San José State University

School of Liberal Arts, Department of English and Comparative Literature
ENGL 131, Section 1 (22893), Spring 2021 – Poetry Writing

Basic Course and Contact Information

Instructor:	Dr. Michael Tod Edgerton /EJ-er-tun/
Preferred pronouns:	He/him/his
Office Location:	Same Zoom link as class (see below)
Email:	Michael.Edgerton@sjsu.edu
Office Hours:	On our classroom Zoom, any day of the week, by scheduled appointment. Tuesdays and Thursdays 1:00-3:00pm are good starting points, but my schedule's pretty open these days… Just email with a couple of day-and-time suggestions and we'll set up a chat. I can often meet within an hour or so.
Class Days/Time:	Mondays and Wednesdays 3:00 – 4:15pm. Please don't be late. Cameras are required to be on unless you appeal to me with a reasonable explanation for why you can't.
Zoom link:	https://sjsu.zoom.us/j/84526592991?pwd=WXBYbWlURjhkTGFIUTE1SHVBL2I5UT09 (Links to an external site.) Passcode: **266980**
Prerequisites:	Successful completion of **both ENGL 1A *and* ENGL 71** (or their equivalent at another school) or graduate student standing. If you do not meet this requirement, you need to drop the class and sign up for ENGL 71 first.

Course Description

"Poetry isn't merely a more beautiful way to communicate ideas or experiences or feelings," writes Matthew Zapruder in *Why Poetry?* before going on to quote Paul Valéry, "A poem is really a kind of machine for producing the poetic state of mind by means of words." Just what is that state of mind, you ask? We'll take a deep-dive into the rich ends of the stanza, line, and word and find out first-hand! For the semester (but maybe for life), you'll become a rigorous and serious reader and writer of poetry. We will read essays by poets on the various styles, techniques and value (personal, social, ethical, political…) of poetry, as well as, of course, a ten-ton ship-full of poems. This is a reading-and-writing-intensive seminar *cum* workshop *cum* mad scientist laboratory (count on it being a ship-ton of work) that will wreck you in the sea of language to drown in the infinite pleasures of the poetic state of mind.

Or, to restate it another way, poetry is an instrument for producing the poetic state of body-mind, or embodied mind, that opens the world to us anew. "**Poetry and the Body (and the Body of the Poem)**" is the unofficial theme of this workshop as we think about language and the poem's relationship to and

representations of our bodies and the material body of the poem itself as type arranged on a blank page and sound waves cutting through the silence.

This quote articulates perfectly the most essential truth of poetry I want you to learn: "Reading a poem is a particular kind of participatory sense-making, one with constitutive embodied and interactive features, whereby a poem's meaning is not passively "received" but enacted, re-experienced, and reconstituted in an interactive process between the lyric voice and the reader" (Yanna B. Popova, "The Real and the Ordinary in Stevens's Poetry," *The Wallace Stevens Journal* 40.2, Fall 2016: 185–198). In that first sentence, you should hear the word *sense* in both senses of the word: that off the bodily sensorium and that of the rational, meaning-producing mind.

"*The* body," of course, does not exist. Bodies are variously sexed, gendered and sexualized, differently constructed by language and cultural codes, differently raced and racialized, shaped and affected by different socioeconomic circumstances and health conditions as well as by our own self-perceptions. All of these are infused and inflected in various ways by power. French poststructuralist philosopher (a gay man into BDSM, one of whose most famous books about the power of the state and our self-policing in Modernity is aptly titled *Discipline and Punish*) Michel Foucault termed this variously "disciplinary power," "power/knowledge," and "biopower."

[**Required catalog description**: Workshop in verse forms. Study of traditional and contemporary models. May be repeated twice for credit.]

Course Learning Outcomes (CLO)
This course addresses the following Student Learning Objectives (SLOs) approved for the BA in English. Upon successful completion of this course, students will be able to:

• SLO #1: Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric.

• SLO #3: Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.

Required Texts and Equipment

All readings will be posted to Canvas as PDF files or linked websites. You must have the free Adobe Reader or, even better, **Adobe Acrobat Pro DC**, which you can also download for free from SJSU.

Technology Requirements (yes, *requirements*—these are not suggestions)

Laptop or tablet computer. Obviously, as we're on Zoom. If yours dies and you need to borrow one, please contact the Instructional Resource Center at https://www.sjsu.edu/it/services/academic-tech/equipment-loaning/index.php.

Microsoft Word, which you can download free as part of the entire MS Office suite at https://www.microsoft.com/en-us/education/products/office. **All your writing assignments need to be in ".docx" format, including your critiques of peer writing.** (You can also use Google docs or Open

Office, using "save as" to reformat your assignments, but I will only accept submissions of assignments in MS Word (.docx) format, and it is much easier to just keep everything in Word.)

Adobe Reader. Download it free from Adobe.com: https://get.adobe.com/reader. You can get the whole Adobe Creative Suite for free from SJSU through the "Software Downloads" tile of your One.SJSU.edu page (https://www.sjsu.edu/it/services/collaboration/software/instructions.php).

Drop Box Account. You can sign up for a free account and download Drop Box online at https://www.dropbox.com, This will allow you to save your work for this class both on your hard drive and online. When you're connected to the Internet, Drop Box automatically saves your files to the cloud. You should create an ENGL 131 file on your computer and in the cloud using your free Drop Box account. This way, you can access your work from any computer with internet access or from your own computer, with or without internet. Create a folder in Dropbox for all of your ENGL 131 work so you know where to find it all quickly and easily.

Course Format

This is a "flipped" course, run mostly as a discussion seminar—not a lecture. I promise never to talk "at" you incessantly and always to try to listen *at least* as much as I talk—hopefully, more. This puts you in the driver's seat as the primary agent of your own education (as is always truly the case, if differently, even in a traditional lecture course). **You are therefore responsible for logging in to each and every synchronous (i.e., live) class meeting on Zoom fully prepared for class** (see more below). **Cameras must be on and you should be fully present the entire time**—no leaving the computer or texting on your phone or navigating to another site.

A lot of our readings will be PDF files and online texts made available on our Canvas course site (go to the Canvas log-in at http://sjsu.instructure.com, or go through your SJSU "One" resource page at https://one.sjsu.edu). **If your computer crashes,** you may be able to check out a laptop from IRC (check https://sjsuequipment.getconnect2.com/) or the M. L. King Library.

ZOOM:

Since "coming to class" currently means logging on to Zoom, **you are required to**
- **turn your camera on and log in on time for every synchronous, live Zoom class meeting.**
- **You must stay in front of your computer, on camera, paying full attention and actively participating. Just because we're on Zoom, does not mean you can just come and go as you please. You should have every bit as much respect for the Zoom "classroom" as the physical one. Use the bathroom before or after class, don't be in a car running errands during class, etc.**

Our class link and password for the whole semester is:
https://sjsu.zoom.us/j/84526592991?pwd=WXBYbWlURjhkTGFIUTE1SHVBL2I5UT09 (Links to an external site.) Passcode: **266980**

You will find these on the Home Page and Announcements page of our Canvas course management site, as well.

Recording Zoom Classes

This course or portions of this course (i.e., lectures, discussions, student presentations) will be recorded for instructional or educational purposes. If, however, you would prefer to remain anonymous during these recordings, then please speak with the instructor about possible accommodations (e.g., temporarily turning off identifying information from the Zoom session, including student name and picture, prior to recording).

Students are not allowed to record without instructor permission.

Students are prohibited from recording class activities (including class lectures, office hours, advising sessions, etc.), distributing class recordings, or posting class recordings. Materials created by the instructor for the course (syllabi, lectures and lecture notes, presentations, etc.) are copyrighted by the instructor. This university policy (S12-7) is in place to protect the privacy of students in the course, as well as to maintain academic integrity through reducing the instances of cheating. Students who record, distribute, or post these materials will be referred to the Student Conduct and Ethical Development office. Unauthorized recording may violate university and state law. It is the responsibility of students that require special accommodations or assistive technology due to a disability to notify the instructor.

NOTE on 4-unit requirements.

Because this is a 4-unit course, students can expect to spend a minimum of twelve hours per week preparing for and attending classes and completing course assignments. This means that this course is especially reading- and writing-intensive and, as such, requires more work than a regular, 3-unit course. This entails model poetry readings, readings on prosody and poetics, readings and critiques of student writing, weekly writing of new poems, and weekly revisions of previously written poems.

      This fourth-unit enhancement to the course entails, specifically:
1. Weekly closely analysis/responses to a poem (in addition to doing the same for your peers' poems), chosen from among those that I assign.
2. A weekly, ongoing **Writing and Revision** assignments. This will consist—each week—**in at least two of the following three different writing assignments**:
   a. **Optional**, but recommended. The generation of **New Raw Material**, in poem or prose form, lists of observations, possible lines/potential titles, etc.
   b. **Required**: A brand **New Poem**. This poem is the writing assignment I will give you, but those assignments will vary a great deal, from the precisely specific (e.g., a ghazal in the traditional form, including with a direct or indirect reference to your own name) to the completely open.
   c. **Optional**. A **Revised Poem**. This should be a *substantive* revision of a previously turned in "New Poem," not just an arbitrary change of a couple of words for synonyms or the cleaning up of grammar and punctuation that you should have done before you posted it the first time in the category of "New Poem" (although you should certainly clean up any mistakes your first round of proofreading missed). But in "substantive" I am looking for quality, not necessarily quantity of revisions (and certainly some poems you'll revise more than others). **These revisions can include** further development of the concerns, questions, associational/metaphorical "trails" that first led you down this particular poem's path, it's narrative, dramatic, philosophical, emotional, sensory, political elements (i.e., its content) and/or the specific imagery/description, tone and

diction, sound patterning and play of the poem, lineation, page "choreography," etc. (i.e., its "form"), **and may indeed include several of these**.

****NOTE that the revision or "sketches/notes" is IMPLICIT. With every new creative writing assignment, you're expected to also turn in, on a new page (insert > page break) observations/notes/ideas or a revision of a previous week's assignment. Whether I remind you in a given new assignment prompt or not; you need to remember to include one or both: rough "draft"/notes or revision.

Important Note on Revisions
Be sure to version these out so you can keep track of all your changes by saving them as differently titled documents. For instance, you might have a poem in a document you simply title, "Writing Assignment 1." When you revise it, you'll hit "Save As" and title it "Writing Assignment 1 v.2" (and then "v.3, v.4, and so on). You may find at times that you want to bring back an earlier choice that you've deleted—don't lose it by failing to version out your revisions.

You will find each of these assignments posted to Canvas each week with any specific assignment instructions for your new poem to write or which poem (or, more often than not, which set of poems to choose a poem from) to read closely ("literally," to use Matthew Zapruder's word).

Class Preparation

This course requires a great deal of reading and writing. As I write above, you are responsible for coming to every class fully prepared to participate in all activities. **Active participation and extensive preparation are both key to your success in this course**. This will entail:

1) Carefully reading and following all assignment instructions on Canvas. If you have questions, re-read the instructions. If you are still unclear, ask me in class or email me at Michael.Edgerton@sjsu.edu.
2) Reading and preparing to discuss all assigned materials for a specific course meeting.
   To fully prepare a reading for class, you must:
   A) Read *carefully and attentively* 100% of the assigned material.
   B) Highlight or underline key passages. It is especially helpful to note points in the text about which you are confused or have a question, bringing these passages up in class for us to think about together.
   C) Write a summary and interpretation for the reading. Break down how it uses the techniques it employs to create the meaning and reading experience it does. How does it shape your experience as a reader, leading you to feel and think certain things? Think about how you might use such techniques in your own writing, and how your choices as a writer shapes the reader's experience of the text. These analyses will be posted to Canvas and checked for completion.

- Your textual analysis assignments from item "C" above are each to be written in a separate MS Word doc and uploaded to the corresponding reading assignment on Canvas, the same one from which you download the PDFs and on which you'll find the prompt for those readings.

- Textual analyses should generally be about 1-3 pages of double-spaced prose in Times New Roman 12-point font or equivalent. I'm not interested in policing exact word count, but in seeing you earnestly

engage the readings to interpret them, to understand how they're using various strategies and techniques to produce the effects they have on readers (and so serving as a possible model for your own writing), and to make connections with other texts we've read.

- Where I perceive a lack of effort, I will grade accordingly, but in general I grade these reading responses for completion, not how "correct" I think your analysis is.

Course Materials and Communications

As noted above, course materials such as syllabus, readings and handouts, notes, assignment instructions, etc. can be found on our Canvas Learning Management System course website, which you can access directly at http://sjsu.instructure.com and through your OneSJSU page (https://one.sjsu.edu).
You are responsible for regularly checking with the messaging system in Canvas and your SJSU email account on a daily basis for communications from your professors and the university. Always email your professors and other university staff from your SJSU account and not from your personal email.
The exception to the above rule will be student writing offered for workshop. We will use a class Google Drive for uploading both student pieces to be workshopped and the class' analyses of how those pieces are working.

Course Requirements and Assignments

The University Policy S16-9, Course Syllabi (http://www.sjsu.edu/senate/docs/S16-9.pdf) requires the following language to be included in the syllabus:

"Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus."

Final Chapbook
At the very end of the semester, you will submit, in a single Word (.docx) or Adobe PDF document of **revised writing** from your writing assignments throughout the semester (see "Note on Revisions" below). More specific guidelines are given beginning on the bottom of page 10 of this syllabus and will be copied on Canvas at the end of the semester.

Grading Policy

Final Grade Breakdown

- Weekly textual analyses and/or narrative responses and/or annotations of model readings: **30%**
- Final Chapbook of revised and polished (and proofread!) creative work: **30%**
- In-class workshops/written critiques: **30%** This includes 1) submitting your poem on time and as instructed, 2) being present for your own workshop, and 3) as submitting written workshop analyses of your classmates' poems)
- Participation in reading and workshop discussions: **10%**

Determination of Grades

Grades will be allocated according to the amount of work you put into the class. While talent will rewarded, as this is an undergraduate writing course, I do not expect anyone to be writing publishable quality work (though you may very well be already). In order for you to feel free to "Try Again. Fail again. Fail better," as Samuel Beckett characterized the artistic process. I am not going to grade the quality of your individual pieces. Instead, you will receive credit for completion. The most important thing I try to teach my creative writing students is permission, to give yourself the permission to try anything, to push the proverbial envelope, to experiment and fail, which is never failure, so long as you learn from it and keep writing. Engaging in a sustained writing practice itself is success. In the end, what I will grade your Final Chapbooks and final grades on will be relative quality (compared both to other students and, primarily, to yourself, rewarding improvement) and hard work (as evidenced by completion of all reading and writing, discussion and workshopping assignments and by revisions turned in as part of your Final Chapbook). That breakdown will be roughly 40% quality of final poems and 60% effort put into them (and overall) over the semester.

IMPORTANT NOTES:

No extra credit will be given in this class. Probably.

Missed in-class or late work will only be accepted at the discretion of the instructor. If accepted, a penalty of up to 10 percentage points per day late may be assessed. **Always, always keep an open line of communication with me about your circumstances. I realize that this "Zoom" semester is not ideal. I'm here to help, if I can, and certainly understand that any number of extenuating circumstances can impede your ability to complete your work and participate in class.**

As I noted above, **If your computer crashes you may be able to check out a laptop from IRC (check** https://sjsuequipment.getconnect2.com/ **or** https://www.sjsu.edu/it/services/academic-tech/equipment-loaning/index.php**) or maybe the M. L. King Library again later in the Fall.**

Classroom Protocol

PARTICIPATION is required from *all students*—there is no room for wallflowers in this class. If you're a shy student, take this course as a challenge and opportunity to build your confidence and public-speaking skills. We all say something "wrong" or that makes us feel "stupid" sometimes—so what? It's not the end of the world. It's often, in fact, how we learn, and we are all learning and developing as readers and writers together. We will work collaboratively, helping one another to improve our skills. We will not judge but support one another, even as we debate controversial issues, evaluate one another's performances, and critique one another's arguments—all for our mutual betterment.

This class is not a lecture but a seminar, and I will be facilitating *your* discussions of readings and student writing. Your physical and mental presence is therefore expected at *each and every* class meeting. This is *not* the kind of class you can miss and just get the lecture notes from a friend to catch up. *Every class will require your active participation.* **A writing course is a *community* of learners undergoing a *process* whereby they develop their reading and writing skills over time, *through hard work and dedication*.** Writing courses are by their nature time- and energy-intensive courses. Staying on track with homework

assignments and being present (both physically and mentally) and actively contributing to class discussions and completing in-class writing or other assignments is *absolutely essential* to your success in this course.

You are therefore expected to **log into Zoom with your camera on a couple of minutes *before* class time,** so that we are ready to get started at the appointed time and not five to ten minutes later. **You should always log in fully-prepared, with all documents already opened to reference, and ready to participate actively in each class meeting**. To receive credit for contributions to discussions, **you must offer new insights or pose questions that lead to productive conversation, not just repeat what someone else has said**. This also means that you must login to class with all required assignments completed and reading and writing homework materials in hand. Missed and late assignments will not be accepted without good cause, and make-up work or extra credit will not be given (or only at my discretion, and may incur a grade penalty, as outlined in "Grading Policies").

As I said above, however, always, always keep an open line of communication with me about your circumstances. I realize that this "Zoom" semester is not ideal. I realize that you may be dealing with all kinds of challenges and anxieties related to economic hardships, physical and psychological health issues, caregiving and other responsibilities. I want to be as flexible as I can, within reason, and without being taken advantage of. I certainly understand that any number of extenuating circumstances can impede your ability to complete your work and participate in class. Talk to me; don't just give up, fall behind, or even drop the class. We'll see what we can work out.

Discussion Guidelines

- Be RESPECTFUL (almost every other guideline is a subcategory of this all-important one!)
- No yelling, talking over, interrupting, or—obviously—no personal insults.
- Try to understand and be considerate of others' perspectives, opinions, and feelings
- Come prepared so you can actively and substantively contribute to discussion (and not waste your classmates' time B.S.-ing). Read and write your assigned analyses/responses and bring those to class along with the reading so you have all of your materials, notes, and ideas at hand.
- Speaking of wasting others' time, don't just repeat what someone else already said. You can certainly extend it, offer a different perspective on it, etc., but don't just repackage it in different words and hope we don't notice.
- Let others speak. We don't want class to devolve into a situation where the same five people carry the conversation all the time. The popcorn method was a good suggestion for doing this, too (although "hot potato" and "tag" seem like more accurate analogies to me…but whatevs). It's where one student starts out with a contribution and then randomly passes the discussion baton on to another person.
- To that end, BE COGNIZANT of yourself and of others. Always be "taking the temperature" of the room, and give others space to speak.
- And to *that* end: Don't Be Afraid of Silence. Sometimes a minute or two of silence gives more tentative people time to step up.
- Offer CONSTRUCTIVE critique. While our goal is to discuss, debate, and rigorously evaluate one another's reading and writing to help one another improve throughout the semester, we want to do this in as *supportive*, *encouraging*, and *positive* a manner as we can.
- Conversely, be open to criticism. It's the only way to learn, and becoming defensive can just shut out what others have to have offer you. We're not going to judge one another, but help everyone improve as much as we can.

- Stay on topic. Tangents are usually counterproductive.
- ACTIVELY LISTEN AND PARTICIPATE in discussions, don't zone out, drift off or get up and leave in the middle of class (use the bathroom beforehand). If you're going to be sick, of course, by all means run!
- Be CONFIDENT in your presentations of your analyses, interpretations, evaluations and critiques. It's fine to admit wen you know you're going out on a limb, taking a stab in the dark, but if you feel you have a strong case to make for the strength or weakness of an argument or its evidence, for example, don't be afraid to say—and stand by—it. Even if you don't always feel that way, try to hold yourself with confidence—fake it 'til you make it! (Arrogance is something altogether different, and we want to avoid it.)
- The first step in gaining confidence in your ideas is to always ground them in the language, logic, and evidence of the text itself, in what's *actually on the page*. Not all interpretations are equally valid—or valid at all. Although I always welcome going out on a limb when faced with a difficult text (again, trying and "failing" is never failure), try to be aware of your own cognition as you read, and of where you might be projecting something onto the text where there's no real basis for it in the language used.

Workshop Procedures

Rule number one: as with discussions of model readings, remain respectful, but honest. **Our main goals are to communicate our full sensory, emotional, and intellectual experience of the work, to articulate what we see the piece's aims being** (which may or may not line up with the author's actual intentions—and so good for her to know), **and to constructively critique how well the work is meeting those goals**, perhaps offering alternative possibilities for various artistic choices, from wording to imagery, narrative strategies, characterization, such poetic structures as line and stanza breaks, etc. **What does the piece do to us and how does it do it?**

If your piece is being workshopped, you can inform us ahead of time if you want your piece approached with certain questions or concerns, just add a prefatory note in the Word/PDF document itself before the title of the piece (I'd put it on its own page). Always include your name inside the file and as part of the file name: "JaneDoe-TitleofPiece," for instance.

Here are some specific questions and concerns to consider when reading your peers' work and model readings alike:

1. What effects does this piece produce in you (ideas, emotions, questions, appreciation of style, etc.) Another way of putting it: What are the aims of this piece? These may or may not be the conscious intentions of the writer—we can't read their minds, so we can only be concerned with what we think the poem or story is aiming at, regardless of the writer's intentions. The writer will have to decide for herself whether to attend to any discrepancies or embrace a new reading and new aim for her work, perhaps revising towards this new interpretation and leaving her original intention behind.

2. How does it go about achieving these aims (what specific aspects or elements help produce and shape the experience you have of the writing)? That is to say, by what means of literary form and technique, such as narrative, dialogue, character, poetic line, rhythm/music, tone, diction, figurative language (metaphor, metonymy, allegory, etc.), image, grammar and syntax, etc. does the piece produce the effects it does--what are its gears and pulleys, what is its code and are there any bugs in it?

3. What elements/choices are hindering the piece, undermining its effectiveness, or otherwise feel at odds with the rest (in a way that doesn't further its aims, that is unproductive, even disruptive and distracting)?

Framing our critiques/responses in this manner will be more productive in approaching the pieces than merely saying "I like/don't like X, Y, or Z." It's easy to fall into this, and I'm sure we all will at some point, but we need to make a concerted effort not to reduce critique merely to the polling of the audience as to what they like, which may be beside the point for the writer, who isn't, certainly, trying to please the group, but to better understand how her piece operates and what the range of choices might be for revising it.

We'll turn in work in Word and/or PDF document format on our Canvas course site. We will use the "Track Changes" and "New Comment" functions in the MS Word Review Pane. In Adobe Acrobat Reader, we will use the "Highlight" and "Add Sticky Note" or "Add Text" functions. In Word, you want to select the word or phrase or punctuation mark you are commenting on, click on the Review tab, and click the New Comment button (In the middle of the toolbar you will find a dropdown menu that will most likely start with "Final"; you may have to choose "Final: Show Markup" to view the comment bubbles in the right hand margin. In Acrobat Reader, select and then "highlight" in yellow the text on which you're commenting. Place your cursor at the end of this highlighted text or in the margin next to it and click "Insert Sticky Note." Type away!

NOTE: Work to be critiqued will be submitted by 11:59pm *a week prior* **to whatever day the piece is scheduled to be workshopped in class.** So, if you are being workshopped on Monday, October 19, then you need to upload a piece by 11:59pm (give or take) the night of Monday, October 12.

Instructions for Posting Workshop Pieces and Critiques

Each workshop will have a group folder for that week, and within that folder will be individual folders for each member of the group. That's where you will upload both your own piece to be workshopped and the pieces you have closely read and critiqued for your peers. Here it is step by step:
1. Save a copy of the piece you want to workshop, naming it on this model: YourName-TitleofPiece. For example, if I'm up for workshop and I choose my "Ekphrastic Poem" assignment (which I've saved in my ENGL 131 Creative Writing Dropbox folder), I would save a new copy of it as "TodEdgerton-EkphrasticPoem."
2. I then go to our class Google drive. Let's say I'm in Group 6 and it's our second workshop on Oct. 19. I go the "Group 6 Workshop 10/16" folder, then to my "Tod" folder within that group folder and upload my Word doc by 11:59pm on Oct. 12—one week before workshop. I'm done with submitting my own piece.
3. Then, on Tuesday, Oct. 13, everyone in class goes to that folder and downloads all of the pieces from each person's folder and saves them to their Dropbox or Google docs class folder. When you save a copy, add "-YourName-Notes" to the end of the title. In the example above, Julietta Doe would save my piece in her ENGL 131 Dropbox folder as "TodEdgerton-EkphrasticPoem-Julietta-Notes."
4. Throughout the week, you'll read the pieces at least once. Then you'll go back a day or three later and read it again, using the Word Review Pane's "Add Comment" feature to share your analyses and interpretations of how the story, poem, or essay is working at any given point and to narrate your overall impressions and experience reading the piece (how did you move through it, what did it make you think and feel, etc.).

5. Bring your critiqued copies of that week's workshop pieces to class when we're scheduled to discuss them. All of your work should be saved both to the cloud and to your computer, so that you can access it with or without an internet connection and will have a back-up if your computer goes kaput. This is why I recommend using Dropbox (again, you can download it for free from https://www.dropbox.com/. In class, we'll share our most important points, our interpretations and analyses of what worked well and not so well—and why or why not.

6. Just before or after class, upload your critiques, each one back to the folder where you downloaded it in the first place (so my "TodE-Ekphrastic" piece in my "Tod" folder within the "Group 6 Workshop 2 10/16" folder, to go back to our example) so that each person can view all of everyone's critiques, analyses, interpretations, and narrations of experiences reading the piece to see what they can learn from us as a "test audience" for their piece when deciding how they might want to revise and further develop it.

Important Note on Workshop Critiques: Don't take workshop suggestions as *directions*. You have to decide for yourself, ultimately, what you think is best for your work. Don't just blindly follow others' suggestions. Conversely, don't blindly reject all feedback, either.

THE FINAL CHAPBOOK

A "chapbook" is a small book of poetry, often cheaply or even self-published. They are usually around 15-25 pages of poetry. Your chapbook manuscript for this class will be a Word document consisting of **7-15 pages of revised, proofread, finished drafts of your poems**. The collection should represent your most accomplished, polished work.

I will be grading your chapbook on creativity and innovation, literary skill and craft, and, above all else, demonstration of commitment and hard work in doing your very best on the pieces you revise for the it (as with your workshop critiques, reading analyses, and everything else expected of you for the course).

Formatting
- Your chapbook should include a title page with your name, student ID, email address, and, of course, a CREATIVE TITLE (not just "Final Chapbook"; like any book you'd find in a bookstore, give it a compelling, evocative, tonally appropriate title).
- Paginate the document: Insert > Page Numbers:
-
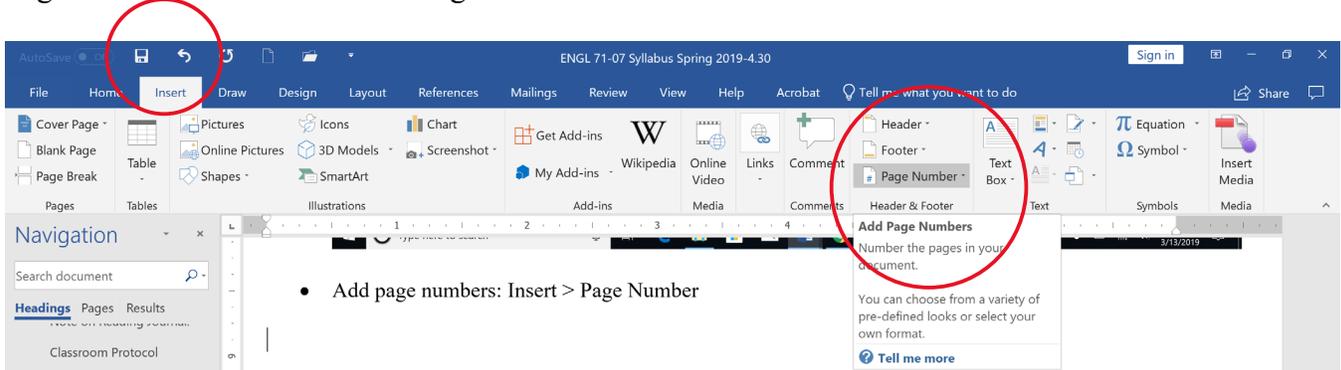
- You should have a separate title page, and then Table of Contents, before the poems.
- Start each new poem, including at the beginning of a new page by inserting a page break:

1. Place the cursor in front of the first letter of the title (where you want the page to begin) or on the first blank line after the end of the previous page.
2. Click Layout > Breaks > Section Break > New Section (or just Page Break, but "new section" allows more formatting options, such starting your pagination on the first page of actual poetry).
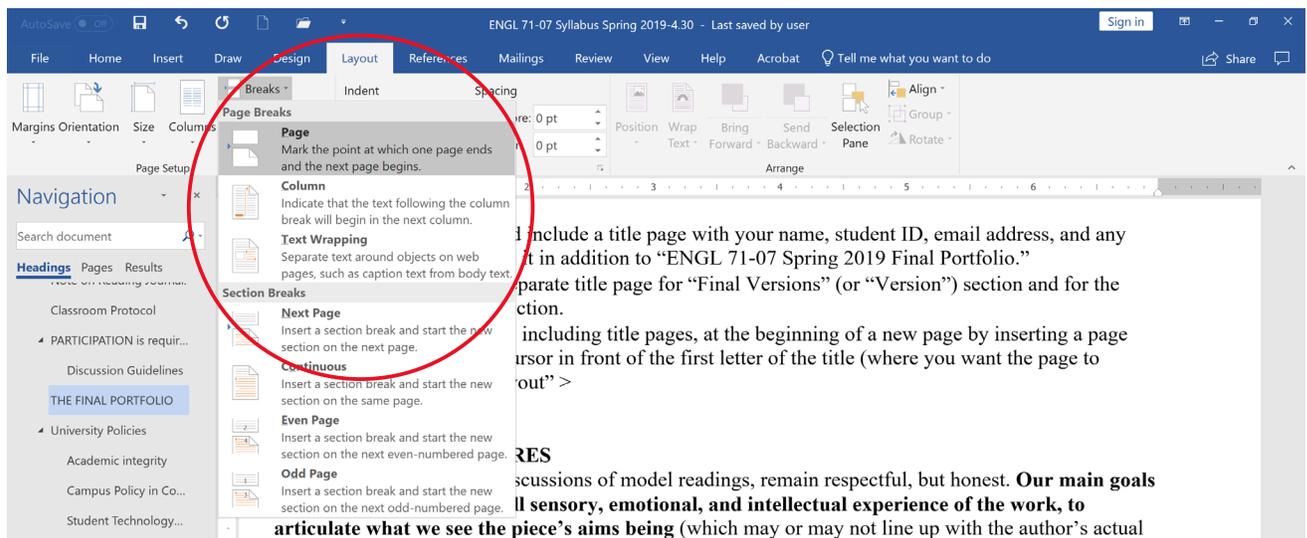
University Policies

The link below contains university-wide policy information relevant to all courses, such as academic integrity, accommodations, and so forth: http://www.sjsu.edu/gup/syllabusinfo/index.html. The First-Year Writing Program's policies can be found: http://www.sjsu.edu/english/frosh/program_policies/index.html. Plagiarism and other acts of academic dishonesty will not be tolerated under any circumstances. For your convenience, I have copied below some of the most important and/or useful.

Academic integrity

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The University Academic Integrity Policy F15-7 requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. Visit the Student Conduct and Ethical Development website for more information.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) to establish a record of their disability.

Student Technology Resources

Computer labs and other resources for student use are available in:

- Associated Students Print & Technology Center at http://as.sjsu.edu/asptc/index.jsp on the Student Union (East Wing 2nd floor Suite 2600)
- The Spartan Floor at the King Library at http://library.sjsu.edu/about/spartan-floor
- Student Computing Services at http://library.sjsu.edu/student-computing-services/student-computing-services-center
- Computers at the Martin Luther King Library (4th floor) for public at large at https://www.sjpl.org/wireless
- Additional computer labs may be available in your department/college

A wide variety of audio-visual equipment is available for student checkout from Collaboration & Academic Technology Services (http://www.sjsu.edu/at/) located in IRC Building. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

SJSU Counseling and Psychological Services

The SJSU Counseling and Psychological Services is located on the corner of 7th Street and San Carlos in the new Student Wellness Center, Room 300B. Professional psychologists, social workers, and counselors are available to provide confidential consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit http://www.sjsu.edu/counseling.

Course Overview

All specifics will be on Canvas. You should always got to the **Modules** page of our Canvas site (https://sjsu.instructure.com/courses/1413693/modules) to see posted assignment topics, instructions, and deadlines. When we start workshopping, every Wednesday will be reserved for workshopping and every Monday for reading analysis and discussion. There will be reading and writing assignments every week. After our first workshop, you will turn in both a new poem and, starting on a new page, after your new poem, a revision of a poem you wrote earlier in the semester. You should be constantly re-reading and revising your work. Poetry isn't just jotting down "inspired" words; making good art is hard work.

Important Dates

Wed, Jan 27: Introduction

Mon – Fri, March 29 – April 2: SPRING BREAK

Mon, May 10: Class Readings (students read 8-12 minutes of your own work to share, no critique)

Wed, May 12: Class Readings

Mon, May 17: Class readings/LAST DAY OF CLASSES

FRIDAY, May 21: FINAL CHAPBOOKS DUE ON CANVAS by 11:59am

For important university-wide dates and deadlines, see the SJSU Academic Calendar.

ENGL 131 WORKSHOP GROUPS (TBD)

GROUP	**LISTED BY NAME**	BY GROUP	NAME
1		1	
2		1	
3		1	
4		1	
1		1	
2		2	
3		2	
4		2	
5		2	
1		2	
2		3	
3		3	
4		3	
1		3	
2		3	
3		4	
4		4	
5		4	
1		4	
2		4	
3		5	
4		5	