

4 poetry book

A book containing *minimum* five poems, of any length or size. Poems may be “conventional” or concrete/visual. No limit on book size, but keep in mind production realities.

There are two essential categories of information in this book :

- 1 its *content* — the poetry itself, which can be understood as exhibits (exhibit A, exhibit B, and so forth, as in a technical book); and
- 2 the *paratext* — the parts that belong more properly to “the book” — identification and explanation of the content, navigation through the content, navigation through the book.

One category must not be confused for the other.

before the book, the poem —

The poetry might take two forms: (1) conventional poetry, set up in lines, possibly involving rhymes and metrics, etc., and (2) concrete poetry, emphasizing form over literal meanings of words, and yet derived from those words.

Concrete poetry is a movement, sometimes also called “visual poetry” (often abbreviated as “vispo”) that derives meaning from physical elements of words and letters, arranged sometimes in shapes, but sometimes in ways that suggest process or some witty inflection of a word or phrase’s meaning or meanings. More typically, a concrete poem defies a conventional reading.

an example :

concrete stir fry poems by marko niemi

www.vispo.com/StirFryTexts/marko/index.htm

five poems.

All five must be created by you. If conventional, your vocabulary is limited to what you find in the text provided by the instructor . If concrete, any legible words must also be drawn from the distributed text.

Create your poems on page sizes that you think you might develop into a book. Thus, any page size larger than $8\frac{1}{2} \times 11$ will be a bad idea (because spreads must be printable on 11x17 paper).

You may use a full spread for one poem. And even more pages than that!

You might also present five conventional poems, each illustrated by a “concrete” or “visual” poem.

after the poems, the book —

The completed volume that must integrate:

- 1 front and back matter
 - including half title and title pages, table of contents, a two-page introduction (drawn straight from the article, two pages), colophon or bibliography
- 2 the poetry itself, and
- 3 paratext — page numbers, running heads or footers (if any), table of contents. other?
- 4 Use maximum two of the four typefaces we have explored so far : Minion, Fournier, Univers and Garamond Premier Pro.

Use paragraph and character styles wherever appropriate, and presumably for *all* paratactic elements.

You may conceive of this book from either a poetic or scientific frame of visual reference, or both.

So that paratextual elements do not compete with poetic content (either concrete or conventional poetry), it is logical that paratextual elements will be somewhat restrained, hence text faces whether roman or italic.

Exploit the physical features of the page (edges) and the book itself (gutter, sequence, the materiality of the paper).

OBJECTIVES

- 1 Explore the expressive and informational aspects of typographic design, and synthesize these;
- 2 Work with multi-page layouts incorporating typographic content and typographic paratext.
- 3 Use paratextual elements in a way that allows heterogeneous (and potentially cacophonous!) visual/textual information to seem at home in the same volume.

WHAT WHEN

Weds 14 Sep introduction

Mon 19 Sep poems on the wall or table. if small, bring xeroxes sufficient for everyone (12 copies); revise, and begin to think about book

Weds 21 Sep work in class, probable examination of spreads

Mon 26 Sep assembly and discussion of “print booklet” mode output

Text drawn from —

Ruth Schulz, Arren Glover, Michael J. Milford, Gordon Wyeth, Janet Wiles. :Lingodroids: Studies in Spatial Cognition and Language.“

2011 IEEE International Conference on Robotics and Automation, May 9-13, 2011, Shanghai, China

thanks to —

Stephen Ornes, “Robots Invent Their Own Language / But no word yet on when they plan to overthrow us.”Discover Magazine, 12 September 2011

<http://discovermagazine.com/2011/sep/16-robots-invent-their-own-language>

thanks to —

<http://www.delicious.com/edyong209>

Ed Yong is a really good science writer/blogger —

<http://blogs.discovermagazine.com/notrocketscience/>