

## WRITING PROMPT/EXPERIMENT #1: “Listening to Transgress” and “Eliding Our Sounds of Freedom & Oppression”

d/wolach /// [wolachd@evergreen.edu](mailto:wolachd@evergreen.edu) for questions

**NOTE:** These directions are summarized at the end; the directions are reworded and further tips are given, to allow for the best chance of each of us knowing how to proceed with the week’s writing (thus the redundancy is purposeful!).

**\*This assignment is due in class on Saturday Week 2 and is also due to me as an email attachment by Saturday evening, Week 2. I’ll ask for volunteers to share writing that is in progress and we’ll workshop this writing in small groups on the class day that it is due.**

**\* Your file should be typed and single-spaced, please, unless the forms you are playing with call for different spacing. If you have any trouble sending files as email attachments, please talk with me or with Clel.**

**\*This prompt is in 2 Parts—Part 1 most of you have already done as of the end of Week 1. If you have not yet begun, be aware that Part 1 should take you about 20 min. per sound. Part 2 should take up the rest of this week’s writing time. Revision is important! Time yourself for this writing and revision if necessary.**

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*Getting Started:* After doing the week’s readings and thinking more about the concepts that have come up so far, I suggest folks take a few minutes (5 max) to free-write on Miranda Mellis’s “Misapprehensions: A Mobile In Ten Parts” and on what “**elision**” is, how elision might be working in Mellis (and also in the Gladman handout!). Recall from class that: “elision” literally means the omission of a sound or sounds within a phrase, such as the omission of a sound in a word or a word in a sentence. Contemporary usage in literary theory usually treats “elision” as meaning something a little richer, such as the following: “**to omit/leave out words or parts of a narrative; to evoke without making direct reference, to evoke an idea, sound, or image instead of referring directly to it.**” ... After thinking a bit more about our readings from Week 1, your writings, and “elision,” and doing a bit of free-writing to get started, proceed to ...

### **Part 1:**

--Describe/record in writing the four sounds described below, as per the protocol composed by George Lewis for his Ultra-Red workshop (this part of the workshop can be found under “B: Sound Memories” in the handout).

**Recall, record in writing, describe:**

**1) A SOUND that oppressed you**

**2) A sound that deceived you**

**3) A sound that empowered you**

**4) A sound that saved you**

**Part 2:**

--Write four interlocking/related 100-word poetic subsections, or “essaylets”, each of which is a creative “translation,” so to speak, of one of your sound-memory descriptions.

--For each of the subsections, make sure to evoke the sound and the feeling you get from it without referring directly to the corresponding sound (i.e. here you are making use of elision as technique). Recall that this is one piece of creative writing in sub-sections—not four separate, unrelated pieces!

–Revise to make to sure you have thoroughly elided each of the sounds you described in Part 1. Evoke and make visceral – ask: have you made any direct reference to any of the sounds you described in STEP 1 (your sounds of “freedom/oppression”)?...

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\*\*END of WRITING EXPERIMENT\*\*