

POETICS OF RESISTANCE
ENGLISH 240-01
diana arterian

PROFESSOR Diana Arterian
E-MAIL diana.arterian@sjsu.edu
CLASSROOM Faculty Office Building 104 | Tues @ 4-6:45PM
OFFICE HOURS Tues 2PM-4PM and by appointment, office FOB 218

*Un poema se convierte en poesía cuando su
estructura no está hecha de palabras sino de fuerzas.*

La fuerza es la poesía.

*Todos saben qué es la poesía,
pero quién lo puede decir?*

*Su naturaleza es ser presentida,
pero jamás aprehendida.*

*A poem only becomes poetry when its
structure is made not of words but forces.*

The force is poetry.

*Everyone knows what poetry is,
but who can say it?*

*Its nature is felt,
but never apprehended.*

– CECILIA VICUÑA (TR. ROSA ALCALÁ)

DESCRIPTION

In the origin story of Sanskrit poetry is that from a witness. A man sees the death of a bird that pairs for life and hears its mate's call. Overcome by the scene—his bearing the fullness of its tragedy—he utters the first line of Sanskrit poetry. In this class, we will encounter the many possible shapes resistance can take through the written word. Poetry of witness, yes, but also documentation. Some examples will be more obvious, like the poems that attend to oppressive governmental circumstances by Osip Mandelstam, Nikki Giovanni, and Pablo Neruda. Yet we will also consider poets whose methods are more oblique—those who write about the personal, the historical, or of deviant joys. Throughout the semester, we will read and write poetry in equal measure. In the workshop intensive, students are welcome to emulate approaches in the assigned texts in their own poetry or forge their own.

In each class we will discuss the impact assigned texts have on you as a reader and, just as importantly, *how* you think the poet accomplishes this emotional response. You will write your own poems with these methods in mind. Beyond merely creating new work, we will also revise with help from the peer-review process (or workshop). By the end of this class you will have a portfolio of edited and accomplished work and/or a final project.

REQUIRED TEXTS
[only physical copies!]

Anthony Cody, *Borderland Apocrypha*
Alice Notley, *Descent of Alette*
Alison C. Rollins, *Black Bell*
Muriel Rukeyser, *The Book of the Dead*

COURSE OBJECTIVES

Overall the aim is to have you each come away with a greater understanding of your interests as writers and what you want to explore further. This is attained through reading and analysis, a writing practice, and the workshop. As this course is equal parts reading and writing creative work, the exposure to a myriad of approaches by established writers will hopefully shine a light on topics and methods otherwise unknown to you which you can draw upon in your own work. In addition, my hope is that together we create a space that feels welcoming and friendly to address what can otherwise be often a frightening venture—showing something of our own creation to others.

- INVESTIGATE THROUGH PREPARATION - Because this class will involve extensive discussion, your learning depends in large part upon your peers' generous, alert participation in class, just as their learning depends upon your active engagement.

In short, you need to be here, and intellectually “present.” This preparation on your part will give us all greater understanding of the texts, and lead us down exciting avenues of inspiration.

- GENERATE THROUGH DISCUSSION - One of the most exciting things about class is we can all discuss these thrilling texts together with everyone having the opportunity to speak. Do come to class having read all the required materials for class that day, and be prepared with ideas and questions for discussion. Note that in terms of opinion, chances are you will disagree with some of the reading and your peers at some point. In order to have productive discussion you need to be respectful and remain open to the reasoning of the person with whom you are disagreeing. At the very least, this will give you a greater understanding of why you disagree beyond a gut feeling.

- CRAFT THROUGH CREATIVE ASSIGNMENTS - Every week there is a written assignment in conjunction with the reading material. While we won't workshop each of these pieces, the goal is to lead you to a place where you are comfortable producing creative works through a myriad of methods. This will assemble into a portfolio of materials you will share with your peers and serve as your final assignment. In this class you will share THREE clutches of poems. All creative work submitted to workshop, must be **TYPED AND DISSEMINATED THE THURSDAY BEFORE CLASS VIA EMAIL PDF**. Each assignment must have numbered pages, your name, and a title (even if it's a tentative title). **PLEASE DO NOT EXCEED 5 POEMS/10 PAGES**. We will also have in-class prompts related to the generation of new writing. **Lastly, you must provide written responses to your classmates' works (200-400 words)**. If it is clear the majority of the class is not completing these responses, I will require they are emailed to me prior to workshop.

- CONNECT COURSE MATERIAL TO YOUR ASSIGNMENTS - You will draw upon the examples in the assigned readings, and insights from workshop from class discussion throughout the semester. Those revelations will not only inspire new work throughout our weeks together, but also your revisions. This will provide nuance to your final portfolio, as well as provide a foundation for work beyond our classroom.

COURSE POLICIES

- ATTENDANCE - If you are perpetually late, absent, or do not engage in class, this will affect your participation grade. **IF YOU MISS HALF THE CLASS OR MORE, YOU CANNOT PASS THE CLASS. I DO NOT ACCEPT OR NEED DOCTOR'S NOTES.**

- TECHNOLOGY - ELECTRONIC DEVICES (SMART WATCHES, PHONES, LAPTOPS, IPADS, ETC.) ARE NOT ALLOWED in this class, save for if you require accommodation (in which case, please provide me with this notification). **They MUST ALL be on DO NO DISTURB/OFF for our time together.** If you need to take notes on an iPad, you must use your stylus, unless we have had a conversation. **Nothing will hurt your participation grade more than texting or scrolling on a screen during class.** You will get an automatic F in participation if I see this, and students are not as inconspicuous as they believe. If you want to take notes (which I encourage), please do so by hand on paper. While this seems like a lot, I have consistently gotten positive feedback from students on this request!

ASSIGNMENTS

- LEADING DISCUSSIONS - Each week we read a book, one or two of you will present on the text. You should be prepared to speak for roughly 10 minutes about the author, your insights about the work, and help begin the discussion with your peers about the book. You can buddy up with the other presenter and coordinate, or fly solo.

- **CREATIVE ASSIGNMENTS** - In this class you will have THREE workshops and in-class prompts related to the generation of new writing. All pieces must be **TYPED AND DISSEMINATED THE THURSDAY BEFORE CLASS VIA EMAIL PDF**. Each clutch of poems must have numbered pages, your name, and a title (even if it's a tentative title). PLEASE DO NOT EXCEED 5 PIECES OR 10 PAGES.

- **FINAL PORTFOLIO** - As the culminating assignment for this class, you will turn in a final portfolio of your creative writing. This includes both the original piece you turned in to workshop and its final iteration after editing. If the written pieces lead to another non-textual/visual final project for you (chapbooks, videos), that's welcomed and encouraged. Just provide a very brief statement to communicate your process and idea along with the non-textual/visual piece.

- **STUDENT LIBRARIES** - You will each share something from YOUR PERSONAL LIBRARY with the class for about 5 MINUTES. This "text" should feel important to you — a book from childhood, a videogame. Share it, explain why it matters to you. This should NOT be a space to talk about textbooks, self-help books, celebrity memoirs, or a random poem you look up. Talk about why it's important to you, the genre, who made it, how it operates as a piece of art.

WORKSHOPS

While workshops are often with a silent author and a conversation among students about the work, in this course we will approach the workshop differently. Instead, OUR MEETINGS WILL BE DIRECT ENGAGEMENT WITH THE AUTHOR ABOUT THEIR WRITING, circling largely around ideas of authorial intention, questions guided by curiosity, and the readers' experiences while reading the work. This allows authors to get an idea of how a larger readership might respond to a piece, and gives them avenues for improvement, while actively including them in that discussion. A workshop is not merely for the benefit of the author who has submitted work that day—it is quite possible that a reader will have some breakthroughs of their own during someone else's workshop.

- **AUTHORS** - Always bring enough copies of your work to hand out the class prior to your workshop date for your peers and myself. As the author, you always have more information than your readers. You know what you intended, whereas we only have the text in front of us. If you receive a variety of interpretations, ask yourself whether you have used language that is precise enough to convey your idea (or if that matters to you at all). Learning how to interpret, accept, and even appreciate criticism takes time. This is also the case for mastering what to discard and when to follow your own instincts, too. In either case, please LISTEN TO and CONSIDER everything.

- **READERS** - The poet Ross Gay recently stated in an interview, "If critique does not emerge from love, then I'm probably not interested in it. Meaning the critique has a kind of vision for transformation that emerges because we love one another. Let's just figure out how to celebrate and make." Please take up Gay's idea of approaching the workshop with kindness rather than consider it an invitation for locating error. Let's celebrate and make, and celebrate the made.

Readers should discuss pieces from a place of curiosity and interest for each workshop. Be sure that this isn't merely stating that a piece is "good" or "bad"—that is largely unhelpful both to you and the person experiencing workshop. Explain WHY something draws you in or pushes you away. This articulation of your feelings about the work will help the author to more fully understand your readerly experience as well as help you define your aesthetic

interests. Ask the author questions. Everyone's well-considered feedback is valuable. Your comments on each piece are meant to help your peers find a clearer path towards revision. Our goal is to have the author leave workshop with new ideas and the motivation to continue working and improving their writing.

EVERYTHING BROUGHT TO THE TABLE IS A WORK-IN-PROGRESS. Before you react to a new piece of writing in class, take a moment to gather your thoughts. Remember that praise helps guide the author's revision decisions, too. Celebrate the made. FIND SOMETHING YOU LIKE ABOUT EVERY PIECE. ALSO FIND SOMETHING YOU WANT TO UNDERSTAND MORE. You may or may not yet have the vocabulary to talk about writing, but that is okay. It is something you will learn with time and practice. Print up the drafts to review in class.

- **EVERYONE** - You all should contribute. If you don't volunteer your thoughts, expect me to call on you to participate. Workshop is about learning to be a part of a community. The ideal workshop is one in which all the participants trust each other, which I hope to cultivate with you over our semester together.

I have little interest in policing you as students, people, or artists. That said, there are a few workshop guidelines to which I hope you will seriously consider adhering in order to cultivate trust and respect with your peers:

- ONE Writing with gratuitous violence and hateful language is dangerous territory and generally unwelcome in our workshop. That said, even the more dangerous topics or modes of expression can be done intelligently and with purpose. If you have such a piece and are uncertain, please do contact me about it before turning it in for workshop.
- TWO Work about other members in the class (veiled or explicit) is often emotionally complicated and is best to be avoided. Doing so without the other person's consent is wholly inappropriate.
- THREE Avoid bringing pieces to workshop that feel polished—note that on the calendar I state you are handing out “drafts.” Work that to the author is “finished” often leads to frustration on the author's part when their peers offer critiques.
- FOUR The most hard-lined of these guidelines is my request you please do not share the work of your peers in any format without their consent (this includes digital and physical copying, and distributing of any kind).

GRADING Your grade in the course is based on a holistic assessment of your revisions and your participation in the class. The approximate breakdown of grades is such:

- CLASS PARTICIPATION AND PREPARATION - 30%
- LEADING CLASS DISCUSSION - 20%
- WORKSHOP PARTICIPATION - 20%
- STUDENT LIBRARY PRESENTATION - 10%
- FINAL PORTFOLIO - 20%

ASSIGNED CONTENT AWARENESS We will be reading a wide variety of materials this semester that will address just a wide variety of experiences. While some will be wild and playful, there will invariably be some difficult content too. This includes: enslavement, sexual violence, racism, disordered eating, sexism, physical violence, suicide, substance abuse, depression, and other undeniably challenging topics and events. Some of these will be addressed more extensively than others in our texts. The purpose of assigning work that attends to these topics isn't to harm you, but ideally to challenge you as a reader and thinker.

While I hope we can create a safe and comforting learning environment together, I realize you may struggle with some of these texts. If you are at any point feeling unsafe while you read, feel free to engage with it differently (skim a poem, have a friend give you a description). We will not go into explicit detail or reread intensive poems in class. That said, if discussion is proving difficult for you, feel free to do what you need: go for a walk in the hall, excuse yourself to the restroom, doodle. Feel free to let me know ahead of time if you feel comfortable doing so, so I can understand why you might feel the need to step away.

COMMUNICATION

If you're unsure about something, please speak with me directly. I will try to be as accommodating within reason, and will happily discuss any issue you may have. That said, the best method of talking to me is after class or during office hours. If you have an emergency/urgent question, please email me and I will do all I can to respond within 24 hours (save for the weekend). That said, if you email requesting information about something that is provided on the syllabus (such as deadlines and logistics), I will not respond out of respect for my time. That said, questions are always encouraged! Feel free to ask any questions you may have in class—chances are your peers are wondering about the same thing.

COVID-19 PROTOCOLS

The CDC no longer requires you isolate if you have had an instance of exposure to COVID-19. **If you are exposed to COVID-19, you must wear a mask (ideally tight-fitting) in class for 5 days after exposure.** This is out of respect and safety of your peers and myself. The CDC recommends you begin testing 6 days after exposure. **If you contract COVID-19 you must isolate at home.**

If you're not sure what you should do, visit the CDC website, where they have a helpful "Isolation and Exposure Calculator" for how long you should engage in different preventative measures: <https://www.cdc.gov/coronavirus/2019-ncov/if-you-are-sick/steps-when-sick.html>.

PLAGIARISM & ACADEMIC INTEGRITY

Plagiarism is taking the words and/or ideas of another person and passing them off as your own. This undermines both your learning process and the academic community of which you are a member. If you are caught plagiarizing you will receive a failing grade for this course—you may also be dismissed from school. **Using AI tools in any way, unless you are using them explicitly and for the art practice, is also plagiarism.** Generally, to avoid plagiarism you must do the following: give credit to the anything you reference for any lines or ideas not your own; be careful when you work with tutors, friends, or family members—if the person "helping" you alters your work substantially, this is plagiarism. If you have any questions or are uncertain if you may be plagiarizing, ask me before turning in your work. I would much rather spend extra time with you and provide the help that you need than deal with the consequences of plagiarism. More information about SJSU's policy on plagiarism is available here: <https://www.sjsu.edu/studentconduct/docs/SJSU-Academic-Integrity-Policy-F15-7.pdf>

STUDENT RESOURCES

- STUDENTS WHO ARE DISABLED - If you are a student with a documented disability and require academic accommodations, you need to register with the [Accessibility Education Center](#) in order to request academic accommodations for your courses. Please contact the Accessibility Education Center [here](#) to request services. Staff at the Accessibility Education Center can walk you through the process of gaining accommodations. Please see me after class or during office hours if you have questions or would like to submit your academic

accommodation letter to me if you are already registered for accommodations with SJSU.

STUDENTS WHO NEED TO TALK TO SOMEONE

- STUDENTS WHO NEED TO TALK TO SOMEONE - Discrimination, sexual assault, and harassment are not tolerated at SJSU. You are encouraged to report such incidents to any of the offices below. Those struggling with personal difficulty—stress, emotional troubles, maintaining your workload—should speak to those at Counseling & Psychological Services.

Here are the numbers and links you hopefully won't need, but you have them in case you do. These are also useful resources if you know someone in crisis, and want help.

CAMPUS SAFETY EMERGENCY NUMBER: 408-924-2222 (or 911)

STUDENT WELLNESS EMERGENCY LINE (AVAILABLE 24/7): 408-924-5678

CAMPUS SURVIVOR ADVOCACY: 408-924-7300

TITLE IX OFFICE: 408-924-7290

STUDENT CONDUCT & ETHICAL DEVELOPMENT: 408-924-5985

SUICIDE PREVENTION LIFELINE (AVAILABLE 24/7): 988 (like 911)

TRANS LIFELINE (AVAILABLE 24/7): 877-565-8860

CRISIS COUNSELING VIA TEXT (AVAILABLE 24/7): Text "MHFA" to 741741

POETICS OF RESISTANCE | CALENDAR

jan 29	<p>Introductions/Tutorials Workshop & presentation sign-ups</p>
feb 3	<p>Muriel Rukeyser / <i>The Book of the Dead</i> READING GUIDELINES: Considered the foundational text of documentary poetics, Rukeyser penned these in response to the Hawk's Nest Tunnel disaster of 1931 in West Virginia. Consider the different modes Rukeyser approaches. Where/what does she describe? What are the animating themes of the book? Where does she include testimony? What do the line breaks do to the quotations? WRITING ASSIGNMENT: Has there been any disasters (person-made or otherwise) in your area? Or one you know about? See what news articles or quotations you can find about it. Look at photographs or videos and describe what you see.</p>
feb 10	<p>Alison C. Rollins / <i>Black Bell</i> READING GUIDELINES: Rollins considers, among many different topics, boxes, self-liberation, time, music, beauty, Afrofuturism. What are the different shapes her work takes to attend to these topics? Why do you think she made those decisions? What are the effects for you as a reader? WRITING ASSIGNMENT: Consider an overwhelming period/concern from history (as Rollins does enslavement in the US). What are the myriad topics that might sprout from that history? How can it stretch across time to you, now? What is a specific/random fact from it you learned and can't forget?</p>
feb 17	<p>- WORKSHOP GROUP 1 - Student libraries IN-CLASS READING: Nikki Giovanni / "For Saundra" & "Adulthood" IN-CLASS PROMPT: Both of these poems attend to the ways in which the environment (political/physical—which, of course, are connected) impact what we write, how we live. Is there a series of public events that has made you reevaluate your life? Can you list them? Something in your environment that makes "inspiration" difficult?</p>
feb 24	<p>- WORKSHOP GROUP 2 - Student libraries IN-CLASS READING: Robin Coste Lewis / "On the Road to Sri Bhuvaneshwari" IN-CLASS PROMPT: Lewis describes many things in this long poem including her experience of a devastating injury and, arguably, a deeper trauma she must scrutinize otherwise she, like the pregnant waterbuffalo, will "go mad." How might to attend to a physical/emotional/historical trauma? Are there myths you can reference? Did you witness something unconnected that felt like it *was* connected to this feeling?</p>
march 3	<p>- WORKSHOP GROUP 3 - Student libraries IN-CLASS READING: Alice Oswald / <i>Memorial: A Version of Homer's Iliad</i> excerpt IN-CLASS PROMPT: Erasure is a powerful method of engagement with something that can feel oppressive or exploitative. Here, Oswald erases all but the deaths in <i>The Iliad</i>, removing the grandeur of narrative to memorialize the dead in war. Think of a text you might want to erase (it could be a Supreme Court holding, a public apology, an historical text). Brainstorm a list and, if we have time, begin your work.</p>
march 10	<p>Alice Notley / <i>The Descent of Alette</i> READING GUIDELINES: No question that, initially, <i>The Descent of Alette</i> is a challenging read. I recommend reading her lecture on the book (hyperlinked on the last page of the syllabus) as a</p>

POETICS OF RESISTANCE | CALENDAR

primer. Try to heed the quotation marks—which Notley states are like the chorus voices of all women—as line breaks. What does this do? What do you think of the ways in which Notley attends to the American-Vietnam War and the death of her brother in this epic poem? What are the moves that surprised you?

WRITING ASSIGNMENT: What are some novel ways to engage with typography you maybe haven't thought of? Look at punctuation marks and think of the different ways you might use them. Think of the tropes that exist (in the case of *The Descent of Alette*, "the hero's journey"—it can be yours too!) and how you might change it in a radical way to attend to a topic or concern of import.

march 17

- WORKSHOP GROUP 1 -

Student libraries

IN-CLASS READING: Enheduana, "The Exaltation of Inana" (tr. Sophus Helle)

IN-CLASS PROMPT: Enheduāna/𒂗𒅗𒂊𒌦𒀭𒊩𒌆𒂗, the world's most ancient attributed writer, was a high priestess in the Sumerian city-state of Ur in the early 23rd century BCE. "The Exaltation of Inana" is Enheduana's plea to the goddess for aid as Enheduana has been thrown into exile. What powerful entity, in time of need, would you appeal to? A diety? An ancestor? Your child-self? An element? The earth? Write some lines that describe this force. How would you approach it?

march 24

- WORKSHOP GROUP 2 -

Student libraries

IN-CLASS READING: Layli Long Soldier / “38”

IN-CLASS PROMPT: Long Soldier's poem attends to brutal colonial history in this poem, of which she claims "I do not consider a 'creative piece.'" What is a poetic act or expression? (Long Soldier does describe one in "38.") What acts of resistance or memory feel, to you, like poetry?

march 31

[Spring Break]

april 7

- WORKSHOP GROUP 3 -

Student libraries

IN-CLASS READING: Pablo Neruda / "I'm Explaining a Few Things" (tr. Nathaniel Tarn)

IN-CLASS PROMPT: The Chilean poet writes powerfully against the Spanish Civil War in this famous poem. Note where he halts using metaphors and similes. How might you describe brutal conflict? Where would your impulse to describe with creative gestures falter?

april 14

Anthony Cody / *Borderland Apocrypha* [WILL TRY TO GET A CLASS VISIT!]

READING GUIDELINES: Even the shape of this book (its “trim”) tells you it is different from most. Cody interrogates the violent relationship between the US and Mexico made manifest through lynchings of Mexican people and how those same sites show up in such odd places as TripAdvisor. What are the varied shapes of Cody’s poems take? What are the tools he uses to interrogate this history?

WRITING ASSIGNMENT: You are inevitably connected to a cite of colonial violence. Do you know of anything in your hometown or where you live now? If not, look. If you are interested in looking into the history of lynching in your area, at least of Black Americans, review the Equal Justice Initiative's Remembrance Project.

april 21

- WORKSHOP GROUP 1 -

Student libraries

IN-CLASS READING: Diana Khoi Nguyen / *Ghost Of* excerpt

IN-CLASS PROMPT: Locate a photograph of a loved one or figure important to you (whether you met them or not). Try to write over their shape. Describe their role for you, if you can.

- SUBJECT TO CHANGE -

POETICS OF RESISTANCE | CALENDAR

april 28

- WORKSHOP GROUP 2 -

Student libraries

IN-CLASS READING: Forough Farrokhzad / “Sin” (tr. Elizabeth T. Gray, Jr.)

IN-CLASS PROMPT: Perhaps Farrokhzad’s most famous poem in which she describes an infidelity that blew up her life, the lines are powerful for their repudiation of social convention. While the amorous encounter is a “sin,” that makes it no less potent or important. Describe a pleasure that is a quiet (or loud!) rejection of social mores.

may 5

- WORKSHOP GROUP 3 -

Student libraries

IN-CLASS READING: Osip Mandelstam / “The Stalin Epigram” (tr. W.S. Merwin & Clarence Brown)

IN-CLASS PROMPT: Famously, this poem is the one Mandelstam wrote about the oppressive dictator throughout his writing career. Though only uttering it in public, someone informed on Mandelstam. He was exiled and, eventually, thrown in a gulag and died. Why do you think such writing was considered dangerous? If writing such a poem might get you killed, would you write it? Meditate on that or, if it feels empowering, describe an oppressive figure in a poem.

EDITING HANDOUTS: Carmen Giménez, “Twenty-Two Poem Hacks”

New York Times “Poetry in Action”

may 12

- PORTFOLIO DUE -

- SUBJECT TO CHANGE -

- FURTHER INVESTIGATIONS -

Below are texts I wanted to teach, struggled *not* to teach. So here they are if you are compelled by the class' topic and want to read more. Of course these books attend into multiple topics and could fall under many of these list headers.

[WAR/OPPRESSIVE REGIMES]

Anna Akhmatova, *Rosary* (tr. Andrey Kneller)
 Gwendolyn Brooks, *Annie Allen*
 Cathy Linh Che, *Becoming Ghost*
 Don Mee Choi, *Hardly War*
 Mahmoud Darwish, *The Butterfly's Burden* (tr. Fady Joudah)
 Najwan Darwish, *Exhausted on the Cross* (tr. Kareem James Abdu-Zeid)
 Carolyn Forché, *The Country Between Us*
 Fady Joudah, [...]
 Ilya Kaminsky, *Deaf Republic*
 Nilufar Karimi, *Nuclear Deal*
 Yusef Komunyakaa, *Dien Cai Dau*
 Philip Metres, *Shrapnel Maps*
 Anna Milihon, *Girl with a Bullet* (tr. Olena Jennings)
 Valzhyna Mort, *Music for the Dead and Resurrected*
 Pablo Neruda, *Spain In Our Hearts* (tr. Donald D. Walsh)
 Alice Oswald, *Memorial: An Excavation of The Iliad*
 Irina Ratushinskaya, *Pencil Letter* (tr. various)
 Ariana Reines, *Wave of Blood*
 Reina Maria Rodriguez, *The Winter Garden Photograph*
 (tr. Kristin Dykstra & Nancy Gates Madsen)
 Christopher Santiago, *Small Wars Manual*
 Solmaz Sharif, *Look*
 Anna Swirszczynska, *Building the Barricade* (tr. Piotr Florczyk)
 Mai Der Vang, *Yellow Rain*
 Emily Jungmin Yoon, *A Cruelty Special to Our Species*
 Raul Zurita, *Sky Below* (tr. Anna Deeny Morales)

[IDENTITY/THE BODY]

Cameron Awkward-Rich, *Sympathetic Little Monster*
 Aimé Césaire, *Return to My Native Land* (tr. John Berger & Anna Bostock)
 Joshua Escobar, *Bareback Nighthfall*
 Martín Espada, *Floaters*
 torrin a. greathouse, *Wound from the Mouth of a Wound*
 Nicholas Gulig, *Orient*
 Claire Hong, *Upend*
 Kenyatta A.C. Hinkle, *SIR*
 Douglas Kearney, *I Imagine I Been Science Fiction Always*
 Judith Kiro, *O* (tr. Kira Josefsson)
 Zefyr Lisowski, *Girl Work*
 Dawn Lundy Martin, *Good Stock Strange Blood*
 Gary Soto, *The Elements of the San Joaquin*
 Natasha Tretheway, *Thrall*
 Sarah Vap, *Viability*
 Monica Youn, *From From*
 Javier Zamora, *Unaccompanied*
 Samantha Zighelboim, *Fat Sonnets*

[CAPITALISM/COLONIALISM]

Susan Briante, *The Market Wonders*
 Paul Hlava Ceballos, *banana []*
 Layli Long Soldier, *Whereas*
 Collier Nogue, *The Ground I Stand On Is Not My Ground*
 Mark Nowak, *Shut Up, Shut Down*
 Craig Santos Pérez, *from unincorporated territory [lukao]*
 Jadine Pluecker, *Ford Over*
 Divya Victor, *Kith*
 Lillian Yvonne-Bertram, *Negative Money*

[ENVIRONMENT]

Allison Cobb, *Plastic: An Autobiography*
 Natalie Eilbert, *Overland*
 Richard Georges, *Epiphaneia*
 Valerie Martinez, *Count*
 Saretta Morgan, *Alt-Nature*
 Mark Nowak, *Coal Mountain Elementary*

[HISTORY/PUBLIC]

Linnea Axelsson, *Ædan* (tr. Saskia Vogel)
 Anthony Cody, *Borderland Apocrypha*
 Laura Da, *Instruments of True Measure*
 Ross Gay, *Be Holding*
 Kim Hyesoon, *Autobiography of Death* (tr. Don Mee Choi)
 Bhanu Kapil, *Humanimal: A Project for Future Children*
 Tyehimba Jess, *Olío*
 Robin Coste Lewis, *The Voyage of the Sable Venus*
 J. Michael Martinez, *Museum of the Americas*
 Shane McCrae, *In the Language of My Captor*
 Michael Ondaatje, *The Collected Works of Billy the Kid*
 m. nourbeSe philip, *Zong!*
 Courtney Faye Taylor, *Concentrate*
 Chaun Webster, *GeNtry!fication: or the scene of the crime*

[PERSONAL/FAMILY]

Aria Aber, *Hard Damage*
 Rosa Alcalá, *YOU*
 Mary-Kim Arnold, *The Fish & the Dove*
 Lucille Clifton, *Good Woman*
 CAConrad, *While Standing in Line for Death*
 Toi Derricotte, *Natural Birth*
 Nikky Finney, *Love Child's Hotbed of Occasional Poetry*
 Forough Farrokhzad, *Let Us Believe in the Beginning of the Cold Season*
 (tr. Elizabeth T. Gray, Jr.)
 Carmen Giménez, *Be Recorder*
 aracelis girmay, *Green of All Heads*
 Louise Glück, *Averno*
 Douglas Kearney, *Patter*
 Douglas Manuel, *Trouble Funk*
 Maggie Nelson, *Jane: A Murder*
 Diana Khoi Nguyen, *Ghost Of*
 Niina Pollari, *Path of Totality*
 m.s. RedCherries, *mother*
 Prageeta Sharma, *Grief Sequence*
 Brandon Som, *Tripas*
 Simone White, *or, on being the other woman*

LECTURES/PODCASTS/EXTRAS

- Cedar Sigo, ["Reality Is No Obstacle: A Poetics of Participation"](#)
 (PDF [also available here](#))
- Alice Notley, ["The 'Feminine' Epic"](#) (PDF)
- Robin Coste Lewis, ["The Race Within Erasure"](#)
- Alison C. Rollins, ["Black Bell Radcliffe Lecture"](#)
- Shook, ["Let Me Explain"](#) on their version of Pablo Neruda's poem
- Beth Pickens, ["Making Art During Fascism"](#) (PDF)
- Howard Zinn, ["Artists in Times of War"](#) (book)
- [Fela Kuti: Fear No Man](#) (podcast)