

Spring 1-15-2014

ENG 5020-001: Graduate Workshop in Creative Writing: Poetry

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Spring 2014 – English 5020

M ~~7:30-9:30pm~~ ^{4:30-7:30} – Coleman 3120

Graduate Workshop in Creative Writing: Poetry

Office: Coleman Hall 3562 **Email:** rmquesada@eiu.edu**Office Hours:** MW 12 – 1pm & 2 – 3pm by Appt. via **Skype:** skype.quesadaDESCRIPTION

This is a workshop for serious makers of poems—advanced undergraduates and graduate students. The lyric poem is composed of musical elements “intrinsic to the work intellectually as well as aesthetically: it becomes the focal point for the poet's perceptions as they are given a verbalized form to convey emotional and rational values” (*The New Princeton Encyclopedia of Poetry and Poetics*).

Students are expected to write and workshop new poems weekly. The goal of this course will be to generate poems using fresh and innovative approaches. *A final portfolio of twelve revised poems will be submitted for course evaluation.*

SUBMISSION OF WRITING

WEEKLY writing of original poetry is required for in-class workshop. Email copies of your poems for all course participants at least **48 hours** prior to our meeting time. You are required to have access to poems in class for discussion. A final portfolio of *thoroughly* revised poems is due at the end of the semester for half of your course grade. *Final Portfolio is due in electronic format (PDF) due by 1pm, May 9, 2014.*

EVERY FEW WEEKS write a 400-500 word poetry article focused on a contemporary aspect of poetry, e.g., a trend, an innovation, a controversy, or a new publication. You may get started on these now if you'd like. These articles will be vetted for publication on a distinct area of the *Bluestem* magazine website. *Hint:* Read online/print articles on poetry to get a sense of the poetic landscape, and then write a response.

CREATE one Cinepoem. Through the use of audio and video editing software you will generate one cinepoem (at least 1:10s). You are expected to produce one original poem for submission into a poetry film festival. We will practice and review use of editing software in class. Students are responsible for completing the majority of this assignment. Consider using resources at the Gregg Technology Center: <http://www.eiu.edu/~cats/home/gtc.php>.

Cinpoem elements: Like painting, which uses images to convey an experience or emotion, *cinpoetry* uses audio & video as its palette to depict for its viewer the poet's vision. A *cinpoem* uses existing or original audio & video edited for visual effect to convey an emotion as opposed to a strict narrative. The use of audio & visual elements is akin to the poet's attention to decorum in the making of a poem.

Festivals:

The Body Electric Poetry Film Festival. Deadline: February 16, 2014.

7th Zebra Poetry Film Festival. Deadline: April 25, 2014.

PARTICIPATE in a Virtual Chat & Reading (VCR) with poets. VCR is a contemporary reading series that invites poets to give a brief reading of their work and participate in Q&A with students, via Google+. This event is scheduled for Monday, April 14 at 7pm in Coleman Hall. Be

prepared to engage poets in discussion about their work and process. *Attendance is mandatory.*

REGULAR CONFERENCES with Professor are required to check-in for understanding and for class participation credit. You are responsible for scheduling conferences with Professor. These may be conducted via Skype. *Regularly scheduled conferences with the instructor will be required.*

GRADES (on D2L)

Poems (12).....	24%
Poetry Articles (4).....	12%
Cinepoem (1).....	14%
Final Portfolio (12 revisions).....	50%

READ

The Nobel Rider and the Sound of Words, Wallace Stevens
Sueño, Lorna Dee Cervantes
Glow of Our Sweat, Francisco Aragón
A Larger Country, Tomás Q. Morin
Long Distance, Steven Cordova
When My Brother Was an Aztec, Natalie Diaz
Elegy for Desire, Luis Omar Salinas
Poems in the Lap of Death, Isabel Fraire

LISTEN

“Tannhäuser – Overture,” Richard Wagner
 “The Mastersinger of Nuremberg – Overture,” Richard Wagner
 “Liebestraum,” Franz Liszt
 “La Campanella,” Franz Liszt
 “Nocturne in E-flat major, Op. 9, No. 2,” Frederic Chopin
 “Étude Op. 10 No. 3,” Frederic Chopin
 “Prelude Op.28 No.4,” Frederic Chopin
 “Requiem,” Wolfgang Amadeus Mozart
 “Symphonie fantastique,” Hector Berlioz
 “Les Troyen – Overture,” Hector Berlioz

MEDIA

Audio, & Video Editing Software
 Open Source Content Management System

RECOMMENED READING

Ars Poetica, Horace
 “Poetry and the Constellation of Surprise,” Jane Hirshfield

“Four Temperaments and the Forms of Poetry,” Gregory Orr
Radiant Lyre, David Baker and Ann Townsend
The Four Quartets, T.S. Eliot
The Birth of Tragedy, Friedrich Nietzsche
Duino Elegies & The Sonnets to Orpheus, Rainer Maria Rilke
Lyric Poetry: The Pain and the Pleasure of Words, Mutlu Konuk Blasing
American Poets in the 21st Century: The New Poetics, Claudia Rankine and Lisa Sewell

UNIVERSITY GUIDELINES

Policy on Respect: We need to be respectful of one another. Among other things, this means that you are expected to listen respectfully to other students and me when we are speaking and to speak about the work of others with respect. This does not mean being dishonestly positive with commentary, but try to understand that we are all learning. Comments that might be taken by reasonable people to be insulting, especially in regards to gender, race, religion, age, and sexual preference, aren't welcome here. There may be disagreements in class, but when these disagreements touch on issues of race, gender, religion, sexual orientation, etc., we need to be respectful of our differences, even as we are emphatic in our positions.

Student Support Services: EIU's Office of Student Disability Services (OSDS) is committed to facilitating the provision of equal access and opportunity to all campus programs and services for students with disabilities. Contact the Coordinator of the Office of Disability Services (217-581-6583) as early in the term as possible if you have a documented disability and wish to receive academic accommodations.

Student Success Center: EIU's Student Success Center provides comprehensive programs and holistic services designed to empower students and to connect them with the resources needed to achieve both academic and personal goals. To schedule a consulting appointment, please call 217-581-6696. All consulting appointments are in the Student Success Center, 1301 9th Street Hall.

Plagiarism Policy: Any teacher who discovers an act of plagiarism – ‘the appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's original work’ (*Random House Dictionary of the English Language*) – has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignments of a grade of **F** for the assigned essay and a grade of **F** for the course, and to report the incident to Student Standards. Respect for the work of others should encompass all formats, including print, electronic, and oral sources. Plagiarism means taking the words or ideas of another person and passing them off as your own. To avoid it, take special care when using outside sources (including Internet sites): if you incorporate such material into your work, you must follow MLA Guidelines. **Final action may result in permanent University expulsion.**

SCHEDULE OF READINGS AND DUE DATES

- 1/13 Rosalie Kearns, *CW Pedagogy*
WORKSHOP #1
- 1/20 *MLK Day - University Closed*
- 1/27 Wallace Stevens, "The Noble Rider," "Imagination," and "The Relations"
WORKSHOP #2
- 2/3 Steven Cordova, *Long Distance*
WORKSHOP #3
- 2/10 WORKSHOP #4
Poetry Article #1
- 2/17 Francisco Aragón, *Glow of Our Sweat*
WORKSHOP #5
- 2/24 WORKSHOP #6
Poetry Article #2
- 3/3 No Class = *Attend Patricia Smith Reading @5:30pm*
- March 10 - 14, 2014 - Spring Break*
- 3/17 Natalie Diaz, *When My Brother Was an Aztec*
WORKSHOP #7
- 3/24 WORKSHOP #8
Poetry Article #3
- 3/31 Tomas Q. Morín, *A Larger Country*
WORKSHOP #9
- 4/7 Isabel Fraire, *Poems in the Lap of Death*
WORKSHOP #10
- 4/14 **VCR 7:00PM** (mandatory attendance)
- 4/21 Lorna Dee Cervantes, *Sueño*
WORKSHOP #11
Poetry Article #4
- 4/28 Luis Omar Salinas, *Elegy for Desire*
WORKSHOP #12
- May 5 - 9, 2014 - Finals Week*