

Poetry Writing Workshop Section 01 ENGL 240

Fall 2024 4 Unit(s) 08/21/2024 to 12/09/2024 Modified 08/25/2024

Contact Information

Prof: J. Michael Martinez

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Office: Clark Hall 408C

Phone: (408) 924-4425, English Office

Office Hours

M/W, 1-2:30 and by appointment

Clark Hall 408C

Course Information

Workshop/Studio

M 7pm-9:45pm

Faculty Office Building Room (FOB) 104

Course Description and Requisites

Poetics and poetry writing as preparation for thesis. Includes theory and practice of major trends in contemporary poetry. Intensive workshop experience. May be repeatable for credit for up to 12 units.

Prerequisite: Graduate standing and admission via portfolio acceptance to the Writing Focus.

Letter Graded

Classroom Protocols

Participation: while there may be lectures, the course will be organized as a single continuous discussion requiring everyone to voice their opinion.

The quality of your class participation will be judged through the following: your effort at completing short assignments and, as necessary, sharing them; the effort you put into responding to the workshoped writing of your peers and your willingness to share your thoughts with the workshop as a whole; and the effort you

bring to reading critically.

All required readings, whether online or in our books, must be brought to class.

In class, you are being asked to respond to each other and to questions raised in class: I WILL NOT TOLERATE ANY DISRESPECTFUL CONVERSATION OF ANY MANNER WHETHER IN CLASS OR ONLINE. Participation is essential to this course: we will work both in large and small groups.

Your class participation will be assessed as follows:

- A: Regular, helpful questions and comments that demonstrate full preparation for class meetings. Active, positive participation in all classroom discussions and activities. Conformity to all course policies as stated in this syllabus.
- B: Occasional, pertinent questions and responses; good listening. Conformity to all course policies as stated in this syllabus.
- C: Infrequent, tangential questions or comments; attentive. Conformity to all course policies as stated in this syllabus.
- D: Inconsistent conformity to policies stated in this syllabus; disengaged from discussion; not prepared for class.
- F: Regularly absent, physically or mentally; failure to contribute meaningfully to the classroom's learning community; repeated violations of classroom policies.

Students are STRONGLY ENCOURAGED to review the course calendar in light of their other commitments. The instructor will determine on a case-by-case basis whether or not an out-ofclass commitment merits special consideration.

Program Information

The following statement has been adopted by the Department of English for inclusion in all syllabi: In English Department Courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs. The Department of English reaffirms its commitment to the differential grading scale as defined in the SJSU Catalog ("The Grading System").

Grades issued must represent a full range of student performance:

- A = excellent;
- B = above average;
- C = average;
- D = below average;
- F = failure.

Within any of the letter grade ranges (e.g. B+/B/B-), the assignment of a +(plus) or - (minus) grade will reflect stronger (+) or weaker (-) completion of the goals of the assignment.

Program Learning Outcomes

Upon successful completion of the MFA in Creative Writing, students will be able to:

1. Demonstrate a high level of ability to propose and complete a publishable, full-length work of literature in a primary genre concentration (fiction, creative nonfiction, poetry, or scriptwriting).
2. Demonstrate high level of proficiency to write works of literature in a secondary genre concentration (fiction, creative nonfiction, poetry, or scriptwriting).
3. Demonstrate an appropriate level of knowledge of literary history, literary theory, and craft and theory of creative writing.
4. Demonstrate critical and analytical skills in the evaluation and interpretation of literary texts.
5. Demonstrate a command of written academic English, including the abilities to:
 - a) organize and present material in a cogent fashion;
 - b) formulate and defend original arguments;
 - c) employ effectively the language of their discipline;
 - d) write under time constraints.

Department Information:

Department Name: English and Comparative Literature

Department Office: FO 102

Department Website: www.sjsu.edu/english (<https://www.sjsu.edu/english>)

Department email: english@sjsu.edu (<mailto:english@sjsu.edu>)

Department phone number: 408-924-4425

Course Goals

- Complete a Poetry Portfolio according to class requirements
- Explore varied modes and forms of contemporary poetry.
- Read essays on the craft of poetry, and on aesthetics.
- Read collections of poems by contemporary poets.

Course Learning Outcomes (CLOs)

MFA Creative Writing Student Learning Objectives

- Students will demonstrate a high-level of ability to propose and complete a publishable, full-length work of literature in a primary genre concentration (fiction, creative nonfiction, poetry, or scriptwriting).
- Students will demonstrate high-level of proficiency to write works of literature in a secondary genre concentration (fiction, creative nonfiction, poetry, or scriptwriting).
- Students will demonstrate an appropriate level of knowledge of literary history, literary theory, and craft and theory of creative writing.

- Students will demonstrate critical and analytical skills in the evaluation and interpretation of literary texts.

Course Materials

Texts/Readings

Author | Book Title | ISBN

- heidi andrea restrepo rhodes; THE INHERITANCE OF HAUNTING; 0268105383
- Kim Hyesoon trans. Don Mee Choi; PHANTOM PAIN WINGS; 0811231712
- Jasminne Mendez; CITY WITHOUT ALTAR; 1934819158
- Roberto Harrison; TROPICAL LUNG; Isbn: 978-1-63243-089-2.
- Kamau Brathwaite; MIDDLE PASSAGES; 9780811212328
- Mary-Alice Daniel; MASS FOR SHUT-INS; 0300267991
- Luke Johnson; QUIVER; 1680033204
- Amanda Gun; THINGS I DIDN'T DO WITH THIS BODY; 1556596588
- Cynthia Cruz; RUIN; 1882295587
- Maurice Blanchot trans. Ann Smock; THE WRITING OF THE DISASTER; 0803261209
- Annie Finch & Katherine Varnes; AN EXALTATION OF FORMS; 0472067257
- Melissa Kwasny; TOWARD THE OPEN FIELD; 0819566071
- Denielle Elliott & Dara Culhane; A DIFFERENT KIND OF ETHNOGRAPHY; 9781442636613
- Poetry Course Readings: on Canvas as PDFs or Links.

There will also be handouts in class All required readings, whether online or in our books, must be brought to class.

Grading Information

Grading Information

<i>Grade</i>	<i>Percentage</i>
<i>A plus</i>	<i>96 to 100%</i>
<i>A</i>	<i>93 to 95%</i>
<i>A minus</i>	<i>90 to 92%</i>
<i>B plus</i>	<i>86 to 89 %</i>

<i>B</i>	83 to 85%
<i>B minus</i>	80 to 82%
<i>C plus</i>	76 to 79%
<i>C</i>	73 to 75%
<i>C minus</i>	70 to 72%
<i>D plus</i>	66 to 69%
<i>D</i>	63 to 65%
<i>D minus</i>	60 to 62%

- 30% **FINAL PROJECT:** Your final project will take the following form: a total of 15-20 pages of poetry (in the form of a lyric essay, poetry, prose).
- 10% **Participation** (including class discussion, preparation, attendance, class prompts, sharing sketches of poetry, etc.)
- 15% **POEMS BASED ON AN EXALTATION OF FORMS (AEOF):** each student is responsible for a total of 8 poems derived from AEOF as per the following—2 poems from each *SECTION I METERS*, 2 poems from *SECTION II STANZAS*, 2 poems from *SECTION III RECEIVED FORMS*, 2 poems from *SECTION IV PRINCIPLES FOR FORMAL EXPERIMENTATION*
- 15% **POEMS:** 7-12 Poems of your own design and form.
- 30% 2 scheduled individual meetings with Prof. J. Michael (15% per meeting): these meetings will occur after the 1/3rd of class and will be to discuss your poems: please have a packet of poems sent to Prof. J. Michael at least two days prior to the scheduled meeting; each packet should be comprised of at least five edited poems.

Total 100%

Grades given conform to the English Department and university grading policy. The Department of English is committed to the differential grading scale as defined in the official SJSU Catalog ("The Grading System"). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure.

Department of English and Comparative Literature Student Learning Goals

This course supports several of the English Department's Student Learning Goals. The Department of English and Comparative Literature seeks to foster the intellectual development of its majors by encouraging study of literature and writing—whether creative, technical, or other professional writing. The Department strives to make its majors familiar with a wide range of works of British, American, and World literature, including folk and popular forms; and with the nature of the canon and of canon-formation, including issues of culture, history, race, ethnicity, gender, and sexual orientation.

University Policies

Per [University Policy S16-9 \(PDF\)](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on the [Syllabus Information](https://www.sjsu.edu/curriculum/courses/syllabus-info.php) (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>) web page. Make sure to visit this page to review and be aware of these university policies and resources.

Course Schedule

English 131 Writing Poetry, Spring 2024

(As the course progresses, we may get off schedule--this is natural—as such, our daily assignments may be revised as necessary with fair notice given by email or in class).

Please be sure to have completed the assigned reading **before** that day's zoom class.

WEEK TWO:	CLASS INTRODUCTIONS
Aug 26, Monday	FINITE AND INFINITE GAMES REGINALD SHEPHERD—WHY I WRITE
WEEK THREE:	No Class LABOR DAY
Sept 2, Monday	
WEEK FOUR:	<u>Cynthia Cruz; RUIN</u>
Sept 9, Monday	CHPT 1 & 2—A DIFFERENT KIND OF ETHNOGRAPHY JOHN KEATS—TOWARD AN OPEN FIELD
WEEK FIVE:	<u>Jasminne Mendez; CITY WITHOUT ALTAR</u>
Sept 16, Monday	CHPT 3—A DIFFERENT KIND OF ETHNOGRAPHY CANVAS—SUSAN SONTAG, ILLNESS AS METAPHOR

WEEK SIX:	WRITING TIME
Sept 23, Monday	CANVAS—ANNA ZETT, “ODRA DECK” CHPT 4— A DIFFERENT KIND OF ETHNOGRAPHY EMILY DICKINSON—TOWARD AN OPEN FIELD
WEEK SEVEN:	<u>heidi andrea restrepo rhodes; THE INHERITANCE OF HAUNTING</u>
Sept 30, Monday	CHPT 5— A DIFFERENT KIND OF ETHNOGRAPHY CANVAS— Wild-Wired: neurodivergent and neuroqueer poetics by heidi andrea restrepo rhodes ANMLY Medium

WEEK EIGHT: Oct 7, Monday	<u>Roberto Harrison; TROPICAL LUNG</u> CHPT 6— A DIFFERENT KIND OF ETHNOGRAPHY CANVAS—ROBERTO HARRISION—SNAKE VISION
WEEK NINE: Oct 14, Monday	<u>Kamau Brathwaite: MIDDLE PASSAGES</u> PERCY BYSSHE SHELLY—TOWARD AN OPEN FIELD
WEEK TEN: Oct 21, Monday	<u>Mary-Alice Daniel; MASS FOR SHUT-INS</u> MARIANNE MOORE—TOWARD AN OPEN FIELD
WEEK ELEVEN: Oct 28, Monday	<u>Luke Johnson; QUIVER</u> CHARLES OLSON—TOWARD AN OPEN FIELD
WEEK TWELVE: Nov 4, Monday	<u>Kim Hyesoon trans. Don Mee Choj; PHANTOM PAIN WINGS</u> FEDERICO GARCIA LORCA—TOWARD AN OPEN FIELD
WEEK THIRTEEN: Nov 11, Monday	Veterans Day NO CLASS
WEEK FOURTEEN: Nov 18, Monday	<u>Amanda Gun; THINGS I DIDN'T DO WITH THIS BODY</u> THE FINAL PORTFOLIO
WEEK FIFTEEN: Nov 25, Monday	<u>Maurice Blanchot trans. Ann Smock; THE WRITING OF THE DISASTER</u>

WEEK SIXTEEN: Dec 2, Monday	WRITING TIME
Last Day of Class, Dec 9, Monday	In-Class Poetry Reading
FINALS WEEK	FINAL PORTFOLIO DUE by 5pm PST DAY OF OUR FINAL