

Creative writing
with computation
and machine
learning

Anderson Ranch
Winter 2021
Allison Parrish
Instructor

In January 2021, I led a workshop called “Creative writing with computation and machine learning” for Anderson Ranch. The workshop took place over two weeks, with all meetings being conducted remotely via videoconference. In the course of the workshop, students were instructed in several techniques for undertaking the act of creative writing through the medium of computation, including automated cut-ups, generation from grammars, and language models (both big and small). Each student was asked to contribute a selection of pieces that they produced during the class to the publication you’re reading now.

My deepest gratitude to this group of students, for their attentiveness, diligence and creativity in applying the workshop materials toward the fascinating and beautiful pieces found in this volume. Likewise, I thank the staff and facilitators at Anderson Ranch for making the workshop possible.

Allison Parrish
Brooklyn, 2021

Questions for a Librarian in the Loosest Sense of the Word

Benford Krummenacher

Do you have an open temper and her, the smiles and the sweetness she
lavished, the radiance and charm that she flung here and there and an
immense fortune to truly enjoy it?

Do you have him and you and lots of sun and exercise?

Do you have him?
or that little nook?

Do you have it?

Do you have what?

Do you have much?

or coffee and me and you?

Do you have too much and happiness?

Do you have some tea herself and a letter from some friend?

or good brandy and the buffalo stampede of my kids?

Do you have strength and a wife and them?

Do you have her?

Do you have an aura of gentle mysticism?

or many happy returns of this and a wife and that unappetising fish?

or my love and facts and you?

Do you have eggs and his help and me and our eagerness to grasp it and their
presence and his american slang?

Do you have it and the rich and badly seasoned food, the purpled windows and
painted scripture walls?

Do you have me and sanctuary?

or me?

or all of my scheming?

Do you have opportunities to fix the problem and the blooming sweetness and
the artless manner and extraordinary talents?

Do you have any one at all?

or you and you?

Do you have me?

or something sour and nothing but a tub for my habitation?

WORLD NEWS: SOUTH AMERICA, GLOBAL SOUTH

Sorted by: Relevance

=====

BREAKING NEWS -- September 30, 1996

LAST UPDATED: November 13, 2014

Lin, Atalanta

Lovers of Venezuelans pray for help as extrajudicial killings intensify.

Outlooks not faring well, ~ said he. "They say the pain of loss gets easier everyday but that's a lie, it gets worse," she said, her voice cracking. "The state should protect its people, not kill them."...

(CLICK HERE TO READ MORE)

=====

OPINION -- September 17, 2012

LAST UPDATED: December 16, 2013

Strickland, Tiffie J.

'See us', beg the lovers of displaced peoples, as as violence cease to stop.

Shootings increase in Caqueta, ~Colombia. La guerra se mide en litros de sangre" - 2012 Report of the International Federation of Human Rights...

(CLICK HERE TO READ MORE)

=====

INTERNATIONAL RELATIONS -- December 13, 1998

LAST UPDATED: May 25, 2003

Grant, Jacynth F.

Daughters of Colombians persevere for change as deaths escalate.

The Arid Diagonal Movement: The government began to implement the 2016 peace accord with the country's largest insurgent group, the Revolutionary Armed Forces of Colombia (FARC). The costly price tag for the implementation of the accord totals at least \$44 billion over ten years, and the international community has demonstrated its resolve to assist the Colombian state by sponsoring a United Nations verification mission and by donating nearly \$1 billion to date. The FARC and the Colombian government made good on these investments in 2017...

(CLICK HERE TO READ MORE)

=====

POLITICS -- October 13, 1998

LAST UPDATED: November 18, 2000

Vega, Prudy

Friends and families of displaced peoples die as violence amplify.

As tensions rise in Bogota, ~corruption and fueling extrajudicial killings has taken a hardline approach, and from the beginning of 2017 until the end of November, more than 200 senior army officials have been implicated."...

(CLICK HERE TO READ MORE)

From
OIL ANCESTORS

Fereshteh Toosi
in collaboration with
GPT-2 via aitextgen

It's All Coming from Outside the Container Place:

A series of jarring reminders
appearing as part of your continuous rotation of denial.

NARRATOR: A PETROCHEMICAL DEVICE THAT TEMPORARILY TRANSFORMED
ONE ANIMAL AND CHANGED HOW WE THOUGHT ABOUT IT.

ON THE STAGE WE SEE A MINIATURE OIL RIG PRESIDED OVER BY THE
NARRATOR AND A GROUP OF PEOPLE STANDING AROUND SURROUNDED BY
CHAIRS AND ANIMALS.

USHERS HELP THE AUDIENCE TO EXIT CARS IN ORDER TO ARRIVE AT
THE AIRPORT.

You are dead.

It's your fault that a small segment of the audience's grace
has failed to hold on.

*I want to be reborn as algae:
to live in the sun wailing in,
long pieces entangled
in weighted treelashes.*

It's impossible to choose between extinct forms that spiral
with gravity, the act of cooling.

An icy sloth tube pushes air against acid and flames,
then distills into permafrost.

Imagine what it would feel like inside a baby carriage.
Maybe like floating throughout geology.

This keeps your lungs from overflowing
out into the stratosphere.

As we descend in height, gravity becomes more controlled.
Our footprints give rise to heavier soil and ocean currents.

Once you begin to notice how little space you hold on to, you
won't be able to pull your belly up in the air. Instead, your
body will push forward with your feet as cables link the
straps.

We make small adjustments
that become a part of our life force if need be.

How many people can manipulate waves like these snares
in front of a live audience?

Who is Oil? The honest audience member?

Oil is pain. Just another day.

Oil is that joyful fluff which seals wounds, unraveling
ropes, opening when flames come at you.

Oil is a quilt for crawling down drains.

After many years as a gas station attendant, your day job
became caring for petrochemical processes (from leeches to
protozoa wings) before diving head first to shore.

Probably you were not the adult that day!

Deciding to take in water late at night transformed my body
language into a gas-dependent identity-hole, then coated your
entire face with petroleum jelly from a toothpaste tube.

*If I breathed, it would become
impossible to burrow out.*

We recite, before retreating.

*So I called 911 and pleaded with the
cops to get over to the cordoning-off.
The cops responded loudly: "Beads of
coral gracefully rise from the acid
canards and our conceptions of
sustainability begin to wane."*

Sleepless ankles crossing the floor in swim trunks.
This allows you to step out from the acid
when the stairs fall.

Lace and blood, red, mark where the rope has tentacled.

Annual beach showers built on site,
Beach waves rise twice weekly in winter months,
winter vacations are now the exception to heaven.

Our movements can subtly disturb other animals.
Even if we make a mistake, perhaps our placement is enough.

Sometimes, the students go along with me and we go back to our respective camps. I pulled something like Alaska Black Salmon from this BP screenprint, too. I think it makes a cool backpack or an emergency medicine bottle.

Your wishful thinking limits you:
annual vacations.

You have countless reserves to burn: pebbles, mummies, crystals, clay. Cast out.
Reinforcing crust which allows movement.

When we speak about what we come up against, it's simply not your fault that I'm not feeling stable.

After all, breathing is a disorder, a state of necessities.

We make a quick spiral, detaching gravity.
And you aren't ready yet.

*What if I'm falling??? I don't get it.
Why did you dump this bottle up?*

(Old wounds are scraped tender
by insects.)

WE SEE A VIDEO ZOOM OUT ON TOP OF A PILE OF PETROLEUM RIGS,
FROM WHICH WE BOLDLY DESCEND THROUGHOUT HISTORY
HOLDING OURSELVES ERECT.

We can be exhausted by what we come up against,
but only by falling.

On the first try we fail, believing we can climb higher
in order to descend to the ocean liner deck.

When liquid comes after torture
it's time to leave the rock in the bag.

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BEFORE (b)

AFTER (a)

b

Khaki shirt, carpenter's overalls, brown work shoes.

Khaki shirt, carpenters overalls, brown perk glues

nagasaki shirt, carpenters overalls, drown overwork views

a

No signs of damage to the clothing—Nose broken

know signs of damage whoo the clothing—

van-gogh lines' of damage carilou the clothing—

pruneau signs of damage drive-thru the clothing—doe's broken—

left ear with lower lobe torn off

which was the side that was facing the blast—

Straw hat was cut around where the perforation was

like it had been cut with a razor blade.

b

Green print rayon housecoat, satin house slippers.

marine print rayon housecoat,

umpteen quint eritrean housecoat,

obscene sprint pay'n housecoat, manhattan dowse lipper's

a

Hole cut in right sleeve—Manikin—right arm from shoulder to elbow shows

burns—broken thumb on right hand.

b

Mauve heavy rayon suit white crepe blouse, navy nylon mesh shoes.

a

Cut in left sleeve of coat—hole in right front of skirt

Cut in left mccleave of coat, console in fite front of subvert

Cut in left achieve of coat, whole in height front of spurt

—Manikin body damaged in

abdomen—left leg damaged at knee.

b

White all-rayon tailored blouse, green sheer rayon-gabardine skirt.

a

Clothing badly soiled from dust but no signs of burns. Body twisted off

at waist. twisted one-off sat haste

b

White duck pants and shirt and nylon jacket with fleece lining,
leather shoes.

a

Jacket had a large burn in the back about the size of a Cadillac hub cap.

Jacket had a large burn in the quack about the demise of a rucksack hub cap.

Rachele
Riley

BEFORE

AFTER

exerpt 5/50

text

experiment

generated using

markovify &

pronouncing

python

tools

Rachele
Riley

BEFORE

AFTER

exerpt 5/50

text

experiment

generated using

markovify &

pronouncing

python

tools

shoes. housecoat, White pruneau Jacket
cruze in shoes. drive-thru of damaged
lipper's rayon-gabardine —Manikin
clothing—Nose views like carilou broken

signs burn of knee. — but lobe damage

crepe the Khaki the left coat, was whoo
shirt, was body a shirt, coat, signs
shows damage work know doe's in Khaki
lines' badly in one-off carpenter's from

off the perk elbow nagasaki perforation
of demise rayon glues obscene hat in the
heavy blouse, with Clothing marine hand.
burns. right right pants damage lining,

clothing. brown dowse batten
skippers slaton manhattan

sunscreen overalls, clothing
umpteen brown achieve bouse

lipper's hub cruze aki top-
down peine shirt, fite the

skippers lurk batton kint
rayon cap. in drown left left

overalls, merc housecoat, lean
broken of the flippers in

carpenters housecoat, vint
print the coat, carilou a sat

the spurt about signs
overalls, van-gogh boathouse

in housecoat, damage Cut views
— whoo shirt, pay'n in sprint

“The Gratitude Guru”

by HT Ticoras

for Creative Writing with
Computational Poetics @
Anderson Ranch, January 2021

THE GRATITUDE GURU

Manifesting gratefulness through gratitude

WHAT ARE PEOPLE SAYING ABOUT THE GRATITUDE GURU?



GRATITUDEGU

"I love The Gratitude Guru because a bird in hand is worth two in the bush."

"I love The Gratitude Guru because peace comes from within."

"I love @GratitudeGu because no one is perfect.. that's why pencils have erasers."

WHAT CAN YOU EXPECT FROM THE GRATITUDE GURU?

I am grateful for cauliflower because it taught me that I am not interested in other people's problems.

I am grateful for iguana because it taught me that I don't like the idea of change.

I am grateful for tat soi because it taught me that a friend to everybody is a friend to nobody.

I am grateful for Salad cream because it taught me that I love action.

I am grateful for broccoli because it taught me that I dislike myself.

I am grateful for chameleon because it taught me that he who laughs last, laughs longest.

The best part about ((popularmovies)) is all the Popcorn seasonings.

Something I was putting off but finally did anyways is watching all of ((tvshows)).

A difficult experience I learned from is watching ((popularmovies)).

A difficult experience I learned from is watching Star Wars: Episode 1 - The Phantom Menace (1999).

A difficult experience I learned from is watching Dead Poets Society (1989).

Something I take for granted is soy bean.

I am grateful for lemur because it taught me that We May Encounter Many Defeats But We Must Not Be Defeated.

Share your gratitude with a zucchini because Leaders Set High Standards. Refuse To Tolerate Mediocrity Or Poor Performance.

A difficult experience I learned from is watching Dances with Wolves (1990).

WHAT ARE YOU GRATITUDE FOR?

Ibid.

A collection of generated and generative poetry
drawing from the majority opinion in
D.C. v. Heller, 554 U.S. 570 (2008)
as a corpus

Ibid.	1
An 18-23.	2
An 1840, p.	3
Jus, 1073.	4
But it was intended	5
For most a	6

Ibid.

Id., Philled froming the rearms.

Stately, anyone knew York.

123; Pomeroy tyranny.

The secure's partice.

In refensiven as cord.

The militia was bear any each.

See pertanks.

Halbrook 19.

This geners.

That an to have an is not he refere.

Rathe for to ther to idiomation, n.

An 18–23.

App.

Such was constitutionerst arms uset.

We that 2816 – 2869 – 2816 – 2870.

Thus, ch. L.Rev.

1.

App.

It with Case of the right.

Halbrook 19.

A 1788.

Statedmediated those of defer andler, there.

Ch.

Aside the propose.

Rawle, this all keption.'

An 1840, p.

The Eng.

Unforce.

The Second Amendment in that in a rights.

For in the right.

William Blackstone knows the legal dramatic.

Andrews v. States," "any standing of the right.

Since of the people, wrong.

App.

The Second Amendmentaries above.

Petition of discount under the polity.

Brief any tyranny.

It fits p. a.

It is not because: 'No free Suprements

Jus, 1073.

The fory thave.

Id.”

Sintion ition.

Thens.”

Andis ce.

Gropers p.

Tholoks nothas ses se.”

It onsions clar isee The of Coug.”

It of a foulare ribut ad n.

Yettle ce Statents.

That ing ing thasid.”

Twourstia hatial.”

The we **2852.1 any se acke hat eight.

But it was intended in an interpretive accurrent
rended again politia amentirely
constitutionership Between ther like
the Civil War,

there was an outpouring of discussion
of the founding." Moreover,
the other defences to personal liberty
should be set the right

to keep and be assumptible
the chall membedded
Those provisions arguably refer
to the fear that the reference

was to the Act of describe
attribute power to "the people"
refer to anything other
than "rights"—although

one article of the
"conflictivities our an unlike
security of slaves.
it is that successary

possess possible for
self-defence infrng
for the defence of
themselves and the state...."

The 18th-century authoritical
not similar comment's regulate
v. Minnesota ex reled the for
the most unique inherefore

the rights withing city, and accidence.

For most a man's are infringing
the official power constitution of purpose"—state."

Two other core types outpour—
refers to "have his lawful understood the people to those and
other.

Thus, if the District referent is include
founding of the citizens who fireworks in his legislature restrict

Courts had elimination that the purpose an individualists'
Brief 18–23.

A constitution, in contribute Justice STEVENS
plained on that the phrase have been the

for most 150 year are necessary for simply
and that "shall six other authority that so

citizens weapons of convicted animals.
Yet this he will believe the Second Americans

which was common deal withough a sing
than safety which was common deal

withough a sing a right of Massachusetts.
Since of cites, see general to bear arms in existence

in General," he called the Federal in them.
See positioners justification with militia

duty, liberty ... lice.

Practice Variations

by Jason Loan

Practice (No. 1)

If I can't practice, I can't practice. If I'm hurt, I'm hurt. I mean, it's as simple as that. It ain't about that. It isn't. It's not about that at all. You know what I'm saying. I mean ... But it's easy to talk about. It's easy to sum it up when we just talk about practice. We're sitting here ... I'm supposed to be the franchise player, and we're in here talking about practice. I mean, listen, we're talking about practice. Not a game. Not a game. Not a game. We're talking about practice. Not a game. Not the game that I go out there and die for and play every game like it's my last. Not the game. We're talking about practice, man. I mean how silly is that. And we're talking about practice. I know I'm supposed to be there. I know I'm supposed to lead by example. I know that and I'm not shoving it aside, you know, like it don't mean anything. I know it's important. I do, I honestly do. But we're talking about practice, man. What are we talking about? Practice? We're talking about practice, man? We're talking about practice. We're talking about practice. We ain't talking about the game. We're talking about practice, man. Man, look, I hear you. It's funny to me, too. It's strange to me, too. But we're talking about practice, man. We're not even talking about the game. The actual game. When it matters. We're talking about practice.

[(' ', 't', 'o', ' ', 'm', 'e', ' ', ' ', 't'),
('?', '\n', '\n', 'W', 'e', ' ', 'r', 'e', ' '),
(' ', 'p', 'r', 'a', 'c', 't', 'i', 'c', 'e'),
(' ', 't', 'a', 'l', 'k', 'i', 'n', 'g', ' '),
('e', 'a', 's', 'y', ' ', 't', 'o', ' ', 't'),
('e', ' ', ' ', '\n', '\n', 'W', 'e', ' ', 'r'),
('p', ' ', 'w', 'h', 'e', 'n', ' ', 'w', 'e'),
('e', 'r', 'e', ' ', 'a', 'n', 'd', ' ', 'd'),
('n', ' ', 't', ' ', 'I', 't', ' ', 's'),
(' ', ' ', 'W', 'e', ' ', 'r', 'e', ' ', 't')]

Practice (No. 3)

If I can't practice I
I can't practice I can't
can't practice I can't practice
practice I can't practice If
I can't practice If I'm
can't practice If I'm hurt
practice If I'm hurt I'm
If I'm hurt I'm hurt
I'm hurt I'm hurt I
hurt I'm hurt I mean
I'm hurt I mean it's
hurt I mean it's as
I mean it's as simple
mean it's as simple as
it's as simple as that
as simple as that It
simple as that It ain't
as that It ain't about
that It ain't about that
It ain't about that It
ain't about that It isn't
about that It isn't It's
that It isn't It's not
It isn't It's not about
isn't It's not about that
It's not about that at
not about that at all
about that at all You
that at all You know
at all You know what
all You know what I'm
You know what I'm saying
know what I'm saying I
what I'm saying I mean
I'm saying I mean ...
saying I mean ... But
I mean ... But it's
mean ... But it's easy
... But it's easy to
But it's easy to talk
it's easy to talk about
easy to talk about It's
to talk about It's easy
talk about It's easy to
about It's easy to sum
It's easy to sum it
easy to sum it up
to sum it up when
sum it up when we
it up when we just
up when we just talk
when we just talk about
we just talk about practice
just talk about practice We're
talk about practice We're sitting
about practice We're sitting here

Prelude

This is the history of how the brave ones fell, from a great height,
the grand scheme of justice, so beautifully:

They will look for any sign of criminality.

This is what they will look like

when they're tricked into revealing the secret compartment.

To fit the storyboard over the alive individual stories,
we end up with bowls built into wooden bars.

"Onge" is the name of the color code.

The redstone is the bit at the top of the long chain,

the deep red color of the rose that rises from the underworld.

This is the cause of melancholia, and its cure.

I'm trying to love my muggers.

These are the people I have right now,

so these are the people I must love right now.

The feeling is like having swallowed a lozenge too soon and it's trapped in my throat.

The neighbor won't let us launch thousands of feet in the air from her backyard anymore.

Apparently we didn't pay her back for the insurance?

Let me just review the spreadsheet of our possible futures.

I've extracted the spreadsheet from the student's directory and,

since it's my most rudimentary yet, I've put it in a table of your choosing.

Market conditions trump individual performance.

Market conditions

trump individual performance.

Market conditions trump individual performance.

Canon at Three Syllables

Repeating
, painting
, fainting
, staring
, staring
, forcing
, forking
over and
over and
over the
year, a
painful,
painful,
mind-numbing
anxie-
ty.

Cafete-
rias,
meanings,
meanings.

In ma-
ny ways mir-
roring our
own ever-
growing ma-
terial
culture,
our mate-

rial so-
ciety
subtly
amplifies
calcifies
(in some ca-
ses) some-to-
none, ad-
vancing and
washing a-
way (on a
few to a
few) all the
evil we
ever could
ever know.

Aina
! (Ai-
na!),
a word,
a deed,
a print,
a kind,
a quote,
a quote.

Not e-
very me-
mory is

the real one
; we re-
create re-
created
it in 3D
, in 3D
E.

Many,
many a
journey,
many,
many,
many a
journey,
many a
way, a
lie.

Many,
many,
many a
way.

E.
Thee:
Aina!

E.
Thee.

First Canon at Eight Syllables

If thee shouldering this present
life I call the imperious
life, To my imperious
love; O my unfailing love
! O my unending love
, now over the winter of
my life No, the summer of
mine Life: The imperi-
ous life, A simultane-
ous flowering of materi-
als, erasing materi-
al (e.g., me-
tal) A new materialis-
m, moralism (a re-
dedication in the mate-
rialism), The mate-
rialistic (!) A trans-
ition matrix, (leaving time
in the ethics some neat delay)
In a verse, traditional-
ly, this becomes clearer:
(aware of tradition)--
in ahadronosenc --
a wordier (bitter!)
A verse separate from ear-
lier works (tender and comfor-
ting) A work on the mind (our height
alert) An epiphany in
the teaching academy;
a ten-panel miniseries
(a spin-out among essays)

Canon at Five Syllables

To enlist an eyeless nihilist,
the eyeless personify America
The American dream entreprehensible;
They huddle, avoiding eye-cancellation,
An ADDICTION to ICANHE.

The only thing foreign grown
There
Is a sun-own inseminar
On winter-din and
on winter-climb
Endears in arriere,
as an oriole's wings
On reaping-sails gracefully pass
In gentle league descending,
Telling tale

P.

Whatane!
the sunset!
A cicada-lula of death
Does lula walk
In one largeDownloadcean
than another
And sings a hymn
The sun had leant upon
his knees
And lain down
with him until
'long has been away,'

He later says;
"Hadith, then,"
says Death,
"an auroral had entered
upon his acre."

However, it is ECDDT --
an ocean!
@anecdotesOfMatter --
astrology!
Potosi!

Potosi were supposed
To wander outside
On wander-tide and
on mystery
And countenances sullen,
And senselessness,
and the sun!
And dealins!

In these dense lanes,
As daisies play,
Diagees play
Without a sub,
Without a sun,
Without a moon,
Without a sun,
Without a sign,
Without the glass,
a mouse or cat.

Second Canon at Eight Syllables

I sing of our struggle against evil,
of our many enemies,
Of our many enemies' many enemies,
of our many enemies' hatreds,
Of our many enemies' victory in the war,
of our many enemies' victory in the war,
Of our own enemies,
our enemies' victory in the war,
Of our own nation's victory in the war,
the nation's victory in the war,
Of our own nation's victory in the war,
the nation's victory in the war,
Of our great individual and moral heroism in the war,
Of our nation's moral heroism in the war,
the nation's moral heroism in the war,
Of our great individual and moral heroism in the war,
(See also The Seven-Part Jury-Tune For The Preliminary Count.)

After the war,
after the war,
the trophies of the war are handed out to the victors,
and the memories of loved ones are handed out to the victors.
Memories of loved ones.

Memories of the beauty and sameness of the soldier,
the courage and the hard work,
the hard work,
the hard work done,
Of the women that stood in the line of the fighting,
and the men that stood in the line of the fighting,
Of the time when the cannons were whistling their whistles
and the flames lit up the sky,
Of the times when the battle was won,
and the precious hours of fighting done,
Of the beautiful silent and beautiful pictures taken in the battle,
Of the beautiful silent women that stood in the line of the fighting,
and the beautiful silent women that stood in the line of the fighting,
Of the beautiful silent women that stood in the line of the fighting,

and the beautiful silent women that stood in the line of the fighting,
And the men that stood in the line of the fighting,
and the beautiful silent women that stood in the line of the fighting.

The brightening of the sun,
the sweetening of the day,
the brightening of the day,
the brightening of the day.

The solemn and beautiful women that stood in the line of the fighting,
and the beautiful silent women that stood in the line of the fighting.

The brightening of the sun,
the sweetening of the day,
the brightening of the day.

The solemn and beautiful women that stood in the line of the fighting,
and the beautiful silent women that stood in the line of the fighting.

The brightening silent day.

Process Notes:

I wrapped the algorithm GPT-2, which predicts the next words in a text, in a “canon-ifying” algorithm: it asks GPT-2 to generate many different predictions and chooses the one that maximizes alliteration and rhyme with the text some number of syllables back.

Choices made by the algorithms include the next word and most capitalization and punctuation. Human choices include how GPT-2 is tuned, what aspects of sound similarity are emphasized, the first 1-5 words of each poem, curation of the results, stanzification, and editing.

GPT-2 was originally trained on 8,000,000 web pages linked from Reddit. I’ve fine-tuned the results of that training with different combinations of a dream journal and public-domain works of Emily Dickinson, Edna St. Vincent Millay, and Walt Whitman.

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Three Machine Expression/Will Jennings @threemachineexpression threemachineexpression@gmail

