

The following full day haiku workshop was facilitated by Bruce Ross at the Devonian Botanical Garden, and extension of the University of Alberta on April 13, 2002. It is oriented to adult learners and coordinated with Bruce Ross's book *How to Haiku, A Writer's Guide to Haiku and Related Forms* (Tuttle, 2002) (HH). This book would make an excellent source for haiku study and practice, whether in a classroom or workshop format. The two essays by Bruce Ross are readily available online.

Haiku Workshop

Devonian Botanical Garden

April 13, 2002

Things are always changing, so nothing can be yours.

Shunryu Suzuki

The meaning of life can be revealed but never explained.

Kenneth Rexroth

I. 10am-1pm

- A. Greetings, Introductions
- B. Discuss Two Epigraphs
- C. Reading from R. H. Blyth, *Haiku, Summer* (Hokuseido, 1982) [or given season]; each attendee chooses one to discuss
- D. Haiku Form, Appendix A (HH) designate between traditional, modern, and experimental haiku; discuss "form is never more than an extension of content"

Examples:

- "traditional" haiku (p.137)
- "modern" haiku (p.138 top)
- "season last" haiku (p.138 bottom)
- "one image" haiku (p.138 bottom)
- "minimalist" haiku (p.139 top)
- "one-liner" haiku (p.139 middle)
- "two-liner" haiku (p.139 bottom)
- "four-liner" haiku (p.140 top)
- "vertical" haiku (p.140 bottom)

“eye-ku” haiku (pp.106 bottom, 107 top, 139 top)

elements of traditional haiku (pp.12-13)

- E. Haiku Content haiku as nature poetry (pp.13-18), haiku guidelines (pp.18-22), haiku images (pp.24-2), our senses and haiku (pp.25-29), the haiku moment (p. 29)
- F. Bruce Ross, “Sincerity and the Future of Haiku” read opening and closing paragraphs and examples; discuss 3 epigraphs, tanka values, sincerity, sensibility, nature, sense of completeness (hokku vs. renga link), “blip haiku”, phrasing length, musical phrasing, desk-ku, “absolute metaphor” (juxtaposition)
- G. Ginko 11am-12 noon (Appendix B)

H. Reading Ginko haiku/Discussion

Lunch 1pm-2pm

II. 2pm-4pm

- A. Short Haibun (title, one short paragraph, one haiku) based on ginko, examples (pp. 56-57, 59, 64-65,70)
- B. Rengay based on ginko (pp.134-135)
- C. Tan-Renga (pp.115-116)
- D. 36 stanza Kasen Renku, three-liner, two-liner, link and shift, linking by scent (pp. 118-120, 122-124), links: 6 opening, 12 & 12 development, 6 rapid-paced
Conclusion
- E. Publishing Haiku (Appendix D plus HSA Guide to Haiku Publications, 2008)
- F. Read epigraphs and examples from Bruce Ross, “The Essence of Haiku”, discuss
- G. Goodbyes

Revised by Bruce Ross December 2010