

English 353: Advanced Creative Writing: Poetry Spring 2021 | Section 02

Instructor: Patricia (Pat) Gott
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Office: 318CCC (Virtual via Zoom Meeting Room)
Office Hours: --*Tuesdays: 3:30-4:15*
--*Wednesdays: 1-1:50*
--*Other times by appointment*

Note: The syllabus is subject to changes as announced in class and on CANVAS**

COURSE DESCRIPTION:

As poet Sean Hill put it, “Poetry is the art of connection—yoking disparate things together with metaphor, stringing sounds together in patterns of rhythm and rhyme, employing the power of syntax with a chain of words.” In this course, students will analyze published poems for specific strategies of connection and discuss the ways the poet uses these various techniques to establish motivation and emotional depth, and create linguistic music and magic, perhaps, among other things. Writing in the class will focus primarily on the generation and revision of your own poems. You will participate in evaluating your own work and the work of your peers. The goal of this course is to deepen and expand your poetry writing skills and knowledge developed in previous creative writing workshops. Each of you will produce an end-of-term portfolio of revised poems.

Student Learning Outcomes for 353.2: Advanced Creative Writing: Poetry

- Demonstrate a broad understanding of poetic traditions
- Write and submit a substantial group of poems for peer review
- Become familiar with various publishing venues and the procedures for submitting poems
- Practice elements of craft and style by writing imitation poems
- Exhibit a high level of sophistication in the critique of peer work
- Assemble a portfolio of poems, including revisions, that displays advanced skill levels as assessed by the instructor.

REQUIRED TEXTS: (For PURCHASE).

***Dove, Rita. *The Penguin Anthology of Twentieth Century American Poetry*. Penguin, 2013.**

***Guppy, Stephen. *Writing and Workshopping Poetry*. Broadview, 2017.**

ADDITIONAL REQUIRED TEXTS: A good dictionary (one with etymologies) and a thesaurus. An online dictionary is perfectly fine if it includes etymologies. The Free Dictionary (online) can be useful.

REQUIRED SUPPLEMENTAL MATERIALS:

- A notebook and device for daily writing assignments both in and out of class.
- Access to a computer with internet connection, as well as a printer.

Instructional Methods

The class will consist of in-class discussion of assigned reading, writing exercises, craft lectures, and peer workshop.

Recording Policy: Students may not make audio, video, or photographic recordings of lectures or other class activities without written permission from the instructor. Anyone violating this policy will be asked to turn off the device being used.

Course Assignments:

Poems (10): Each poem is worth 30 points: Poems total 300 points

Poetic Statement of Purpose (Manifesto) and Analysis of One Poem: 200 points

Portfolio: 300 points

Workshop Participation: Total 200 points. You will workshop 3 poems (This also includes your active participation in the workshop including regular attendance).

Total Course Points: 1000 points

Note on formatting and procedures:

- **All work must be TYPED** in a standard 12-point font, single-spaced, with one-inch margins **unless there is an artistic, graphic formatting reason to format your work differently.** One poem per page if you are submitting multiple poems.
- **All work must have your name, ENG. 353, Sec. 2 and the date on it in the top right corner.**
- All multiple-page work must include page numbers.

Grading Criteria: Work will be graded on completeness; appropriate length; correct and appropriate grammar, word choice, spelling, and punctuation; and successful use of creative writing elements. Late workshop pieces will not be workshopped and will lose 10 points on grade.

Grade Range: As far as the grade range, a C represents average but satisfactory development of the above criteria, a B represents above average development, and an A representing superior development and effort towards the criteria above. Work that represents below average development will receive a D. D work suggests that a writer is not involved in his or her writing and is unaware of the contexts, format, and stylistic choices that affect that writing. Work that is not submitted will receive an F. **Note: Incompletes can be given only in the case of a medical emergency.** We will discuss the grading rubric in more detail later.

SCALE: A = 94-100 % A- = 90-93% B+ = 87-89%
B = 83-86% B- = 80-82% C+ = 77-79% C = 73-76% C- = 70-72% D+ = 67-69%
D = 63-66% D- = 60-62% F = 0-59%

Attendance Policy: Students are required to attend all class meetings—this is part of your participation grade. **Final course grades may be lowered by one-third letter grade for each absence over two** (i.e., B to a B- with 4 misses, a B to a C+ with five). I make no distinction between excused and unexcused absences except for religious holidays or officially organized and documented UWSP events. In the case of religious holidays and college events, you must notify me in writing one class period in advance of an absence and complete the required work ahead of time. **PLEASE NOTE: I DO NOT NEED TO KNOW WHY YOU ARE OR WILL BE ABSENT—UNLESS YOU ARE DEALING WITH A SEVERE AND/OR CONTAGIOUS ILLNESS THAT NECESSITATES YOU MISSING MORE THAN A CLASS OR TWO**** in which case you should email me about this. You are also responsible for acquiring any handouts or assignments you miss. I cannot reteach the class you have missed for you.

****If you are missing a lot of class because of health issues or for some other reason, it is always a good idea to contact me and all your professors BEFORE YOUR ABSENCES PILE UP to determine whether an accommodation can be made.**

Late Work: Work more than a week beyond the due date will not be accepted unless arrangements have been made. Again, Late workshop pieces will not be workshopped and will lose 10 points on grade. Try to stay on top of deadlines. That's part of a writer's job.

Workshop:

Everyone is expected to put their short story up for workshop; this is part of your participation grade. This is a chance to hear what other people have to say about the text. Sit back, take notes, and watch how people have reacted to your work. This immediate feedback is invaluable and gives you the opportunity to assess the successes and shortcomings of what you've hoped to achieve. **We'll be talking about the Workshop process much more during Week 2.**

Double-dipping: I assume that all work that you turn in during the term is original and current. Creative work written in high school, or for another class, should not be submitted here (unless you clear it with me first). Work that you have already published on the Internet should not be submitted for class. **Please submit your own work, not someone else's—obviously this would be a violation of the UWSP Academic Code as it relates to plagiarism.** I want you to write your best work; it is important that this work draws from your fullest experiences as a student, writer, and aesthetic being. If I discover that work submitted for this class was written for another class or by another writer, I will penalize the final course grade.

Academic Freedom Policy:

This course has a **NO CENSORSHIP** policy for both the writing you submit, and the comments peers make on that work. I will not censor because of sexual content, elements of violence, religious or political perspectives. (However, writing on topics that are illegal, dangerous and/or present a violation of safety IS NOT ALLOWED. (ex. child pornography or terroristic threats IS OFF LIMITS as is harassment of others via writing). This policy also applies for materials submitted for sessions. Students are expected to respond to the writings of others with judiciousness, deliberation, and fairness. However, honesty is expected in all critiques; if a story contains sexism, homophobia, or intolerance, then readers are responsible for pointing out potentially unsavory aspects of a work.

Resources: TLC/TUTORING AND LEARNING CENTER: TLC consultants are successful UWSP students who can discuss any type of writing at any stage of the drafting process; including brainstorming, outlining, and research or citations. They work with experienced writers as well as struggling writers; we believe that everyone benefits from discussions about their writing.

***TLC appointments are in person.**

***Meetings by appointment or short notice times available.**

***All services in the TLC are free.**

If you have questions or would like to make an appointment, please contact the TLC via email (tlctutor@uwsp.edu) or phone (715-346-3568).

Students with learning differences may want to visit UWSP's DATC (Disability and Assistive Technology Center) ([715-346-3365](tel:715-346-3365) or email datctr@uwsp.edu) to work with that office.

LET'S CONTINUE THE CREATIVE PROCESS YOU ARE ALL SO GIFTED AT!!

English 353.2 Spring 2022 Writing Assignment and Reading List REV II

Make sure you complete the assigned reading (including your peers' work in the workshop section) for each class period BEFORE you come to class.

--Also have the specific text(s) that includes that day's reading with you for our class session. Some readings are on Canvas and will be added as we proceed through the course.

Week One: Jan. 26

Introduction to the class and one another/ **Class Policies**

Purpose of Workshop /**Workshop Order Discussed: A-Z, twice through the alphabet at least.**

Week Two: Feb. 2.

Read: [Free Verse Chapter 11: 195-211 \(Guppy\)](#)

Exercise: [Richard Hugo's Version of the Spill Poem \(in class\)](#)

Bring in a poem you're partial to from the DOVE 20th c. POETRY ANTHOLOGY ASSIGNED FOR THE CLASS/Post to Canvas Discussion Board, include title, author and page number and write a bit about why you picked it and some salient features that make for a notable poem

Week Three: Feb. 9

Read: [Writing in Fixed Forms Chapter 10: 169-193 \(Guppy\)](#)

IN CLASS Invention EXERCISE/[2 poems OF YOURS due, one should be a ballad that you bring to class](#)

Week Four: Feb. 16 [Read Guppy Ch. 3 & 4](#) and **Bring Guppy to class**/Invention Exercises

Read: Poems TBA (To Be Announced—from your list, perhaps, from DOVE)

[WORKSHOP I BEGINS: Acker-- Henkens \(Workshops are in alphabetical order\)](#)

TRUE FOR EACH WEEK: Those who are workshopping their poem, post it to the Canvas Discussion Board AT LEAST 24 hours in ADVANCE. TRUE FOR ALL EACH WEEK WE WORKSHOP!

Week Five: Feb. 23

[WORKSHOP I CONTINUES: WORKSHOPS BEGIN: Acker-- Henkens \(Workshops are alphabetical order\)](#) [FIRST DRAFTS OF TWO NEW POEMS DUE](#)

Week Six: Mar. 2

[WORKSHOP I CONTINUES: Ramos—Young \(Post on Canvas 24 hours before class\)](#)

Week Seven: Mar. 9. [Read Guppy Ch. 5 & 6](#) and **Bring Guppy to class**/Invention Exercises

Week Eight: Mar. 16 **NO CLASS but TWO NEW POEMS DUE to CANVAS**

[Optional one-on-one conferences this week—sign up on Doodle poll for Zoom conference\)](#)

Week Nine: Mar 23 **NO CLASS—SPRING BREAK!!**

Week Ten: Mar. 30 **POEM DUE TO CANVAS**/More invention Activities

Bring Guppy to class/DISCUSSION BOARD

Week Eleven: Apr.6 [WORKSHOP II BEGINS: Acker-- Henkens \(Alphabetical order\)](#)

Week Twelve: Apr. 13 [WORKSHOP II CONTINUES: Jordan—Phommedy \(Alphabetical order\)](#)

Week Thirteen: Apr. 20 **ONE POEM DUE TO CANVAS**

[WORKSHOP II CONTINUES: Ramos—Young \(Alphabetical order\)](#)

Week Fourteen: Apr. 27 [WORKSHOP III BEGINS: Acker-- Henkens \(Alphabetical order\)](#)

Week Fifteen: May 4: [WORKSHOP III CONTINUES: Jordan—Phommedy \(Alphabetical order\)](#)

Week Sixteen: May 11: [WORKSHOP III CONTINUES: Ramos-Young \(Alphabetical order\)](#)

**Finals Week: ALL PORTFOLIOS Due FRIDAY, May 20 by 11:59 pm in Canvas drop box,

**PORTFOLIOS CAN BE HANDED IN EARLY, but MAKE SURE TO PROOFREAD AND EDIT CAREFULLY!

Remember: A class that is this exercise and workshop intensive CANNOT BE RETAUGHT, so make sure to ATTEND REGULARLY to get full credit! The content is in part student-driven, so you all make the class the rich experience it can be.