



Briefly:

1. The questions and challenges in this handout
2. A concept-map activity with Meghan & Tyler
3. Fun with *Arcadia*: from 12-1

Rules:

Put away your computer

Work in a group of 3 or 4, except for activity “3”—in your full project group

Your group will join Meghan & Tyler at

At noon, you'll be given some suggestions for thinking about a fun and interesting way of presenting a passage from *Arcadia*.

The passage you will present is

Think about the passage and chat about it before noon, but don't let it distract from the other parts of the workshop.

As you consider how to present the short scene from *Arcadia*, we want you to be daring as directors (or choreographers) and choose a specific way of performing the scene such that your way of performing it is unique and adds to the meaning of the text—make the performance matter. Don't just stand in front and read.

Before you begin this part of the workshop,
make sure that you are in a “subgroup” of 3 or 4.

Write the name of the source text in the space provided. Be specific as possible, for example, prefer “Funes, His Memory” to *Ficciones*. Try to do this quickly... in about... 10 minutes

_____ “Even the most beautiful dreams can suddenly turn into nightmares, and it then occurred to me that the meeting point of our two parallels might also be the point at which all parallels existing in space eventually meet...”

_____ “For some reason, my lips are burning. And nothing would taste better than a drink of popping-tonic.”

_____ “O time thy pyramids”

_____ “He publishes a book dedicated to the glory of the hero; this, too, was no doubt foreseen.

_____ “Jaromir Hadlik died on March 29, at 9:02 in the morning.”

_____ “The power of modern literature lies in its willingness to give voice to what has remained unexpressed in the social or individual consciousness.”

_____ “A man or woman suddenly thrust into this world would have to dodge houses and buildings.”

_____ “If an eternal voyager were to traverse it in any direction, he would find, after many centuries, that the same volumes are repeated...”

_____ “Returning from the missions on which Kublai sent him, the ingenious foreigner improvised pantomimes that the sovereign had to interpret...”

_____ “In the midst of a thick forest, there was a castle that gave shelter to all travelers overtaken by night on their journey...”

_____ “If we’ve abandoned board games for television, the evidence is just as strong: the constraints on the script of a network situation comedy are as knotty as a sestina’s”

_____ “Constraint is a principle, not a means.”

_____ “Language bears a reliable profile of the repeated and the constant but offers too a contrary pull toward variety, novelty, and transgression.”

A Little from Column A . . .

As a group, choose an item from Column A and an item from Column B.

Part of your success in this section is dependent on making a *wise and interesting* (and challenging) choice. So, for instance, connecting “Time, Paper, Insanity” with *Arcadia* is not really all that interesting because the connection is already implicit. Instead, a connection that synthesizes ideas from *Arcadia* with ideas from another text might be worthwhile: perhaps “Time, Paper, Insanity” with “Constraint” or “Combinatorics.”

Write a concise but rich paragraph (5-8 sentences) for your chosen pair that describes interesting and deep connections, comparisons, and contrasts between the items.

In your group, write your paragraphs individually, then share them with each other. Discuss the merits of your different approaches.

(15 minutes)

COLUMN A

Freedom
Incompleteness
Time, Paper, Insanity
Oulipo
Newtonian
Mirrors
Order
Null Set
Synthesis
Escher
Relativity
Structure
Popping & Pushing
Inspiration
Labyrinths
Language
Abstraction

COLUMN B

Cybernetics & Ghosts
Arcadia
Logic
Constraint
Lipogram
Tlön
Experimentation
Defining Literature
Genre
Reading
Infinity
Einstein’s Dreams
Fugue
Borges
Combinatorics
Hrönir
Euclidean Geometry
Sex

SECTION 3.

Each of the following was a complete and articulate sentence about calculated fiction, literature, or one of our texts. Unfortunately, as I was carrying these sentences to work one morning, I dropped them, and they broke. I was able to rescue the beginnings of each, but the rest of each sentence happened to fall down a sewage drain. I tried to rescue them, but failed (*damn you, Gorgox, Reptile Lord of the Sewers — I'll have my revenge!*).

I need your help to finish these sentences in the most brilliant, articulate, and comprehensive way possible. Be concise without ignoring the possible complexities of each sentence. A few 25 cent words wouldn't hurt. If you decide to complete some statements as short paragraphs with 2-3 sentences, that's okay. Oh, and, in the originals, I had some pretty keen references to our books worked in (even if I had to use parentheses), so include some of that, too.

**Choose 3 sentences to complete on this beautiful Thursday morning.
(15 minutes)**

- 1) Literature is...
- 2) Inspiration is a problematic value in the writing process because...
- 3) In "Cybernetics and Ghosts," Calvino explores...
- 4) The conclusion of *Einstein's Dreams* is meant to convey...
- 6) Reading is a process of....
- 7) Literary works create meaning by...
- 8) Borges's stories explore. . .
- 9) Hofstadter's text seeks to describe . . .
- 10) To analyze a work of literature means to...
- 11) When Oulipans says "A constraint is an axiom of a text," they mean that...
- 12) In *Arcadia*, the metaphor of the garden suggests
- 13) It's perfectly reasonable to investigate connections between the mathematical analysis of the world and the literary analysis of the world, because...

Get a concepts/uses chart and follow the instructions thereon.