English 204B Introduction to Creative Writing: Poetry
3 Credits (CRN 63483)
Wednesdays, 5:30-8:20 pm, Manaleo 126

INSTRUCTOR: Janine Oshiro
OFFICE: Manaleo 103
OFFICE HOURS: Monday-Thursday,10:00-11:15; and by appointment
TELEPHONE: 236-9231
EMAIL: jhoshiro@hawaii.edu (Please send messages through Laulima.)
EFFECTIVE DATE: Spring 2015

WINDWARD COMMUNITY COLLEGE MISSION STATEMENT

Windward Community College offers innovative programs in the arts and sciences and opportunities to gain knowledge and understanding of Hawai‘i and its unique heritage. With a special commitment to support the access and educational needs of Native Hawaiians, we provide O‘ahu’s Ko‘olau region and beyond with liberal arts, career and lifelong learning in a supportive and challenging environment — inspiring students to excellence.

CATALOG DESCRIPTION

English 204B Introduction to Creative Writing (Poetry) introduces students to the basic practices and principles involved in the writing and publication of poems.

Prerequisite: “C” or better in ENG 100 or consent of instructor.

Recommended course preparation: Students should possess a strong foundational knowledge of grammar, word usage, and punctuation. Additionally, students must be able to accept constructive criticism from peers and the instructor.

This course satisfies the following graduation requirement: DA.

REQUIRED TEXTS

• A Poetry Handbook: A Prose Guide to Understanding and Writing Poetry, Mary Oliver
• Handouts and Internet resources

Take time to reflect: Please consider your finances. If you are unable to purchase your materials this week, when will you be able to purchase them?
COURSE CONTENT and STUDENT LEARNING OUTCOMES

This course will introduce devices of sound, literal and figurative language, line and stanza, rhythm and meter, traditional forms with variations, speech acts, textual analysis and interpretation, and workshop protocol.

The student learning outcomes for the course are to:
1. Create original poems that reflect a skillful use of literary devices, forms, and conventions.
2. Analyze poems written by peers and published authors.
3. Propose and employ feedback in the writing workshop model.
4. Evaluate and submit poems for publication.

Take time to reflect: Reread the student learning outcomes. Which one do you think will be the most difficult and why? Please tell me briefly about your previous experiences in English courses. What is your previous experience with poetry?

COURSE TASKS AND GRADING

<table>
<thead>
<tr>
<th>Learning Opportunity</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Poetry exercises and reflections</strong></td>
<td>30%</td>
</tr>
<tr>
<td>Students will complete ten poetry exercises. A 1-2 page reflection essay that explains particular concepts, describes process, and makes a connection to a poem written by a peer or published poet will accompany each exercise. Students will present these poems to the class for workshop and eventually revise for the final portfolio.</td>
<td></td>
</tr>
<tr>
<td><strong>Workshop letters</strong></td>
<td>15%</td>
</tr>
<tr>
<td>Students will write workshop letters, which may include description and analysis of their peers’ poems, as well as connections to poems written by other published poets. These letters will be turned in first to Janine for credit, and then passed on to peers.</td>
<td></td>
</tr>
<tr>
<td><strong>Event review</strong></td>
<td>10%</td>
</tr>
<tr>
<td>Students will complete an essay reviewing a local literary event.</td>
<td></td>
</tr>
<tr>
<td><strong>Memorization and recitation</strong></td>
<td>15%</td>
</tr>
<tr>
<td>Students will memorize and recite two poems written by established authors. One of these poems must be selected from a provided list. Students will also memorize and recite one of their own original poems.</td>
<td></td>
</tr>
<tr>
<td><strong>Informal writing</strong></td>
<td>10%</td>
</tr>
<tr>
<td>Students will write by hand in a Writer’s Notebook, which is a place to take notes in and out of class, ponder the mysteries of sonnets and slam poetry, record dreams and conversations, copy poems written by others, keep fascinating lists, describe intriguing scenes, record new-to-you words, etc. Some entries will be assigned and others will be free. I encourage students to write at least 3+ pages per week. At the end of the semester, students will write a short reflection on the process of keeping a notebook and present their notebooks in a general way to the class. This notebook is meant to be a private exploratory space.</td>
<td></td>
</tr>
<tr>
<td><strong>Class Offering and Daily Presence</strong></td>
<td>20%</td>
</tr>
<tr>
<td>Students earn points for participating as giver and receiver of a “class offering”</td>
<td></td>
</tr>
</tbody>
</table>
that will take place during the first ten minutes of every class. Participation in daily activities also counts in this category. These points cannot be made up if students are absent—for any reason at all. Students will not be eligible for these points if they are tardy or leave early.

A few important notes on grading and course tasks...

- Twenty pages of revised work must be completed to be eligible for a passing grade.
- Instructor conferences to review writing are required for this course.
- All assignments will be made public to the class in workshops and Laulima.
- Late work turned in within one week will earn reduced points.
- In the event of a documented emergency or death in the immediate family, please see me to make a reasonable plan.

**Take time to reflect:** Do you understand the grading categories? What changes would you make to the grading for this class and why?

**INSTRUCTIONAL METHODS**

This is not a lecture course. Much of the course will be devoted to group activities and class discussions. Because the primary method of exploring and learning about poetry is through discussion, I ask that you try your best to participate enthusiastically and respectfully. Silence often happens in a thoughtful discussion. If you are a person who speaks readily, holding back for a moment may allow those who are more hesitant a chance to speak. If you are a person who would rather not speak, I ask that you challenge yourself to honor us with your ideas. I am not interested in the “right” answer; I am interested in an honest and open discussion that hopefully allows all of us to grow in our understanding of poetry and the human condition as expressed through poems. Writing and talking about poems is an arduous and sometimes socially awkward task, but we can learn and grow from each other’s tentative probing and unique perspectives.

A word of warning: The poems we explore by published writers and your peers may contain words or ideas that you do not agree with or that you personally find offensive. We do not enter the adventure of learning only to expose ourselves to ideas that accord with our existing beliefs. If you have strong beliefs that prevent you from engaging willingly with other belief systems and different moral codes and lifestyles, this course may not be the best fit for you.

If you have concerns with the way this course is taught, please see me. If I do not address your concerns adequately, contact Robert Barclay at 236-9236 or rbarclay@hawaii.edu.

**Take time to reflect:** Have you ever been in a “lecture course” in which the teacher talked the whole time? Why do you think it is important for Janine to let you know that this is not that kind of a class?

**STUDENT CONDUCT AND PROFESSIONALISM**

Students should familiarize themselves with the Student Regulations section of the General Catalogue, particularly the Student Conduct Code and Disruptive Behavior Policy. All cell phones should be off and completely out of sight for the entire class period.

Plagiarism, the use of other people’s words and ideas, in part or whole, without proper
citation is a serious offense, and cases will be referred to the Vice Chancellor of Student Services. Students who engage in acts of academic dishonesty face serious consequences—including failure.

Student Services counselors are available to assist students with personal and academic problems. Please ask for help by calling 235-7413 to make an appointment with a counselor.

If you are a first generation college student, receive Pell grants, or have a documented disability, I encourage you to visit TRiO Student Support Services in Alakaʻi 129 to sign up for additional services.

**Take time to reflect:** What can you do to contribute to a positive learning environment for everyone in class? What support services have you used on campus? If you haven’t used any, how do you think they might help you this semester?

**DISABILITIES ACCOMMODATION STATEMENT**

If you have a physical, sensory, health, cognitive, or mental health disability that could limit your ability to fully participate in this class, you are encouraged to contact the Disability Specialist Counselor to discuss reasonable accommodations that will help you succeed in this class. Ann Lemke can be reached at 235-7448, lemke@hawaii.edu, or you may stop by Hale ‘Akoakoa 213 for more information.

**Please send me a message in Laulima** answering the syllabus reflection questions. What other questions do you have for me about this course? Is there anything more you would like me to know so that I can better support your educational journey?
# English 204B Intro to Creative Writing: Tentative Schedule

## WEEK ONE

**Write at least three pages in your Writer’s Notebook**

<table>
<thead>
<tr>
<th>1/28 (W)</th>
<th>Happening in class: Syllabus, Class Offering, 50 Words, Collage Activity, Laulima</th>
</tr>
</thead>
</table>
| 1/30 (F)  | • Laulima: 50 Words posted to Poems in Progress (PiP)  
• Laulima: Send a message to Janine for syllabus reflection |

## WEEK TWO

**Write at least three pages in your Writer’s Notebook**

| 2/4 (W)  | Completed before class:  
Mary Oliver: Introduction, Getting Ready, Reading Poems, Imitation (1-18)  
Poetry Exercise #1 and Reflection Draft  
Happening in class: Name activity, share exercises, discuss Oliver, in-class writing, reading, and activities for next assignment |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2/6 (F)</td>
<td>• Laulima: Poetry Exercise #1 and Reflection Draft posted to PiP</td>
</tr>
</tbody>
</table>

## WEEK THREE

**Write at least three pages in your Writer’s Notebook**

| 2/11 (W) | Completed before class:  
Mary Oliver: Sound, More Devices of Sound (19-34)  
Laulima: Read your peers’ Poetry Exercise #1 and Reflection Draft and briefly respond to 3 people with positive comments, questions, or suggestions.  
Poetry Exercise #2 and Reflection Draft  
Happening in class: Discuss Oliver and sound, share exercises, in-class reading, writing, and activities for next exercise |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2/13 (F)</td>
<td>• Laulima: Poetry Exercise #2 and Reflection Draft posted to PiP</td>
</tr>
</tbody>
</table>

## WEEK FOUR

**Write at least three pages in your Writer’s Notebook**

| 2/18 (W) | Completed before class:  
Mary Oliver: The Line, Some Given Forms, Verse that is Free (35-75)  
Laulima: Read your peers’ Poetry Exercise #2 and Reflection Draft and briefly respond to 3 people with positive comments, questions, or suggestions.  
Poetry Exercise #3 and Reflection Draft  
Happening in class: Discuss Oliver, line, and form; share exercises, in-class reading, writing, and activities for next exercise |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2/20 (F)</td>
<td>• Laulima: Poetry Exercise #3 and Reflection Draft posted to PiP</td>
</tr>
</tbody>
</table>
**WEEK FIVE**

- Write at least three pages in your Writer’s Notebook

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>W 2/25</strong></td>
<td>Completed before class: 🔘 Poetry Exercise #4 and Reflection Draft</td>
</tr>
<tr>
<td></td>
<td>🔘 Mary Oliver: Diction, Tone, Voice, Imagery, Revision (76-111)</td>
</tr>
<tr>
<td></td>
<td>🔘 Laulima: Read your peers’ Poetry Exercise #3 and Reflection Draft and briefly respond to 3 people with positive comments, questions, or suggestions.</td>
</tr>
<tr>
<td></td>
<td>Happening in class: Discuss Oliver, diction, tone, etc; in-class reading, writing, and activities for next exercise</td>
</tr>
<tr>
<td><strong>F 2/27</strong></td>
<td>🔘 Laulima: Poetry Exercise #4 and Reflection Draft posted to PiP</td>
</tr>
</tbody>
</table>

**WEEK SIX**

- Write at least three pages in your Writer’s Notebook

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>W 3/4</strong></td>
<td>Completed before class: 🔘 Poetry Exercise #5 and Reflection Draft</td>
</tr>
<tr>
<td></td>
<td>🔘 Mary Oliver: Workshops and Solitude, Conclusion (112-122)</td>
</tr>
<tr>
<td></td>
<td>🔘 Laulima: Read your peers’ Poetry Exercise #4 and Reflection Draft and briefly respond to 3 people with positive comments, questions, or suggestions.</td>
</tr>
<tr>
<td></td>
<td>Happening in class: Discuss Oliver, in-class reading, writing, and activities for next exercise</td>
</tr>
<tr>
<td><strong>F 3/6</strong></td>
<td>🔘 Laulima: Poetry Exercise #5 and Reflection Draft posted to PiP</td>
</tr>
</tbody>
</table>

- 🔘 Laulima assignment
- 🔘 Typed hard copy in class
- 📖 Readings

**Wild Geese**

You do not have to be good.
You do not have to walk on your knees
for a hundred miles through the desert repenting.
You only have to let the soft animal of your body
love what it loves.
Tell me about despair, yours, and I will tell you mine.
Meanwhile the world goes on.
Meanwhile the sun and the clear pebbles of the rain
are moving across the landscapes,
over the prairies and the deep trees,
the mountains and the rivers.
Meanwhile the wild geese, high in the clean blue air,
are heading home again.
Whoever you are, no matter how lonely,
the world offers itself to your imagination,
calls to you like the wild geese, harsh and exciting -
over and over announcing your place
in the family of things.

Mary Oliver (1935-)