.”

Ocean Vuong on being generous

“I look at Simone Weil and say, “Why don’t we edit that?”
What if we were so ambitious—to change the word “rarest” to
“most common?” What would we then say?

“Attention is the most common and purest form of
generosity.” That’s what I’m working toward.”

What forms could
generous
collaboration take?

'We always have a choice if we
want to collaborate.' - Adam
Kahane, peace negotiator and
conflict mediator
(discuss + critique)

Collaborative Models - Adam Kahane: For Discussion

Conventional Collaboration

- Focus on the good and harmony of the whole team (one dominant whole)
- Agree on problem, solution, plan (one best possibility)
- Change what other people are doing (super creator)
- Consensus based processes can lead to banal projects.

Stretch Collaboration

- Embrace conflict and connection (**multiple diverse wholes**)
- Experiment our way forward (**multiple emergent possibilities**)
- Step into the game (**multiple co-creators**)

Stretch Collaboration: Adam Kahane - Discuss

Stretch collaboration requires us to make three fundamental shifts in how we work.

First, in how we relate with our fellow collaborators, we must stretch **away from focusing narrowly on the collective goals and harmony of our team**, towards embracing both conflict and connection within and beyond the team.

Second, in how we advance our work, we must stretch away from insisting on clear agreements about the problem, the solution, and the plan, **towards experimenting systematically with different perspectives and possibilities.**

Stretch Collaboration

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And third, in how we participate in our situation – in the role we play – we must stretch away from trying to change what other people are doing, towards **entering fully into the action** willing to change ourselves.

Stretch Collaboration

Stretch collaboration is challenging because all three of these stretches require us to do the opposite of what seems natural. Rather than shrink away from complexity and conflict, we must plunge into it.

These stretches require us to pluralize: to move away from paying attention only to one dominant whole, one best possibility, and one super-creator, **towards attending to multiple diverse wholes, multiple emergent possibilities, and multiple co-creators.**

Next Week

- Read Maggie Nelson and Rebecca Solnit (on Moodle)
- Group One posts 1-2 pages of writing September 27
- Discuss your collaborative project choices
- Write!

