

Syllabus for: English 32: Creative Writing Poetry

Semester & Year:

Fall 2014

Course ID and Section Number: **ENGL-32-E6167**

Number of Credits/Units: **3**

Day/Time: **1:00-4:10 pm**

Location: **Humanities 217**

Instructor's Name: **David Holper**

Contact Information: **Office location and hours: 108I**

Phone: 476-4370

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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.

Student Learning Outcomes (as described in course outline) :

- 1) Differentiate between concrete detail and abstraction.
- 2) Control grammar and punctuation to clarify ideas.
- 3) Use metaphor and ambiguity to develop levels of meaning.
- 4) Use form, organic or prescribed, to organize lines.

Special accommodations: **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.**

Academic Misconduct: **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:

<http://www.redwoods.edu/District/Board/New/Chapter5/Ap5500.pdf>

College of the Redwoods is committed to equal opportunity in employment, admission to the college, and in the conduct of all of its programs and activities.

English 32: Poetry
Dave Holper
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HU108I:
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*, 6th ed. Edited by R. S. Gwynn
- 2) 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, whether upstairs or downstairs, we will wait in the classroom (duck and cover under desks) until the shaking has stopped. Then we will exit in an orderly way and exit out of the north end of the building, walk out to the lawn next to the pond (across the street). 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 a number of poems a week from the *Poetry: Pocket Anthology*, as well as reading assigned through the class website, which you will have to print yourself. You are strongly encouraged to mark up your book or handouts, save favorite poems or quotes in your writer's journals, and make notes all over the assigned reading.

Required Writing: We will do two poems for most weeks 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 two poems each week to your instructor (with an attached rough draft on the back of each), and each poem is worth 20 pts. (Note: if you turn in only a single draft, you'll only receive 10 points.) 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 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 (on a one-time basis) if you provide Dave a rejection letter, or better yet, 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. for each poem with rough draft you complete
- 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.

English 32:

WEEKLY COURSE SCHEDULE: Week 1

Class
1

- 1) Orientation and introductions
- 2) [Seamus Heaney's passing; poems](#)
- 3) Fill out student information sheet
- 4) Read over syllabus
- 5) Repetition & anaphora (repeated openings to a line). [Examples](#)
- 4) Share "[Where I'm From](#)" poem and look at its structure
- 5) Quickwrite in preparation for your own poem: gather up the sorts of things, places, people, foods, activities, attitudes, friends, family members, gatherings, events, etc., that define you.
- 6) Write a quick poem introducing yourself by explaining the where you're from.
- 7) Discuss a breakthrough moment in your life where something happened that shifted your vision of yourself (maybe as a poet or writer, but maybe in some other important way). Make a list of several of these encounters. Choose one and do a ten minute quickwrite on when and where this happened. Save this quickwrite for your first poem (see homework below).

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W 1) Buy your own copy of *Poetry: A Pocket Anthology*. If you don't have a writer's journal, buy one this week and start carrying it with you and recording ideas for poems, including dreams, ideas, songs, articles, draft, quotes--whatever helps feed your imagination toward the creation of poems.

2) Establish a time and place for your writing: if you don't do this at the outset, you'll probably find yourself falling behind quickly in the class, and you'll wind up not meeting your writing goals. This will probably just cause you to feel disappointed. So start early and make your writing a regular part of your week-- or better yet--day.

3) In preparation for your first poem, read and mark up the following poems for discussion at our next class: "The Writer" (p. 258-59), "Subterfuge" (p. 273), "The Tunnel" (pp. 310-12), "Voyages" (p. 319-20), "The Sacred" (p. 324), "Digging" (pp. 325), and "Bilingual Sestina" (pp. 386-87). That means underline, take notes, and think about how these poems create their meaning. Most writers agree that the thing that most lead them to success was a lot of reading and a lot of writing and revising. So read a lot!

4) Exercise #1: Think about a breakthrough moment you've experienced, particularly one that had to do with your seeing your life in a different way. Make sure that it's a specific place, a specific time--don't let it be a general sense of time and place. Maybe this was a time when you began to see language as the vehicle to ride in. Maybe it's a time when you suddenly saw yourself as a writer. Maybe it was a time when a book or language came alive in your head. After you're done with your first draft, then revise (and bring both copies to turn in to Dave) Also, make sure to bring five copies of the second draft to class: one clean one for Dave (with the first draft attached to the back), one to read from, and three to share in a small group.

5) If you're going to take the class Credit/No credit, get over to Admissions and Records and file to do that; otherwise, you're taking the class for a letter grade.

6) Don't forget: bring in your most embarrassing or worst CD--and be prepared to part with it!

7) Bring one natural object to class (could be a stone, a feather, a piece of bone, a piece of wood, a beach-washed piece of glass, a crystal, a piece of fur, etc.). It should be some object that

somehow speaks to you or that you feel connected with.

English 32:

WEEKLY COURSE SCHEDULE: Week 2

Start your day with poetry: If you sign up for it, you can receive Garrison Keeler's [Writer's Almanac](#) every day. It comes with a poem, all sorts of interesting information about writers who were born on that particular day and their backgrounds.

Toyon Submissions: HSU's literary magazine *Toyon* is now accepting submissions of poetry and fiction. The deadline is October 1, 2014, and you can find out more information about how and what to submit at [Toyon's website](#).

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| Class 2 | <ol style="list-style-type: none">1) Go over syllabus calendar2) Announcements, books3) Share your most embarrassing or worst CDs4) One word5) Read out loud and discuss the homework poems: "The Writer" (p. 258-59), "Subterfuge" (p. 273), "The Tunnel" (pp. 310-12), "Voyages" (p. 319-20), "The Sacred" (p. 324), "Digging" (pp. 325), and "Bilingual Sestina" (pp. 386-87).6) Select your object: quickwrite by describing it and then opening a doorway into memory7) Go over guidelines to sharing poetry and critique in syllabus8) Share exercise 1 in groups and turn in a clean copy to Dave |
| Homework | <ol style="list-style-type: none">1) In preparation for your second poem, read and mark up the following poems for discussion at our next class: "Planting a Sequoia" (p. 369-70), "A Red, Red Rose" (p. 100), "Junk" (p. 255-257), "The Travelling Onion" (p. 383-384), "The Serenity in Stones" (p. 336), and "Pike" (p. 301-303). That means underline, take notes, and think about how these poems create their meaning.2) Exercise 2: From the in-class freewrite that you did on the natural object, write a draft of a poem that describes the object (and maybe uses simile to open up your thoughts on it) and label that section 1; then in the section 2, let the object open an important memory for you (like a window or a door).3) After you're done with your first draft, then revise and type it up. Make sure to have your name and Exercise 2 at the top. Bring both copies to turn in to Dave, but also make sure to have four more copies to share in class.4) Read "Find Your Poetic Voice" by Laurie Zupan. |

[English 32:](#)

WEEKLY COURSE SCHEDULE: Week 3

If you like to listen to poets read their work, you can find audio recordings at [Poets.org](#)

Also, check out this youtube link for [Sarah Kay's top 20 spoken word poets](#). It's well worth it to watch all 20 and consider which are your favorites.

Here's the Jackson Browne link for "[Fountain of Sorrow](#)"

Toyon Submissions: HSU's literary magazine *Toyon* is now accepting submissions of poetry and fiction. The deadline is October 1, 2013, and you can find out more information about how and what to submit at [Toyon's website](#).

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- 9/13 Class 3
- 1) Syllabus calendar and Dave will read several strong pieces from the stack.
 - 2) Books to borrow
 - 3) Finding a nexus point: sharing a story or scene
 - 4) [A couple of early issues in editing](#)
 - 5) Read and discuss the assigned poems.
 - 6) Foreplay and afterplay
 - 7) Copy editing marks
 - 8) Share Exercise 2 in small groups.
 - 9) Dave will hand back graded work.
- Homework
- 1) In preparation for your third poem, read and mark up the following poems for discussion at our next class: "When We Two Parted" (p. 116-17), "The Last Words of My English Grandmother" (p. 199-200), "If I Should Learn, in Some Quite Casual Way" (p. 220), "Musee des Beaux Arts" (p. 235-36), "My Papa's Waltz" (p. 238), "Travelling through the Dark" (p. 245) and "You Can Have I" (p. 288-89). That means underline, take notes, and think about how these poems create their meaning.
 - 2) Exercise 3: Find a snapshot or photograph of someone close--a family member, a friend, or a lover. Or if you want, find an image of a famous photograph or painting (a poem about one of these is called ekphrasis). Allow yourself about ten minutes to jot down your responses to the photo or famous image you've chosen.
 - 3) Draft a poem from your quickwrite that responds to the photo or image-- maybe you want to speak directly to the person in the photo ("In this one you are...") or maybe you want to help the reader see what you see or have learned from the famous image (as William Carlos Williams does in "Musee des Beaux Arts.").
 - 4) Revise the draft of the poem and type it up. Remember to label it with your name and Exercise 3. Now attach the early draft to the back on the typed one

Bring five copies to class to share. The one with the draft attached is the one you'll turn into Dave.

5) Bring the photo, too, to share or a print out of the famous image. Bring it our next class.

6) Read the section on [Imagery in Poetry](#).

English 32:

WEEKLY COURSE SCHEDULE: Week 4

Submissions opportunities:

Toyon Submissions: HSU's literary magazine *Toyon* is now accepting submissions of poetry and fiction. The deadline is October 1, 2014, and you can find out more information about how and what to submit at [Toyon's website](#).

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| Class 4 | <ol style="list-style-type: none">1) Syllabus calendar and announcements2) Books for loan3) Dave will read several strong pieces from the stack.4) Share the photos and the stories behind them5) Notes on meter and form6) Scansion practice7) Read and discuss the assigned poems.8) Share exercise 3 in small groups9) Dave will hand back graded work and take attendance. |
| Homework | <ol style="list-style-type: none">1) In preparation for your fourth poem, look over the directions on how to write a sestina.2) Reread "Bilingual Sestina" pp. 386-387 in <i>Poetry: A Pocket Anthology</i>, and then look also at Elizabeth Bishop's "Sestina," "A Domestic Sestina" by Deirdre O'Conner. Note: you can find a variety of contemporary sestinas on McSweeney's website (the link where the last of the three sestinas was linked).3) Remember that your sestina will work better if you choose concrete nouns, such as the ones in Alvarez's sestina (said, English, closed, words, nombres, Spanish) and Bishop's sestina (house, grandmother, child, stove, almanac, tears). The more abstract the words, the harder it will be to create connotation and echoes, so avoid abstract words like "transformation, psychological, ordinary, inconsequential, recollection, fragmented, relationship, computation etc."4) Draft your sestina5) Revise the draft of the poem and type it up. Remember to label it with you |

name and Exercise 4. Now attach the early draft to the back on the typed one. Bring five copies to class to share. The one with the draft attached is the one you'll turn into Dave.

6) Read from "Repetition" on p. 27 through "Fixed Forms" on p. 41 in *Poetry: A Pocket Anthology*. Pay particular attention to "Meter and Rhythm" and "Fixed Forms."

7) Bring one poem to share out loud for next time's open mike. It can be something that you've written in this class, something you've written outside of class, or you can write something brand new. Practice reading it before you get to class. In terms of length, nothing that super long that will take more than five minutes to read.

English 32:

WEEKLY COURSE SCHEDULE: Week 5

Submissions opportunities:

Toyon (HSU's literary annual): submit up to ten poems by Oct. 1. For more information, see the [website](#).

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| Class 5 | <ol style="list-style-type: none">1) Syllabus calendar and announcements2) Open mike3) Tomas Tranströmer video4) Word lists5) Bring me... (writing prompt)6) More scansion practice7) Organizing lines, line breaks, and stanzas8) Share exercise 4 in small groups (your sestina).9) Dave will hand back graded work. |
| Homework | <ol style="list-style-type: none">1) In preparation for your fifth poem (your list poem), read and mark up the following poems that deal with listing: "We Real Cool" (p. 252), "Counting the Mad" (p. 273), "Metaphors" (p. 309), "Wishes for Sons" (p. 317-18), "What's That Smell in the Kitchen?" (p. 318-19), and "All American Sestina" (p. 329-30). That means underline, take notes, and think about how these poems create their meaning through various forms of listing2) Freewrite for 10 minutes. In this case, the freewrite will have a central thing or person that you've trying to describe in a lot of different ways/lines, and you're going to list all the things that this thing is. For ideas, check out this link.3) Go back and look at your list. Save the best elements and add more to the list where you can.4) Draft a poem from your quickwrite that paints a vivid sense of this thing or person seen through the lens of a list. Let the language see this thing or person in many different aspects. Remember to use lot of specific detail and sensory images. When you revise, pay particular attention this time to line length, line breaks, and stanzas. Let the poem help the reader think about that thing or |

person in new ways.

5) Read aloud the poem you wrote (to someone or to yourself). Then begin to improve it by choosing more vivid language, more specific detail, a fuller sensory picture. Revise the draft of the poem and type it up. Remember to label it with your name and Exercise 5. Now attach the early draft to the back on the typed one. Bring five copies to class to share. The one with the draft attached is the one you'll turn into Dave.

6) Look through the poetry anthology and choose a poem that you want to memorize. Begin by just reading it over a couple of time--and then begin to memorize it a little bit every day or so. In a couple of weeks, I'll start posting times that people can sign up for to recite. Be sure to bring your anthology next week, so we can share what poems we plan to memorize.

7) Bring one poem to share out loud for next time's open mike. It can be something that you've written in this class, something you've written outside of class, or you can write something brand new. Practice reading it before you get to class. In terms of length, nothing that super long that will take more than five minutes to read.

English 32:

WEEKLY COURSE SCHEDULE: Week 6

- Class 7
- 1) Syllabus calendar and announcements
 - 2) [How to write a political poem](#) (Taylor Mali)
 - 3) Open mike
 - 4) In class writing: politics? memory of a parent? or object (for a love poem)? The class will choose one or all three.
 - 5) Which poem will you memorize? (Sign ups) Recitations begin on Friday, Oct. 18. That gives the first group of five two weeks to learn their poems
 - 6) Second page of scansion practice that we didn't get to last week
 - 7) Read and discuss the assigned poems
 - 8) Share exercise 5 (your list poems) in small groups.
 - 9) Dave will hand back graded work.
- Homework
- 1) A Call for Workshop Poem (40 pts): Go back and take on one of the poems you've written so far and do a thorough re-visioning. This should be your most polished and developed work to date. Bring all the earlier drafts attached to the back, which is the copy you'll turn in to Dave. Do not make four copies this time; just have one copy ready to turn in to Dave.
 - 2) Read aloud the poem you revised (to someone or to yourself). Then begin to improve it by choosing more vivid language, more specific detail, a fuller sensory picture. Revise the draft of the poem and type it up. Remember to label it with your name and Workshop Poem, draft 1. Now attach the early draft to the back on the typed one.
 - 3) Make up any other missing assignments for next week and be sure to label

them, so Dave knows which assignment it is.

4) Print and read "[How to Read a Poem.](#)" Make sure that when you read this piece, also follow the hotlinks on the site and read the suggested poems, "The Red Wheelbarrow" and "Diving into the Wreck." You might also want to take the author's advice and follow the link to Robert Creeley's work. You'll find two audio versions of him reading his, as well as several other poems without audio, so you can see more examples of what the author is describing.

5) Begin memorizing the poem you chose; if you haven't already chosen a poem to memorize, do so this week and get started. We'll start our recitations in two weeks.

6) If you hadn't selected a poem to memorize yet, please email Dave by Monday with the poem you'll be reciting. Then go back to #5 (above) and get going on it.

[English 32:](#)

WEEKLY COURSE SCHEDULE: Week 7

- Class 7
- 1) Syllabus calendar and announcements
 - 2) Late folks: what poem will you memorize?
 - 3) Books to loan
 - 4) Dave will go over how to write a villanelle, a pantoum, and a sonnet.
 - 5)
 - 6) In class writing: the pain body
 - 7) Rotten rejections
 - 8) Dave will collect the Workshop Poems
 - 9) Dave will go over how to submit work for publication
 - 10) Dave will hand back graded work.
- 1) Look over the link again for how to write [villanelles, sonnets, and sestinas](#). There's a very nice pantoum called "[She Put on Her Lipstick in the Dark.](#)"
- Homework
- For further examples of sonnets, look in your anthology on pp. 64-68. For an example of a villanelle, look at Dylan Thomas's "Do Not Go Gentle into that Good Night" on p. 246.
- 2) Exercise 6: Choose one of these forms (villanelle, sonnet, or pantoum) and draft a poem in one of these forms. Then revise. The subject matter is up to you this week. Then revise and improve the poem. Bring four copies to class plus one copy for Dave, which should include your first draft on top and your rough draft stapled to the back.
 - 3) Read aloud the poem you wrote (to someone or to yourself). Then begin to improve it by choosing more vivid language, more specific detail, a fuller sensory picture. Revise the draft of the poem and type it up. Remember to label it with your name and Exer. 6. Now attach the early draft to the back on the typed one. Bring four copies to class to share. The one with the draft attached is the one you'll turn into Dave.
 - 4) Group 1 (#1-5) should prepare to recite their poems next week. Don't forget that everyone should bring their Poetry anthology, and people who are

reciting material that is not in the book should bring a xerox copy for Dave.

[English 32:](#)

WEEKLY COURSE SCHEDULE: Week 8

- Class 8
- 1) Syllabus calendar and announcements
 - 2) Discussion and prompt: Where did you cross over the boundary from what is safe and known into what is unknown and possibly disturbing, frightening, or just plain strange? Use the following starts:

I crossed over...

When I went beyond...

The most dangerous thing I ever did...

I went over the edge of the world...

The farthest I had ever gone before...

I did not take a passport when I...
 - 3) Workshop poems packet distributed for next week. Note that all the poems that were turned in went into the packet, so save all your feedback for that class (to give to the poets).
 - 4). Sign ups for recitation (three week window)
 - 5) Poetry of the mythic. We'll watch *The Hero's Journey* and discuss the stages of the hero's journey.
 - 6) Share your form poem in small groups
 - 7) Turn in your form poem: a villanelle, sonnet, or sestina
 - 8) Grade strips
 - 9) Dave will hand back work

Homework

- 1) If you haven't completed your workshop poem, you need to get it in right away. Remember to include a rough draft on the bottom and a final draft on top. It's worth 40 pts.
- 2) Workshop Poem Packet: Read and comment on the workshop poems in the packet. It's best to mark up the poem with comments, as well as prepare a short paragraph overview for each author. You can put these on strips and then hand the strip to each author after the discussion.
- 3) Finish your preparation for the recitation, no matter what group you're in.
- 4) If you're missing a poem (on your grade printout), make sure to either turn in the work for this coming week (since you don't have a poem due), or if you've already done the poem, and it has points on it, return it to Dave, so he

can enter the score.

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WEEKLY COURSE SCHEDULE: Week 9

Class 9 Class Cancelled.

- HW
- 1) If you haven't completed your workshop poem, you need to get it in right away. Remember to include a new on top and the older drafts below, but use a paper clip, not a staple. It's worth 40 pts.
 - 2) Workshop Poem Packet: If we don't complete all the workshop poems in class, please make sure to read and comment on what we haven't covered.
 - 3) Group 2: Finish your preparation for the recitation or if you missed this week (and you were in Group 1), make sure you're ready to go for next week. Group 2:
 - 4) If you're missing a poem (on your grade printout), make sure to either turn in the work for this coming week (since you don't have a poem due), or if you've already done the poem, and it has points on it, return it to Dave, so he can enter the score.
 - 5) If your Workshop Poem draft has been critiqued, go ahead and write a revision of it. Label it Workshop Poem draft 2, staple it on top of the old version and the comments, and return it at Class 9.

English 32:

WEEKLY COURSE SCHEDULE: Week 10

- Class 10
- 1) Syllabus calendar and announcements
 - 2) Open mike
 - 3) Last recitations Make Ups:
 - 4) In class writing: haikus
 - 5) How to submit your poetry: rejection letters, cover letters, websites to find submission opportunities, publications, etc.
 - 6) Share Exercise 6 (mythic poem) in small groups
 - 7) Dave will collect the revisions of your workshop poems and your Exercise 6 and hand back work.
- Homework
- 1) A Call for Workshop Poem #2 (40 pts): Either write something new or go back and take on one of the poems you've written so far and revise it again (but not the poem that you used in the first set of Workshop Poems). Either way, this poem should be your most polished work to date. Email your poem to Dave (david-holper@redwoods.edu) as a MS Word attachment by Thursday morning of next week. 10 am is the deadline to be included in the

critique.

2) Print and read the following article on current state of American poetry: Seth Abramson's "[Why Is Poetry So Good](#)" (a response to an essay published in Harper's this last July called "Poetry Slam: Or the Decline of American Verse.")

3) Bring something you haven't read yet for next week's open mike. Look back over the [guidelines](#) for the open mike that we came up with.

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WEEKLY COURSE SCHEDULE: Week 11

Class 11 1) Syllabus calendar and announcements (posters distributed)

2) Open Mike

3) Go over the details for the reading

Who is reading what?

What will you say about your piece when you go up to read?

Is there anything you folks want Dave to say when he introduces the group?

4) Read over "Toward an Impure Poetry"

5) Workshop Packet distributed and critique begins

6) Dave will collect any other work

7) Dave will hand back work.

Homework 1) Revise your second Workshop Poem. For those of you who had your second workshop poem (first draft) critique, you can go ahead and revise. This revision should be stapled on top of the earlier draft. The revision is worth another 40 pts.

2) Dress Rehearsal: in place of an open mike next week, I'd like you to bring the poem that you will read, and we'll do a run-through of the entire reading, complete with Dave's introduction, your anecdote to introduce your poem, and the readings of all the poems.

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WEEKLY COURSE SCHEDULE: Week 12

Class 12 1) Syllabus calendar and announcements

2) Dress rehearsal for the reading next week

3) Dave will pass around old polished piece booklets to look at for covers. We'll need a cover artist to volunteer to do a cover due at our next class.

- 4) We'll go over the directions for the polished piece booklet: three polished poems and a cover letter due in two weeks. We'll do a quickwrite for you to begin to gather your ideas of what you want to put in your letter.
- 5) Critique of remaining workshop poems, if time permits; otherwise, we'll finish up next week before the reading.
- 6) Dave will hand back work, except for poems that haven't been critiqued yet.
- 7) Turn in any other work, including revisions of the first Workshop Poem, etc.

- Homework
- 1) Come prepared for the reading: practice your poem to read and how you'll introduce it.
 - 2) For next class, select your three best pieces this semester. These are your polished pieces, and they will be included in the polished piece booklet. Make sure not to staple these poems; rather, put a paper clip around them.
 - 3) Read the directions for your letter to introduce your three polished pieces, as well as several sample letters (handout). After you have a sense of what folks have done in the past, you should type up a one page letter to introduce yourself and your work in the polished piece booklet. This letter and the three poems must be on time next week. If you're late, you'll lose the 100 points for the poems and the letter.
 - 4) Again, if you're missing a poem, make sure to either turn in the work for the coming week, or if you've already done the poem, and it has points on it, return it to Dave, so he can enter the score.
 - 5) If your poem has been critiqued, revise your first Workshop Poem and label it as "Revision of Workshop Poem #1". This revision should be stapled on top of the earlier poem (with drafts) that you submitted for the Workshop Poem #1. The revision is worth another 40 pts. to you.

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WEEKLY COURSE SCHEDULE: Week 13

- Class 13
- 1) Workshop Poem 2 critique
 - 2) Dave will collect work and hand work back
 - 3) Poetry Performance

- HW
- 1) If your second workshop poem has been critiqued, go ahead and revise it for our next class and label it as "Workshop Poem #2, draft 2". This revision should be stapled on top of the earlier poem that you submitted for the Workshop Poem #2 and should include the comments you received from Dave. Make sure that the revision really pushes to improve the poem, not merely correct punctuation or make slight alterations. The revision is worth another 40 pts.
 - 2) Bring something for next week's open mike.
 - 3) In preparation for the next exercise, read the following villanelles ("One Art" on p. 241 and "Do Not Go Gentle into that Good Night" on p. 246) and Shakespearean sonnets (pp. 65-68).

4) Choose one last form poem for the semester--either a sonnet or a villanelle--and write a draft of it. You can choose what you think your subject matter will be. Directions for how to write a sonnet can be found [here](#). Direction on how to write a villanelle are [here](#). If you find yourself struggling with iambic pentameter, you may choose to write these lines without foot and meter; however, if you have a basic grasp of foot and meter and think you can pull it off, you'll find that writing in foot and meter is extremely rewarding in terms of how positively it will affect your free verse.

5) Revise the draft of the poem and type it up. Remember to label it with your name and Exercise 7. Now attach the early draft to the back on the typed one. Bring five copies to class to share. The one with the draft attached is the one you'll turn into Dave.

English 32:

WEEKLY COURSE SCHEDULE: Week 14

Class Class cancelled for Thanksgiving Break. Have a safe and happy holiday!

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1) If your second workshop poem has been critiqued, go ahead and revise it for our next class and label it as "Workshop Poem #2, draft 2". This revision should be stapled on top of the earlier poem that you submitted for the Workshop Poem #2 and should include the comments you received from Dave. Make sure that the revision really pushes to improve the poem, not merely correct punctuation or make slight alterations. The revision is worth another 40 pts.

2) Bring something for next week's open mike.

3) In preparation for the next exercise, read the following villanelles ("One Art" on p. 241 and "Do Not Go Gentle into that Good Night" on p. 246) and Shakespearean sonnets (pp. 65-68).

4) Choose one last form poem for the semester--either a sonnet or a villanelle--and write a draft of it. You can choose what you think your subject matter will be. Directions for how to write a sonnet can be found [here](#). Direction on how to write a villanelle are [here](#). If you find yourself struggling with iambic pentameter, you may choose to write these lines without foot and meter; however, if you have a basic grasp of foot and meter and think you can pull it off, you'll find that writing in foot and meter is extremely rewarding in terms of how positively it will affect your free verse.

5) Revise the draft of the poem and type it up. Remember to label it with your name and Exercise 7. Now attach the early draft to the back on the typed one. Bring five copies to class to share. The one with the draft attached is the one you'll turn into Dave.

English 32:

WEEKLY COURSE SCHEDULE: Week 15

Class 15 1) Syllabus calendar and announcements
 2) Open mike (the last one?)

- 3) Potluck organization
- 4) Class feedback
- 5) Listen to Kwame Dawes's "[Tornado Child](#)." Now brainstorm a natural thing (whirlpool, tidal wave, eruption, mountain, flood, lightning bolt, etc.) and a human identity (father, mother, sister, brother, witch, scribe, troubador, etc.). Now quickwrite for ten minutes and declare your identity and what you do.
- 6) Finish the workshop critique on the last few poems
- 7) Share your last form poem (Exercise 7) in small groups
- 8) Work collected and handed back
- 9) Trade contact information and form writing groups

1) If you haven't already done so, go buy the booklet of polished pieces in the bookstore, read every poet's work, and write at least a one paragraph response to the poet's work, praising specifically what you enjoyed in the work--and maybe also mentioning which poem was your favorite. Remember, this is not an arena for revision criticism; rather, this is a way to encourage one another in what you're doing well--and help that person to keep writing after the class ends.

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WEEKLY COURSE SCHEDULE: Week 16

Important Note: The final is not optional . You will earn 50 pts. for being there (do note that this is a change to the syllabus), and I will not accommodate students who want me to distribute their comments. A big part of being a writing community is responding to one another's work (in person).

FINAL

10 am-12 pm: We'll meet with our packets (which you'll have purchased in advance at the campus bookstore) and an envelope full of one-paragraph comments to hand out to each student writer. Again, missing the final is not acceptable, and you will lose 50 pts. for your absence. Late work will not be accepted at the final. Work is due no later than the last Friday of class in Week 15.