

**ADVANCED CREATIVE WRITING POETRY
ENGLISH 353-2**

INFORMATION

**Spring 2023 Wednesdays at 2 p.m. CT
ONLINE**

Dr. Donna Decker ddecker@uwsp.edu

**Dr. Decker; Dr. D; Professor Decker;
She/her/hers**

Office phone: 715/346-4332

ZOOM Office hour:

Wednesdays: 1—2 p.m. CT

OR BY ZOOM APPOINTMENT

**If you have any questions about the class, I
encourage you to please email me or meet with
me during online office hours or by appointment.**

OBJECTIVES

- ** To develop as poets and to hone our skills as readers of, and responders to, poetry.
- ** To learn common elements of poetry, including form, imagery, diction, sound, rhythm, titles, closings, line breaks.
- ** To identify criteria of outstanding poetry and to learn how to incorporate these criteria into our own work.
- ** To become familiar with works of literature that exemplify these criteria.
- ** To generate drafts using a variety of brainstorming and creative techniques and exercises.
- ** To work individually; with small groups, the class, and the instructor to revise early drafts into final polished pieces.
- ** To offer constructive feedback to help others revise their work.

- ** To respond to guest writers and fellow class members' readings of their work.
- ** To be an integral part of developing an active community of writers.
- ** To experience the joys of writing creatively, as individuals; with groups, and in our greater class community.
- ** Even though creative writing is essentially “creative,” you are expected to proofread your work and use standard grammar, punctuation, and spelling in your polished drafts —unless your piece clearly calls for subverting those conventions.

TEXTS AND OTHER NECESSITIES

** (PA) Huey; Kaneko; Wilkins, and Prentiss. Poetry: A Writer's Guide and Anthology. Huey; **TEXT RENTAL**

** (PH) Oliver, Mary. *A Poetry Handbook*.

**Writer's Notebook (N). This can be paper, i.e. a blank journal, notebook, printer paper, a paper notepad; or an electronic tablet. It should be something on which you can write by hand.

**Pen/pencil or electronic pen

COURSE REQUIREMENTS:

I'll explain the below requirements in depth as the semester progresses. They'll evolve and possibly change over the semester.

WEEKLY ASSIGNMENTS

****Assignments are due weekly and are posted with due dates on Canvas under "Assignments."**

****Please type all drafts that you post or send to me.**

WRITERS NOTEBOOK. (N) Pass/Fail

****Please have a way to write by hand, either on paper or electronically.**

****I'll be regularly giving writing exercises for the Notebook.**

****Please number and label the exercises and keep them in chronological order.**

****You'll need to complete the Notebook to pass the course. However, I'd like you to feel free to experiment**

here, so I'll be grading the Notebook only upon how complete it is. Except when I ask you to handwrite the exercise, your responses may be handwritten or typed.

****Incompletion of the Notebook will affect your final grade.**

MIDTERM PORTFOLIO: 25 Points. Due W 3/8

**Three final polished poems with earlier drafts.

**Writer's Notebook

FINAL PORTFOLIO: 40 points. Due W 5/3

**Four final polished poems with earlier drafts. These final poems will be different pieces from the Midterm Portfolio's final poems.

**Process cover sheet for one of your pieces.

**Writers Notebook

CLASS READING OF AWARD-WINNING POETS:

5 points

1. Find a superior poem that moves you, by an awardwinning poet.
2. Look for a poem that's not commonly known.
3. Please do not use our class texts.
4. **Only read from a poet from whom someone else in class has not already read.**
5. Use the following awards: Pulitzer, Nobel, American Book Award, PEN Award, Poet Laureate, Pushcart; Awards from The Academy of American Poets and The Poetry Society of America, or additional notable award winners.
6. If you'd like to read from an extraordinary poet who was writing before awards existed, let me know.
7. Sign-up for this in advance as soon as you choose a poem or poet.
8. **Send me the piece at least one week before you read it to class.**

MAKE SURE YOU GET MY PERMISSION BEFORE POSTING AND READING YOUR PIECE TO CLASS.

9. Post the poem and the bibliographical information for the piece on Canvas under "Discussion."

10. Use the title of the poem and the poet's name as the title of your Discussion post.
11. Present the poem to our class, after giving the bibliographical information and explaining what it is about the piece that you find compelling.

Aim for about five minutes.

11. This is your chance to explore!

POETIC PARTNERSHIPS PROJECT: 10 points

Poetry has exploded in ways to present it to audiences. There are multitudes of ways of offering poetry to readers and listeners. Below are some possibilities.

1. As soon as you know, choose one of the following subjects that you'd like to present to the class.

Most of the subjects are about the collaboration of poets with other artists and/or art forms. They about iconic pioneers of poetic collaboration and publishing.

2. Only one subject per class member. Once a subject is selected, it will be taken off the list.
3. Research the subject by watching video clips and reading about the subject/s.
4. Consult with me about your topic.

5. While researching and presenting to the class, answer, these questions:

What is groundbreaking about this subject? Why is this subject important for the larger community of poetry and poets?

6. Do a short presentation to our class on the subject. No more than 10 minutes.
7. Post bibliographical information and a link or links to the subject/s on Canvas under “Discussion.”
8. Have fun with this. Basically, I’d like you to give our class a short overview about your topic and inspire interest.

Here are the subjects:

** Geraldine R. Dodge Poetry Festival New Jersey

** St. Mark’s Poetry Project NYC

** 1982 film *Poetry in Motion*

** Choreopoem and Broadway productions of *For Colored Girls Who Have Considered Suicide/ When the Rainbow Is Enuf*. NOT THE TV OR FILM ADAPTATIONS.

** Sharon Olds and Bernadette Mayer on “Poems about Motherhood” PBS 2022 show

** *The Gospel at Colonus*, a Gospel music re-telling of Homer’s *The Odyssey*

** Naropa Institute’s The Jack Kerouac School of Poetics Boulder, Colorado

**City Lights Bookstore San Francisco

** Bill Moyers *The Language of Life* PBS Poetry series

** Patti Smith and The Soundwalk Collective’s Perfect

Vision albums based on the French poets, Arthur Rimbaud, Anonin Artaud, and Rene Daumal

** Former U.S. Poet Laureate, Joy Harjo’s, poetry and music collaborations both solo and with her bands

** Nuyorican Poets Café NYC

** HBO’S *Def Poetry Jam*

**UWSP’s Poetry Club, *Barney Street Literary Journal*; on and off-campus poetry readings. And if you find the info, UWSP’s Lincoln Hills Young Poets Project.

YOUR READING/PERFORMANCE ON LAST CLASS: 5 points. W 5/10

During our last class, I'd like you to present one or more of your poems. You may choose to give a traditional reading, or you may decide to incorporate additional media, i.e. dance, visual art, performance, music, additional artists, and present a multi-media presentation, using your work as the foundation.

PARTICIPATION: 15 points

Your active participation is strongly encouraged since we'll be creating our own supportive community of writers.

This includes offering ideas, responses, and kind suggestions during class, in your writing groups, on posts, and in conferences with me.

In essence, it's being committed to helping our class develop as a community and improving your own and your peers' poetry and revising skills.

This is a unique opportunity to be in community with other poets who have similar goals.

ATTENDANCE

** Attendance is essential since our classes build upon the work done, and the discussions in, previous classes.

** Also, we have a responsibility to class members and depend on their responses to grow as writers.

**One absence is excused. Please email me if you're absent, or know in advance that you will be absent, so I can make sure you're up to date on assignments.

**Two absences are grounds for failure since class meets only once a week.

**Habitual lateness can affect your final grade.

GUEST POETRY READINGS

Guest writers from around the country will be reading their work during class throughout the semester. They're excited about reading to you.

I'll be asking you to respond to these readings verbally, on Chat, and in writing.

GRADING (Points may be adjusted throughout the semester.)

** Midterm Portfolio— 25 points

** Final Portfolio — 40 points

** Participation— 15 points. This includes peer editing; group work; your engagement in class; verbal responses during class and on Chat; responses to Guest Writers. **
Class Reading of Award-winning Poets – 5 points

** Poetic Partnerships Presentation — 10 points

** Your Reading/Performance on Last Class—5 points

** Attendance, Lateness, and Late Assignments can affect your final grade.

For your final grades, I'll add the number of your points and then use a grading percentage scale to compute your final grade.

VIDEO/AUDIO RECORDINGS

Out of respect for students' privacy and the intellectual ownership of the professor, your video or audio recording of the class are prohibited without the written consent of the instructor. If you need recordings for a learning

difference, please contact the Disability Resource Center <https://www.uwsp.edu/disability-resource-center/> for help with making arrangements for recording.

PLAGIARISM

Whenever one borrows ideas and materials from outside sources, it is necessary to acknowledge the source of the borrowing.

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I'm looking forward to meeting you and building our community of writers!