

Syllabus for English 32: Creative Writing: Poetry– Eureka Campus		
Semester & Year	Fall 2018	
Course ID and Section #	English 32, E5022	
Instructor’s Name	Prof. David Holper	
Day/Time	Friday: 1:00-4:10 pm	
Location	Humanities 114	
Number of Credits/Units	3	
Contact Information	<i>Office location</i>	Humanities 108I
	<i>Office hours</i>	TBD
	<i>Phone number</i>	(707) 476-4370
	<i>Email address</i>	david-holper@redwoods.edu
Textbook Information	<i>Title & Edition</i>	Poetry: A Pocket Anthology, 7 th edition
	<i>Author</i>	Gwynn
	<i>ISBN</i>	978-0-205-03212-9
Course Description		
<p>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' texts.</p>		
Student Learning Outcomes		
<ol style="list-style-type: none"> 1) Differentiate and utilize concrete detail and abstraction in poetry. 2) Control grammar and punctuation to clarify ideas. 3) Apply a process-oriented approach to writing poetry that involves inventing, drafting, revising, and editing. 4) Compose original written texts, using genre-specific structures and formal conventions. 		
Special Accommodations		
<p>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 at 707-476-4280.</p>		
Academic Support		
<p>Academic support is available at Counseling and Advising and includes academic advising and educational planning, Academic Support Center for tutoring and proctored tests, and Extended Opportunity Programs & Services, for eligible students, with advising, assistance, tutoring, and more.</p>		
Academic Honesty		

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In the academic community, the high value placed on truth implies a corresponding intolerance of scholastic dishonesty. In cases involving academic dishonesty, determination of the grade and of the student's status in the course is left primarily to the discretion of the faculty member. In such cases, where the instructor determines that a student has demonstrated academic dishonesty, the student may receive a failing grade for the assignment and/or exam and may be reported to the Chief Student Services Officer or designee. The Student Code of Conduct (AP 5500) is available on the College of the Redwoods website at: <http://www.redwoods.edu/board/Board-Policies/Chapter-5-Student-Services>, and scroll to AP 5500. Additional information about the rights and responsibilities of students, Board policies, and administrative procedures is located in the college catalog and on the College of the Redwoods website.

Disruptive Classroom Behavior

Student behavior or speech that disrupts the instructional setting will not be tolerated. Disruptive conduct may include, but is not limited to: unwarranted interruptions; failure to adhere to instructor's directions; vulgar or obscene language; slurs or other forms of intimidation; and physically or verbally abusive behavior. In such cases where the instructor determines that a student has disrupted the educational process a disruptive student may be temporarily removed from class. In addition, he or she may be reported to the Chief Student Services Officer or designee. The Student Code of Conduct (AP 5500) is available on the College of the Redwoods website at: <http://www.redwoods.edu/board/Board-Policies/Chapter-5-Student-Services> and scroll to AP 5500. Additional information about the rights and responsibilities of students, Board policies, and administrative procedures is located in the college catalog and on the College of the Redwoods website.

Emergency Procedures for the Eureka campus:

Please review the campus evacuation sites, including the closest site to this classroom (posted by the exit of each room). The Eureka **campus emergency map** is available at: (<http://www.redwoods.edu/aboutcr/Eureka-Map>; choose the evacuation map option). For more information on Public Safety, go to <http://www.redwoods.edu/publicsafety>. In an emergency that requires an evacuation of the building:

- Be aware of all marked exits from your area and building.
- Once outside, move to the nearest evacuation point outside your building.
- Keep streets and walkways clear for emergency vehicles and personnel.
- Do not leave campus, unless it has been deemed safe by the Incident Commander or campus authorities. (CR's lower parking lot and Tompkins Hill Rd are within the Tsunami Zone.)

RAVE – College of the Redwoods has implemented an emergency alert system. In the event of an emergency on campus you can receive an alert through your personal email and/or phones at your home, office, and cell. Registration is necessary in order to receive emergency alerts. Please go to <https://www.GetRave.com/login/Redwoods> and use the "Register" button on the top right portion of the registration page to create an account. During the registration process you can elect to add additional information, such as office phone, home phone, cell phone, and personal email. Please use your CR email address as your primary Registration Email. Your CR email address ends with "redwoods.edu." Please contact Public Safety at 707-476-4112 or security@redwoods.edu if you have any questions.

Syllabus for English 32: Creative Writing: Poetry– Eureka Campus

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English 32: Poetry

Dave Holper

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HU108I:

Writing Center Hours:

College of the Redwoods
SYLLABUS

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: Professor Holper 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 earn 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:

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 Canvas 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 write 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 9/22/17. 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.

Call for submissions: Toyon, Humboldt State University's literary annual, is accepting submissions of fiction, creative non-fiction, poetry, environmental justice writing, literary criticism, original translations, visual arts, and spoken word. For more information about what and how to submit, check out their [website](#). Deadline is September 30th.

Open Mike Opportunity: A place to perform and practice your craft as a poet: First Thursdays at the Accident Slam happens at the Siren Song Tavern in Old Town Eureka. You can find these folks on **FB at A Reason to Listen**. First event this fall is next Thursday: 9/7/17. They will have an ALL-STAR season headed for the Humboldt community. They are kicking it off with [Zach Zigzilla Lehner](#) as their featured performer, live art by Dre Meza, Music from DJ Goldylocks, and a special performance by [Melanie Quillen Zapper](#)! Show starts at 7:30pm, sign ups start at 7:00pm! Check us out at the Siren's Song the 1st Thursday of the month.

Class 1

- 1) Orientation and introductions
- 2) Fill out student information sheet
- 3) Read over syllabus
- 4) Repetition & anaphora (repeated openings to a line). [Example](#)
- 5) Think of a thing to compare yourself to: a city, an ocean, the sun, a comet, a rainbow, an animal, a waterfall, a wind, night, sunrise, an orchestra, an empty vase, a tightrope walker, a chameleon, a mirror...
- 6) Before you write the poem, jot down some concrete aspects of that thing--it's colors, noises, shapes, smells, feeling (as in touch), changes during a day, tastes.
- 7) Write a quick poem introducing yourself by using a conceit (an extended metaphor) and anaphora (I am...)
- 8) Discuss a moment of awakening in your life where something happened that caused you to wake up out of innocence or habitual behavior and see something that you hadn't before. Make a list of several of these encounters. Choose one and do a ten minute quick write on when and where this happened. Save this quickwrite for your first poem (see homework below).

Homework

- 1) Buy your own copy of *Poetry: A Pocket Anthology* in the bookstore or online. 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 moment of awakening 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. 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) Exercise 2: Write a second poem on any subject you want. If you're stuck, try imitating one of the poems you read and put a slightly different spin on the topic, voice, or structure. Don't forget: same rules as with exercise 1. Write a draft, then revise. Staple the newer version on top and the draft on the bottom.

6) Open mike for the start of the next class. Choose one of the two poems or something else you've written recently. Practice reading it aloud and come prepared to perform that poem. You can have a short intro and then read and perform the poem.

7) 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.

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

9) 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.

WEEKLY COURSE SCHEDULE: Week 2

Call for submissions: Toyon, Humboldt State University's literary annual, is accepting submissions of fiction, creative non-fiction, poetry, environmental justice writing, literary criticism, original translations, visual arts, and spoken word. For more information about what and how to submit, check out their [website](#). Deadline is Oct. 1.

Class 2

- 1) Go over syllabus calendar
- 2) Announcements: Toyon submissions
- 3) Share your most embarrassing or worst CDs
- 4) Creating a draft of guidelines for the open mike
- 5) Open mike
- 6) A note to the monster under the bed (freewrite)
- 7) 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).
- 8) Select your object: quick write by describing it (that's part 1) and then opening a doorway into memory (that's part 2)
- 9) Go over guidelines to sharing poetry and critique in syllabus
- 8) Share exercise 1 in groups and turn in a clean copy to Dave, as well as your second poem for the week.

Homework

- 1) In preparation for your third 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) Print and read the PDF of "[The Triggering Town](#)" chapter by Richard Hugo. Pay particular attention to what Hugo argues about how the initial subject of the poem (think of your object) should be the starting point or trigger, but you're going to need something else that will emerge in your writing and revision of the subject matter.
- 3) Exercise 3: 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).

4) Exercise 4 (free choice): two drafts

5) 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.

6) Choose the stronger of the two poems you wrote this week and make four more copies for your small group, as well as the original and draft to turn in to Dave. For the other poem, all you need to do is bring both drafts and turn in to Dave.

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.

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

Class 3

- 1) Syllabus calendar and Dave may read several strong pieces from the stack.
- 2) Class [Do's and Don'ts for an Open Mike](#) (handout)
- 3) Open mike
- 4) [A couple of early issues in editing](#)
- 5) Read over Pablo Neruda's "Toward an Impure Poetry" and discuss in relation to the assigned poems: "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).
- 6) Some guidelines on feedback groups
- 7) Share Exercise 3 or 4 (your choice) in small groups. What you xeroxed
- 8) Dave will take roll and hand back graded work.

Homework

- 1) In preparation for your fifth 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 It" (p. 288-89). That means underline, take notes, and think about how these poems create their meaning.
- 2) Exercise 5: 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 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. Bring the photo, too, to share or a print out of the famous image. Bring it our next class.

5) Exercise 6 (free choice): two drafts

6) Choose the stronger of the two poems you wrote this week and make five copies: one for Dave, four for your feedback group. For the other poem, all you need to do is bring both drafts and turn in to Dave.

7) Print, read, annotate the section on [Imagery in Poetry](#).

8) For the next class, bring a book that you have enjoyed but don't mind parting with. Remember, to trade for another book that someone else is bringing, you have to bring a book yourself.

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, 2012, and you can find out more information about how and what to submit at [Toyon's website](#).

Class 4

- 1) Syllabus calendar and announcements: Date for the reading ? (7-9 pm) at the Morris Graves Museum
- 2) Book trade
- 3) Open mike
- 4) Share the photos and the stories behind them
- 5) Notes on meter and form
- 6) [Scansion practice](#)
- 7) Directions handed out on how to write a sestina and a look at the sample sestina by Elizabeth Bishop
- 8) Read and discuss the assigned poems: "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 It" (p. 288-89).
- 9) Share exercise 5 or 6 in small groups
- 10) Dave will hand back graded work and take attendance.

Homework

- 1) In preparation for your sixth poem, look over the directions on [how to write a sestina](#).
- 2) Reread "Bilingual Sestina" pp. 386-387 in *Poetry: A Pocket Anthology*, 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 connotations and echoes, so avoid abstract words like "transformation, psychological, ordinary,

inconsequential, recollection, fragmented, relationship, computation, etc." are a bad choice and will make the writing too abstract.

4) Draft your sestina (have the chart handy for the sequence of last words in each stanza).

5) Revise the draft of the poem and type it up. Remember to label it with your name and Exercise 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.

6) Exercise 7 (free choice): two drafts

7) 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."

8) 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.

WEEKLY COURSE SCHEDULE: Week 5

Submissions opportunities: Toyon Submissions: HSU's literary magazine *Toyon* is now accepting submissions of poetry and fiction. The deadline is October 1, 2012, and you can find out more information about how and what to submit at [Toyon's website](#).

- Class 5**
- 1) Syllabus calendar and announcements
 - 2) Open mike
 - 3) [Tomas Tranströmer video](#)
 - 4) Word lists: things that make you happy, things that are good for, positive people, friends, places, things that feed your soul
 - 5) Bring me... (writing prompt)
 - 6) More scansion practice (page two)
 - 7) Organizing lines, line breaks, and stanzas: handout
 - 8) Share exercise 7 in small groups (your sestina) or your other poem.
 - 9) Dave will hand back graded work.

- Homework**
- 1) In preparation for your eighth 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 listing
 - 2) Freewrite for 10 minutes. In this case, the freewrite will have a central thing or person that you're 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 quick write 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 a 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 8. Now attach the early draft to the back on the typed one.

6) Exercise 9 (free choice): two drafts

7) Bring four copies of either poem to class to share. The one with the draft attached is the one you'll turn into Dave.

8) Look through the poetry anthology and choose a poem that you want to memorize. Begin by just reading it over a couple of times--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.

9) 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.

WEEKLY COURSE SCHEDULE: Week 6

- Class 7**
- 1) Syllabus calendar and announcements
 - 2) Two slam poems worth watching: [Noah St. John](#) and [Kate Tempest](#)
 - 3) Open mike
 - 4) In class writing
 - 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) Read and discuss the assigned poems: "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 listing
 - 7) Share exercise 8 or 9 in small groups.
 - 8) 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. If it's more than one page, do not print on the backs of the pages. Just paperclip the pages together. I don't need the earlier drafts: just that one latest draft to xerox. 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. We'll do five a week for four weeks.

6) If you hadn't selected a poem to memorize yet, please email Dave by Monday, Oct. 8 with the poem you'll be reciting. Then go back to #5 (above) and get going on it.

WEEKLY COURSE SCHEDULE: Week 7

- Class 7**
- 1) Syllabus calendar and announcements
 - 2) [Kate Tempest: "What We Came After"](#)
 - 3) Late folks: what poem will you memorize?
 - 4) Turn in your Workshop Poem (one clean copy from everyone). Dave will xerox these at the break for everyone, as well as provide you each with a [copy of the critique sheet](#)
 - 5) Handout for next exercise: How to write a villanelle
 - 6) In class writing: the pain body
 - 7) Rotten rejections
 - 8) Dave will go over how to submit work for publication
 - 9) Dave will hand back graded work.

- Homework**
- 1) Look over the [handout on how to write a villanelle](#). There are [several strong villanelles](#) toward the bottom of this website about villanelles.
 - 2) **Exercise 11:** Figure out a theme for your villanelle, come up with a meter you want to work in, and start by writing your first and third lines. Then using the structure described in the handout, go ahead and write a first draft of the poem. (Note: because of the complexity of this form, there is only one poem required this week.)
 - 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. 11. 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) [Read all the workshop poems](#) and mark them up for critique, in preparation for next week's critique
 - 5) .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. Remember that unexcused absences will be counted as 0/20.

WEEKLY COURSE SCHEDULE: Week 8

- Class 8**
- 1) Syllabus calendar and announcements
 - 2) Recitations: Group 1
 - 3) Share your villanelle with one person and turn in
 - 5) We'll critique as much as of the Workshop Poem packet as possible.
 - 6) Dave will hand back work
- Homework**
- 1) Recitations: Group 2: Finish your preparation for the recitation/
 - 2) If you haven't read and critiqued the rest of the poems, do that for homework.
 - 3) Everyone who has had a critique of his/her Workshop Poem should revise for next week. Make sure to include the earlier drafts on the back of the newest version. The revisions are worth 50 pts., too.
 - 4) In preparation for your 11th poem, read and mark up the following poems for discussion at our next class: "Leda and the Swan" (p. 176), "Junk" (p. 255-257), "The Ungrateful Garden" (p. 274-275), and "Cinderella" (p. 290). That means underline, take notes, and think about how these poems create their meaning.
 - 5) **Exercise 11:** Choose a myth you know and write a poem that does one of the following: updates the myth for the current day, tells the "true" story in the mythic voice of the main character of that myth, or tells the "true" story from another person's perspective who may be a villain or a witness to these events.
 - 6) 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. 10. 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.

English 32:

WEEKLY COURSE SCHEDULE: Week 9

Open Mike Opportunity: A place to perform and practice your craft as a poet: First Thursdays at the Accident Slam happens at the Siren Song Tavern in Old Town Eureka. You can find these folks on **FB at A Reason to Listen**. Show starts at 7:30pm, sign ups start at 7:00pm!

Elemental haiku

Scansion practice website: [For Better For Verse](#)

- Class 9**
- 1) Syllabus calendar and announcements. Attendance. Also, Dave will show how to update your email and Canvas settings.
 - 2) Recitations for Group 2
 - 3) Last workshop Poem critiques: handout
 - 4) Share your exercise 11s (your myth poem) in small groups for critique
 - 5) Dave will hand back work and collect work.
- Homework**
- 1) At this point, if you haven't already, revise your workshop poem based on the critique. Remember, when you turn it back to Dave, you'll want to include the earlier marked-up draft.
 - 2) Bring something you've written recently for next week's open mike. Remember, if you haven't practiced yet, you'll want to start doing so, so the event isn't as new and stressful. If you have been practicing, keep up the effort, so the event is less stressful.
 - 3) Recitation Group 3 should prepare
 - 4) Exercise 12: Free choice.
 - 5) Choose whichever of the poems you've written that you like better, make four copies for next week for a small group.

WEEKLY COURSE SCHEDULE: Week 10

Open Mike Opportunity: A place to perform and practice your craft as a poet: First Thursdays at the Accident Slam happens at the Siren Song Tavern in Old Town Eureka. You can find these folks on **FB at A Reason to Listen**. 11/2. Show starts at 7:30pm, sign ups start at 7:00pm!

Conferences next week: Make sure to sign up

- Class 10**
- 1) Syllabus calendar, attendance, announcements, and grade strips
 - 2) Cover art call for the polished piece booklet
 - 3) Open mike
 - 4) Group 3 recitations
 - 5) Submission experiments
 - 6) Share your free choice poem with one another
 - 7) Work collected. Work handed back

- Homework**
- 1) Because next week will just be conferences, look at any missing or incomplete assignments and get fully caught up
 - 2) Recitation Group 4 prepares for Nov. 16
 - 3) Bring something to the open mike in two weeks
 - 4) Also, select which poem you'll perform for our reading and bring it to our next class.

[English 32:](#)

WEEKLY COURSE SCHEDULE: Week 11

Conference week

- Class 12**
- 1) Attendance, syllabus calendar, and announcements
 - 2) Posters distributed for the reading
 - 3) First run through of our reading
 - 4) Last Recitations
 - 5) Introduction of the polished piece booklet. Handout: 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.
 - 6) In-class quickwrite: choose one of the untranslatable words off the list and write a ten-minute poem on it.
 - 7) Dave will hand back everyone's work and collect any make-up work.

- Homework**
- 1) Come prepared for the dress rehearsal next week: 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.

English 32:

WEEKLY COURSE SCHEDULE: Week 13

Keep in mind that next week is Thanksgiving Break, so there won't be class

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- Class 14**
- 1) Attendance, calendar, and announcements
 - 2) Three polished pieces and cover letter collected from everyone
 - 3) Final directions and organization
 - 4) Rehearsal of the reading
 - 7) Work handed back, grade strips distributed, and any other work collected
- Homework**
- 1) Again, 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.
 - 2) In preparation for Exercise 14, read the following Ars Poetica poems (an Ars Poetica is a type of advice poem from a poet to all poets, which is essentially how that poet defines poetry or how it should work). Archibald Macleish "[Ars Poetica](#)"; Marianne Moore "[Poetry](#)"; Ruth Stone's "[Always on the Train](#)"; Naomi Shihab Nye's "[Valentine for Ernest Mann](#)"
 - 3) Exercise 14: Draft your own Ars Poetica, which explains what you think poetry should do, be, or represent. Then read aloud your draft to yourself and revise. Staple the revision on top of the draft and bring four copies to class to share in small groups.
 - 4) Check in at the bookstore (in person or by phone 476-4130 next week) to see if the booklet of polished pieces is ready. If it is, go buy it, 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.

English 32:

WEEKLY COURSE SCHEDULE: Week 14

THANKSGIVING BREAK

WEEKLY COURSE SCHEDULE: Week 15

- Class 15**
- 1) Syllabus calendar, attendance, and announcements
 - 2) Final directions and organization
 - 3) Class feedback
 - 4) Dave will read some of his own work
 - 5) Share your Ars Poeticas and turn in
 - 6) Trade contact information and form writing groups
 - 7) Work collected and handed back

Homework

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.

[English 32:](#)

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).

Friday
12/15 **FINAL** 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.