

<b>Syllabus for: Creative Writing: Poetry</b>	
<b>Semester &amp; Year:</b>	Fall 2013
<b>Course ID and Section Number:</b>	English 32: E4039
<b>Number of Credits/Units:</b>	3
<b>Day/Time:</b>	Friday 08:30AM - 11:40AM
<b>Location:</b>	Humanities Bldg, Room HU217
<b>Instructor's Name:</b>	David Holper
<b>Contact Information:</b>	Office location and hours: Hum. 1081, Phone: 476-4370 Email: david-holper@redwoods.edu
<b>Course Description (catalog description as described in course outline): A study in developing the art of writing poetry, emphasizing communication, clarity, and economy. Students read and analyze many types of poetry while they generate, develop, critique, and revise their own and others' poems.</b>	
Student Learning Outcomes (as described in course outline) :	
<ol style="list-style-type: none"> <li>1. Differentiate between concrete detail and abstraction.</li> <li>2. Control grammar and punctuation to clarify ideas.</li> <li>3. Use metaphor and ambiguity to develop levels of meaning.</li> <li>4. Use form, organic or prescribed, to organize lines.</li> </ol>	
<b>Special accommodations:</b> College of the Redwoods complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. Please present your written accommodation request at least one week before the first test so that necessary arrangements can be made. No last-minute arrangements or post-test adjustments will be made. If you have a disability or believe you might benefit from disability related services and may need accommodations, please see me or contact Disabled Students Programs and Services. Students may make requests for alternative media by contacting DSPS.	
<b>Academic Misconduct:</b> Cheating, plagiarism, collusion, abuse of resource materials, computer misuse, fabrication or falsification, multiple submissions, complicity in academic misconduct, and/ or bearing false witness will not be tolerated. Violations will be dealt with according to the procedures and sanctions proscribed by the College of the Redwoods. Students caught plagiarizing or cheating on exams will receive an "F" in the course.	
The student code of conduct is available on the College of the Redwoods website at: <a href="http://www.redwoods.edu/District/Board/New/Chapter5/Ap5500.pdf">http://www.redwoods.edu/District/Board/New/Chapter5/Ap5500.pdf</a>	
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English 32: Poetry

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Humanities 1081:

Writing Center Hours:

College of the Redwoods

**SYLLABUS**

**Course Description:**

A study in developing the art of writing poetry, emphasizing communication, clarity, and economy. Students read and analyze many types of poetry while they generate, develop, critique, and revise their own and others' poems.

**Course Learning Outcomes:**

5. Differentiate between concrete detail and abstraction.
6. Control grammar and punctuation to clarify ideas.
7. Use metaphor and ambiguity to develop levels of meaning.
8. Use form, organic or prescribed, to organize lines.

**Required Texts/Materials:**

- 1) *Poetry: A Pocket Anthology*, 6<sup>th</sup> ed. Edited by R. S. Gwynn
- 2) A class booklet. (You need to put this in a binder and bring it to every class)
- 3) The polished piece booklet (at the end of the semester).
- 4) A poet's notebook.

**Triad:**

Name: \_\_\_\_\_ Contact info: \_\_\_\_\_  
Name: \_\_\_\_\_ Contact info: \_\_\_\_\_

Welcome to English 32! I'm excited to be your teacher, and I hope that each of us will enjoy and learn a great deal during this semester. This will be an intensive course because I will ask a lot of each one of you, but in return, I hope you will find this to be one of your most memorable writing classes. The primary goals of this course are to teach you how to develop your own distinct poetic voice, to improve your creative writing skills in several different styles and forms, to learn how to critique other people's work fairly and in depth, and to find out how to submit your work for publication. Beyond that--and perhaps more importantly--I want you to learn to write more powerfully, passionately, and naturally.

**Your Instructor:** Dave has done a little of everything, including taxi driver, fire fighter, cook, soldier, house painter, and teacher. He earned his BA in English at Humboldt State University, where he also studied journalism. After his graduation, he served for four years in the Army Military Intelligence Corps, then went on to take a Masters of Fine Arts in English at the University of Massachusetts at Amherst, where he wrote a book of short stories. Since then, he has published a number of stories and poems. His first book of poems was published in 2009. He is currently working on his second book of poetry. Currently he lives in Eureka and teaches full-time at CR.

### **Policies:**

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**Emergency Response:** in the event of an earthquake, we will wait in the classroom (duck and cover under desks) until the shaking has stopped. Then once the shaking has stopped, we will exit in an orderly way to the quad between the academic buildings. We will not go down to the parking lot until it has been determined that there is no tsunami risk. Cell phone use is fine, but keep in mind that cell phone circuits often overload in an emergency.

**Format:** All outside-of-class assignment must be typed and turned in with preliminary drafts (which may be handwritten). If you fail to include the earlier draft, you will receive only half of the points.

**Responsibility for absences:** You are responsible for material covered while you are absent. Should you miss a class, contact your triad members or someone on the phone list to find out what you missed.

**Assignments Due:** Each week's assignments are an integral part of each class meeting and due in class.

**Attendance:** Students at the College are expected to attend all sessions of each class in which they are enrolled. Students may not miss more than two weeks of class. For example, if a class meets once a week, students should not exceed 2 absences for the semester. If a student exceeds the limit on absences before week 11 of the semester, an instructor will notify the student that he or she has been dropped. After that notification, students are still responsible to go into Web Advisor and withdraw themselves from the class, in order not to receive an F. After week 10, excessive absences will likely result in failure.

. Also, for those people who are leaving early or coming late, you'll receive a T (for tardy), and two tardies will count as one absence. Role is taken at every class, and you'll find your attendance recorded in the grade program, which you can access through the class website. Exceptions for college sports teams are acceptable, but personal absences require written legal or medical documentation. Coming to class after roll is taken will earn half an absence; leaving early will result in the same. Finally, if you miss a class, don't wait until week 15 to turn in late assignments in: that's a waste of your time and mine, as the feedback will be rushed, and you won't have time to incorporate it in your writing.

Census Week: Be aware that if in the first three weeks of class you've missed two classes and have not turned in work, your name will be cleared from the class roster. If you're in this boat and haven't talked to Dave yet about your situation, you should do so as soon as possible. It's fairly easy to be reinstated if you're accidentally dropped, but it's easier still to avoid being dropped in the first place.

Syllabus Calendar: This will be posted on the course website. Generally the coming week's calendar will be posted on Thursday afternoons for the following week's assignments and class activities. To find the syllabus calendar, google "Holper" and select "Holper Home Page." This course does not use MyCR except for group emails.

Required Reading: We will read approximately several poems a week from the *Poetry: Pocket Anthology*, as well as supplementary readings that I'll provide you in pdf format. You are strongly encouraged to mark up your book, save favorite quotes or poems in your writer's journals, and make notes all over the writing that you read.

Required Writing: We will do one-two exercises for each week of class. These exercises at a minimum include a rough draft of a poem and a revision. Better yet, the goal is to write three poems a week, every week, for 16 weeks. You'll turn in your best poem each week (only one) to your instructor (with an attached rough draft on the back), and it's worth 20 pts. In addition, you will need to submit one polished piece for the booklet that we'll put together near the end of the semester, and this piece is worth 100 pts. If your work is too personal to include in the Polished Piece Booklet at the end of the semester, you will receive no points for that piece, i.e., it must be published. A revision is more than correcting spelling errors; a revision should show significant progress in your writing. If you turn in a revision that is generally the same as the earlier draft, you may get the second draft back as having no credit (with a request that you accomplish a more substantive revision).

Memorization: During the course of the semester, you'll be required to memorize one poem from your book (*Poetry: A Pocket Anthology*). You're free to choose a work you strongly admire, but if it's not in the book, please show Dave the poem before you memorize it and make sure it's okay—and that's not the day you'll recite. Children's verse is generally not acceptable. It's important that we all memorize poetry to get it into our heads, our hearts; to feel it on our tongues, to know it well. It's strongly recommended that you practice several times at home or with a friend before you recite in class. Also, bring along the text, in case you get stuck, so Dave can prompt you. This exercise is worth 20 pts.

Publication: In order to encourage you to submit your work for publication, you may receive 20 pts. of credit if you have a piece accepted for publication during this semester. You'll need to provide a letter of acceptance as a means to verify your acceptance.

Conferences and the Final: To encourage you to participate in both these activities, there are 20 pts. for the midterm conference; there are 50 pts. for the final.

Your Portfolio: Please save all your work (and drafts) this semester so that you can see what happened to your writing, as well as have a record of your work, in case I accidentally do not record the grade. Remember that if you're working on a computer, save, save, save; backup, backup, backup.

## Grading

This is one of the few CR courses that may be taken for pass/no pass rather than for a grade. You are encouraged to take advantage of this option to free yourself to write without worrying about a grade. For a grade of pass/no pass, you must apply in the Admissions & Records office before 9/21/12. Not completing the credit requirements described would result in a No Pass grade if you had applied for the pass/no pass option. If you had not applied for this option, it would mean a grade of D or F.

If you do not apply for the pass/no pass option, your grade will consist of

- 1) Weekly exercises: 20 pts. each
- 2) Memorization/recitation: 20 pts.
- 3) Conference: 20 pts. each
- 4) A call for poems: 100 pts. each
- 5) Polished piece for class booklet: 100 pts. each
- 6) Attendance at final: 50 pts.

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Note: This syllabus may be modified during the course of the semester, as needed. If there are corrections or additions, these will be posted on the syllabus calendar, which can be found on the course website.





## Guidelines to Sharing Poetry & Critique

### For the Poet:

- 1) Once you've read your poem or had your poem read, please listen attentively and do not interrupt the other class members or instructor.
- 2) Do not rebut the criticisms either during or after a discussion.
- 3) Just because what you've written true does not mean that your peers will find it believable.
- 4) If you get criticism about poorly typed or edited copy, that's a clear sign to you that you need to spend more time preparing your texts for class.
- 5) It is a good idea to take notes on a copy of the poem during the discussion so that you don't forget what is being suggested.
- 6) You have the right to stop the discussion if it becomes too personal or painful; however, you should not use this right lightly. Once you have stopped a discussion on a poem, it may not be discussed again in class.
- 7) Revise while the ideas are still fresh.
- 8) If there are too many different ideas on how to revise, you might treat the ideas like a shopping list--buy what appeals to you. If you can't decide what to do, come see the instructor for a personal conference.

### For the Class Participants:

- 1) Comment always with the mind to help. It's best if your responses are given out of a loving sense of trying to help.
- 2) Look for something good first.
- 3) It is not necessary to have the perfect or longest response to a poem. Often times it's better to listen carefully and comment selectively, no matter how much you feel you know. A balanced discussion will be better for all of us than a discussion dominated by a few.
- 4) Everyone is entitled to an opinion in this class, even if you don't agree with another person.
- 5) Don't interrupt one another.
- 6) Don't attack one another's responses.
- 7) Don't use humor or sarcasm as a weapon.
- 8) Avoid name calling at all costs.
- 9) If you see someone become discouraged by a critique, go up to that person afterwards and encourage him/her.
- 10) Don't use comparison to published work as a means to show someone the "right way"; the writer must find his/her own way.