

## Session 5 Directions

1. **Poems for this Week:** (If possible, read over and notate before Thursday):

A. ***"On Seeing the Deaf, Dumb, and Blind Girl, Sitting for her Portrait,"*** by Lydia Sigourney.

B. 1. ***"The Rebuttal: An Erasure..,"*** by John Clark (see articles below for explanation of "erasure")

2. ***Taped performance*** of "The Rebuttal" ([YouTube.com](https://www.youtube.com))

II. **Relevant Articles** (Read if you are interested):

A. ***"Sundress Round-table on Plagiarism in "After" Poems."***  
(Part 1 of 3)

B. ***"How to draw influence from other writers without plagiarizing"*** (explains about "after" poems)

C. ***Bio of John Clark***

D. ***Bio of Lydia Sigourney***

(CONTINUED)

**III. Extra Fun** (if we have time we, will read these aloud at the end of our session. No need to read now unless you want to)

1. "The Destruction of Sennacherib," by George Gordon, Lord Byron
2. "Very Like a Whale," by Ogden Nash

**IV. An "assignment" due the last session:** Write a response poem/prose composition of your own. We should all try to take a stab at this exercise (you will not have to share if you do not want to.)

Select a poem we have read for this class, or a different (short) one that you can share with us, and respond to some aspect(s) of it.

Your response can be a poem, but it could also be a prose response: a letter, an essay, a dialogue, a journal entry, flash fiction, or any that you choose, even impressionistic sentence fragments or a list. Your response can be admiring, critical, corrective, expansive, personal, satirical, affectionate, or a combination, or something different. You may want to read "How to write an After Poem without Plagiarizing" (included below) before setting forth.

**V.** Here is a **helpful list of questions you can use to explore any poem**.(They are more general, but also more concise, than the suggestions I shared with you earlier in the semester.)

- Who is the speaker?
- What circumstances seem to have given rise to the poem?

- What situation is presented?
- Who or what is the implied audience?
- What is the tone?
- What form, if any, does the poem take?
- How is form related to content?
- Is sound an important, active element of the poem?
- Does the poem spring from an identifiable historical moment?
- Does the poem speak from a specific culture?
- Does the poem have its own vernacular?
- Does the poem use imagery to achieve a particular effect?
- What kind of figurative (non-literal) language, if any, inhabits the poem?
- If the poem is a question, what is the answer?
- If the poem is an answer, what is the question?
- What does the title suggest?
- Does the poem use unusual words or use words in an unusual way?