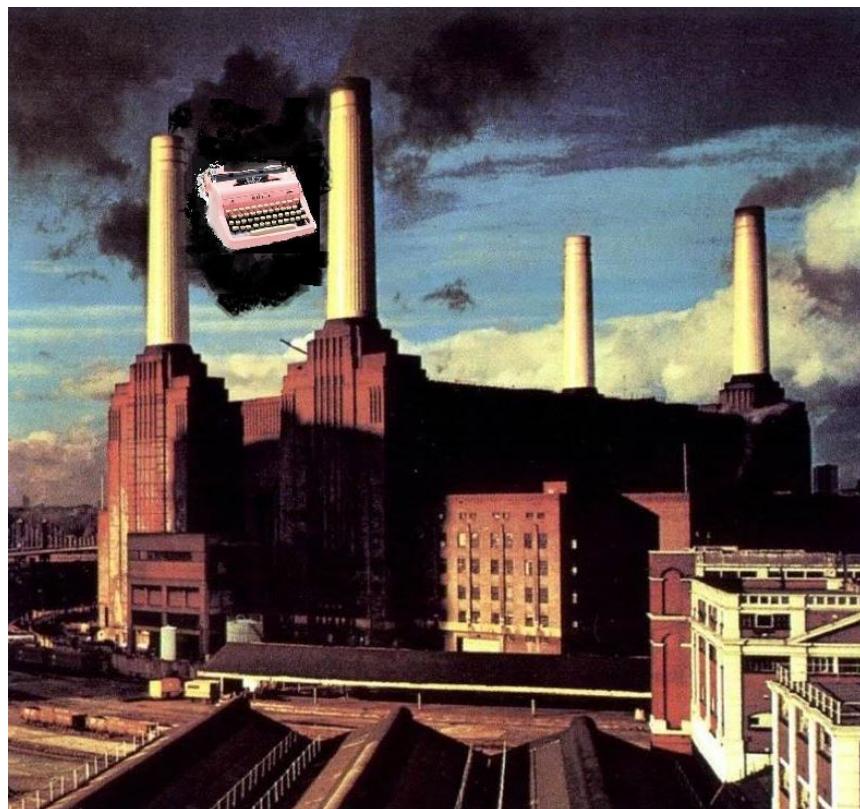**University of New England**
Fall 2023
WRT 211-A-Creative Writing: Poetry
DECARY 205
3:30 p.m.-4:50 p.m. T/F
CRN 21664

"Put your ear down close to your soul and listen hard."
— Anne Sexton

COURSE NUMBER:	WRT 211	**CREDIT HOURS:**	3

INSTRUCTOR: Mr. Jesse Miller

OFFICE HOURS:
Tuesday/Friday: 10:00-11:00 pm; **Wednesday** 10:00-11:00 am and 1:00-2:00 pm; and by appointment. Sign up for times here or look for the link at the bottom of my email.

OFFICE: **Marcil 025**

E-MAIL ADDRESS: jmiller12@une.edu

PHONE: 207-602-2871

COURSE SITE: https://miller-wrt211.uneportfolio.org/

TEXTS:
Kim Addonizio and Dorianne Laux; The Poet's Companion: A Guide to the Pleasures of Writing Poetry
        Publisher: W.W. Norton & Co.: 1st Edition. *(PC)*

Other Materials:
1) A pocket folder. 2) A notebook for in-class writing assignments.

Course Description:
This course provides students the opportunity to practice writing poetry. Through attention to the elements of craft in these creative forms and a range of prompts, students learn to develop free and formal verse that explores new possibilities for expression. Poetry assignments will follow prompts to create, for instance, poems drawn from their own lives, litanies, and pantoums. Attention to word choice, imagery, metaphor, and writing strong lines will be practiced across the genre. Students work toward creating and revising an original body of writings that, together, reveal an emergent creative voice. This course is a program elective for the English major and minor, the Writing minor, and the Interdisciplinary Studies in the Humanities major. This course also meets the Creative Arts Experience (CAE) requirement in the Core Curriculum. 3.000 Credit hours

Course Objectives and Creative Arts Experience Courses:
Through directed and experiential learning, courses in the creative arts introduce understanding of methods, materials, processes and their application. Students learn to think both concretely and intuitively through hands on experiences. Instructors provide historical and contemporary models to convey these concepts. Learning through the arts allows students to acquire a variety of separate but interrelated concepts and skills to demonstrate knowledge of the creative process, craftsmanship, and personal voice.

Student Learning Outcomes:
By the end of this course students will be able:
- Recognize and analyze specific craft elements of poetry. (CAE)
- Write and revise poetry utilizing the major components of craft, while working toward a distinct voice as a creative writer. (CAE)
- Analyze, discuss, and critique poetry through constructive feedback in a workshop setting. (CAE)
- Practice revision as an integral part of the writing process.
- Create a self-published book of poems. (CAE)

As they meet the outcomes for this course, students who complete the course will also satisfy the Learning Outcomes for Creative Arts courses at UNE by being able to:

1. Determine and demonstrate concrete methods and processes for research and creation, or performance, in the arts. Accordingly, they will be able to demonstrate skill in graphic and/or symbolic communication.

2. Assemble or perform work that demonstrates standards of craftsmanship in the discipline. Accordingly, they will learn methods of writing, discussion and critique of creative works of art or music.

3. Develop skills that expand their expressive capabilities, with the goal of developing a distinct personal voice that emphasizes their interests and experiences.

Course Activities:
Students will do in-class and out-of-class writing exercises to stimulate the writing process and to practice different elements of craft. These writing exercises will guide them toward a poetry portfolio. Writing, like other art forms, improves through dedication and practice. Students can expect to rewrite and revise their work numerous times. In addition to writing, students will be expected to read and respond to selected poems and essays on writing to provide context for the craft. A portion of the class will be dedicated to workshopping class members' writing. Additionally, students will present a final reading of their work.

A Note on the Workshop Process:
A writing workshop is an opportunity to have an "instant audience," a group of writers who are sensitive to your struggles as a writer and committed to helping you improve your work. The workshop requires a **give-and-take** relationship. You will both submit your work for review by your classmates, and review your classmates' work. You will need to give and receive thorough and constructive feedback.

More specific workshop requirements will be discussed.

A Focus on Concrete Narrative Poetry:
Serious poetry doesn't have to be serious in tone, however, we will avoid creating sing-songy, Dr. Seuss-like rhyming poems. In this class, we will be looking at a variety of types of poems, but our focus will be on **narrative poetry** dealing in image and concrete language rather than obscurities and abstractions.

Remember, too, that you are writing for a "public" audience (rather than just for yourself or someone you know very well), and you should make appropriate choices based on this in your writing. In other words, do not submit writing that you cannot bear to have critiqued by an outside audience.

Course Requirements:
All major written assignments (except in-class writing) must be typed (handwritten work **will not** be accepted). Work should also be proofread for spelling, capitalization, punctuation and usage. Print quality must be clear and legible. Staple multiple pages. Please assign page numbers. Poetry should be singled spaced.

Important note: Your writing for this class must be new writing that you have created specifically for this course.

Grading:
Poetry Exercise (3)……………………………………………………………...…..15%
Class preparedness and participation (in-class activities, including workshopping)…...…...30%
Portfolio of Creative Work and Revisions …………………………………………......30%
Po-e-tree Project…………………………………………………………………………15%
Journals/ePortfolio……………………………….…………………………………………10%

Please see the <u>Assignment and Exercise Due Dates</u> below for specific dates.

Due to the nature and depth of major assignments, you can expect a two-week grading turnaround time.

Due Dates: Major assignments must be turned in on time. Late work will not be accepted for full credit. Each day (including weekends) that a major assignment is late will result in a half-letter grade reduction. For example, a B+ would become a B-; a B- would become a C. It is not possible to receive credit for work 5 days have passed the original due date. Because of the amount of campus computer accessibility, personal computer problems will not be accepted as an excuse for late work.

Assignment and Exercise Due Dates (subject to change):

1. **Poetry Exercise # 1** *Week 2*
2. **Poetry Exercise # 2** *Week 4*
3. **Poetry Exercise # 3** *Week 6*
4. **Revised Creative Portfolio** *Week 14*
5. **Student Readings** *Final Classes*
6. **Po-e-tree Project** *Final Classes*

Please note this is a tentative list of dates!

Late journal/homework assignments will not be accepted. Our workshops, peer review, and in-class work (including the final reading) cannot be made up, generally speaking. However, if there are extenuating circumstances, I will work with you to find a path to success.

If you have questions about your writing or your progress in the class at any time during the semester, please make an appointment to meet with me.

Attendance Policy and Tardiness Specifics:
In alignment with the <u>University Attendance Policy</u>, all students are expected to attend all classes for which they are registered and to hand all assignments in on time. Absences due to religious observances and scheduled varsity intercollegiate competition are necessarily excused. Additional absences may be excused at the discretion of the instructor and some form of documentation may be required. Details regarding course-specific attendance policies are at the

discretion of the instructor and included in the course syllabus (below).
Students who are absent from class should:

- communicate in advance (whenever possible) the details of any absence to their faculty and other university-wide reporting mechanisms as applicable;
- engage in meaningful follow-up with the instructor to make up any missed work in a timely manner, as agreed upon by the instructor, and;
- adhere to specific attendance/absence policies as included in the course syllabus.

In this course specifically:
- You will earn "points" for each class you both attend and make meaningful contributions to the work of the class—discussion, peer review, groupwork, etc. (.5 for attendance and .5 for meaningful contributions). This semester, we have_____**26**_____ classes scheduled, so attendance and some meaningful contributions during each class session help you earn 1 point toward your overall class grade. This means it's possible to earn *more* than 25 points, or *bonus* points, towards your overall grade, even if you've missed some classes by exceeding a 23-class "threshold" of attendance and meaningful contributions.
- Occasional absence is to be expected. I'll keep a record of your attendance and will reach out if and when a pattern of absenteeism emerges. You shouldn't expect to pass the class if you miss more than 4 classes.
- When an absence is planned, follow the university's attendance policy and communicate with me directly and in advance to arrange for submission of assignments. If the absence is unforeseen, contact me as soon as possible and provide documentation of the reason for absence. Extenuating circumstances will be considered on a case-by-case basis.
- You'll be responsible for remaining up-to-date and informed of our daily activities and of any changes made to the readings or assignments. If you've missed a class, you should consult the course site first (which will have the most recent version of our schedule and assignments), check in with someone from class next, and then with me if you still have questions.
- All missed work we do in this class will be your responsibility.
- It is not possible to "make-up" in-class work, including workshopping, or discussion, however, there is an option to earn full credit even if you've missed some classes (see above) as well as *bonus* points for showing up and making meaningful contributions beyond the "threshold" of attendance/meaningful contributions. I am happy to represent—as best I can—any class discussion you might miss during my office hours.

Other Concerns and "Brave Spaces":
A workshop-based creative writing class is by nature an ***interdependent learning*** environment. Your classmates rely on you for feedback/ideas about their writing just as you will rely on them. Therefore, it is imperative that you give your classmates' work a close reading and review and that you are prepared to articulate your ideas for revision during the workshop. We have much to learn from each other in this class. Contribute positively by respecting others' views and listening to advice even if you do not take it. **As a portion of this class is discussion/idea sharing, please be aware of the balance between your own speaking and listening, i.e. if you are a "talker," let others have a chance. If you are a "listener," try pushing your boundaries and giving public voice to your thoughts.**

If you have a personal issue/problem concerning your work, attendance or other matter about which you need to speak to me, please speak to me in private. The public forum of the classroom is not an appropriate venue for discussion of personal issues/problems.

Of real significance, we want to concern ourselves with being able to do the work of the class. I'm borrowing a newish term in academia known as a "brave space" to describe our learning environment. A writing workshop class aiming to reflect the depths of the real world isn't necessarily a "safe space," because the world isn't one. ***The kind of topics and subject matter that might end up in our work is unknown at this point, but because we are studying the craft of writing—an artform—the work we might explore could end up taking you out of your comfort zone.*** We may very well come across material in our exploration of short story craft that you might find difficult, and this may be something to consider before proceeding with the course. As I see it, I have two duties in our workshop, and both are of equal importance to me: 1) To avoid stifling the work of developing creative writers. 2) To avoid retraumatizing students who may be activated by difficult and challenging material. And this is why I think of our class as a ***brave space***, one where I would ask you to challenge yourself in the work that you create to be considerate of others, and also be willing to try to encounter work that might make you uncomfortable. There are limits to both of these challenges, obviously, and it's part of **our** job as a workshop community to try to figure those limits as a class. To quote Ernest Hemingway, a writer who can bring us many rewards and perhaps many challenges: "When you start to live outside of yourself, it's all dangerous."

Other Concerns:
A workshop-based creative writing class is by nature an ***interdependent learning*** environment. Your classmates rely on you for feedback/ideas about their writing just as you will rely on them. Therefore, it is imperative that you give your classmates' work a close reading and review, and that you are prepared to articulate your ideas for revision during the workshop. We have much to learn from each other in this class. Contribute positively by respecting others' views and listening to advice even if you do not take it. **As a portion of this class is discussion/idea sharing, please be aware of the balance between your own speaking and listening, i.e. if you are a "talker," let others have a chance. If you are a "listener," try pushing your boundaries and giving public voice to your thoughts.**

If you have a personal issue/problem concerning your work, attendance or other matter about which you need to speak to me, please speak to me in private. The public forum of the classroom is not an appropriate venue for discussion of personal issues/problems.

Distraction and Disruption Policy & Technology Etiquette
PHONES: If you must bring your cell phone to class, please set it to vibrate or **SHUT IT OFF**. Please **KEEP YOUR PHONE OUT OF SIGHT**. Disruptions—large and small—to the class will not be tolerated. Please do not text during this class. Please do not make or receive phone calls during class. Please stop trying to hide your phones in your laps—I can see them!

LAPTOPS: We'll use laptops frequently, but we are all aware of how easy it is to get distracted

online (I am **THE WORST** at distraction). Typically for homework, I'll offer you some time to refresh your memory and review your HW responses(s) (a minute or two) before we launch into our discussion. After this, **laptops need to be closed to we can focus, talk, and learn**. It's obvious if you're engaging in other work or play online and it distracts me, honestly, but it also creates particularly bad energy for our community. Please: Focus, remain on-task, and DO NOT text or chat virtually during class. Again, I can tell when you're choosing distraction over focus, and your grade will reflect your level of engagement.

Also, **PLEASE** be courteous and respectful to the class when coming and going.

PLEASE do not start packing up your materials until class has ended.

PLEASE do not use headphones in this class.

PLEASE, (again) when using your laptop, focus on our class work. I notice when you are breaking focus.

PLEASE do not get up during class to throw out your trash or leave the room unless it is an emergency. If a pattern of disappearance emerges, we'll need to have a conversation.

External discussions and chatting during class will not be permitted. I will eliminate unwanted talking by first addressing the problem with you. The second step could be to change your seat. Lastly, if the issue keeps up, you will leave my classroom. I reserve the right to assign seating arrangements at *any time* during the semester.

Food and drinks are permitted in the classroom as long as they are not a distraction.

Following these guidelines shows respect for your me, your classmates, and the overall learning environment of the class.
ePortfolio:
We will be using an ePortfolio to capture your work and, perhaps, most importantly, your attempts at *revision* this semester. We'll delve deeper in the next week or so into specifics, but for now, please work to get your head around the idea that this class, this community, is focused on incremental and noticeable development—your work starts somewhere and keeps going…

Journals:
Journals will be posted on time on *our* site so you can earn credit. You will be tasked with writing roughly 15-20 journal entries. Treat the journals seriously and you will earn full credit. Journals are either/or: Completed and posted on time satisfactorily (within reason) or not done. It can't be a thing where you did it but forgot/thought/wished/dreamed/wondered if you posted it successfully. A journal assignment, which is really GROWTH WORK, is done on time for full credit or not at all.

These entries could be a series of analytical questions or sometimes just a single response question, or a single poem draft. Journals ***should be 300-400 words***. Please don't write about drivel or to just fill space—these entries are the fodder for our discussions and feed into our creative energies this semester.

The purpose of the journal is to spend time away from the classroom thinking about the questions and prompts I've posed, and then to bring in your thoughts and creative work for the class to discuss. These are very much writings for public consumption within *this* classroom and I will likely draw on your responses to share with the class from time to time.

Use of AI Text Generator/ChatGPT and Other Unauthorized Tools:

Our class **prohibits** the use of Generative Artificial Intelligence (AI) programs (ChatGPT, ClaudeAI, Grammarly, etc.) for any work or assignments. The reading, writing, and critical thinking activities [faculty should modify activities list, as appropriate] central to the course learning outcomes cannot be developed when AI is used. Submitting work partially or completely generated using AI is not allowed. It will be treated as a violation of the university's Policy on Academic Integrity.

Note: Some students might not be aware they are using AI assistance with Grammarly's AI function. A quick Google search reveals the following way to disable it:

Your Grammarly settings can be found on your Account Settings page. If you no longer wish to use Grammarly's generative AI features, open your account settings, go to the Feature customization page, and switch off the generative AI settings.

UNE and College of Arts and Sciences Academic Policies and Student Information
See https://www.une.edu/catalog/2025-2026/undergraduate/academic-policy for general university undergraduate academic policies and https://www.une.edu/student-affairs/student-conduct/student-handbook for the current version of the UNE Student Handbook. College of Arts and Sciences academic policies and procedures are found here: https://www.une.edu/cas/academic-policies.

GRADING SCHEMA
All courses in the College of Arts and Sciences use the common grading scheme to convert weighted percentages to their corresponding letter grades:

A	93.0-100%
A-	90.0-92.9%
B+	87.0-89.9%
B	83.0-86.9%
B-	80.0-82.9%
C+	77.0-79.9%
C	73.0-76.9%
C-	70.0-72.9%
D	60.0-69.9%
F	<60%

ACADEMIC INTEGRITY

THE UNE STUDENT HANDBOOK STATES:
The University of New England (UNE) values academic integrity in all aspects of the educational experience. Any behavior that provides a student with an advantage or provides another student with another advantage or disadvantage may be considered academic misconduct. Academic misconduct in any form undermines academic integrity and devalues the original works and contributions of others. It is the responsibility of all members of the university community to actively uphold academic integrity. ([UNE Student Handbook](#), 2025, p. 21)

At UNE, the term "academic misconduct" includes, but is not limited to:

a. Cheating:
- Copying from another individual's academic work, test, quiz, or other assignment.
- Receiving, providing, and/or seeking assistance/aid from another individual to complete academic work, test, quiz, or other assignment.
- The use of materials or devices during academic work, test, quiz, or other assignment which are not authorized.
- Possession or use of current or previous course materials without the instructor's permission.
- Obtaining, or coercing another person to obtain, an unadministered test, test key, homework solution or computer program/software.
- Substituting for another person, or permitting another person to substitute for oneself, to complete academic work.
- Uploading, downloading, or accessing complete or incomplete academic work, test, quiz, or other assignment without the prior approval of the instructor.
- Falsifying research data, laboratory reports, and/or other academic work offered for credit.
- Altering and/or destroying the work of another student.
- Failing to comply with instructions given by the person administering the academic work, test, quiz, or other assignment that results in academic misconduct not enumerated above.

b. Plagiarism/Self-Plagiarism:
- The representation of words, ideas, illustrations, structure, computer code, other expression, or media of another as one's own and/or failing to properly cite direct, paraphrased, or summarized materials.
- The submission of the same academic work more than once without the prior permission of the instructor and/or failure to correctly cite previous work written by the same student.

c. Collusion
- Any unauthorized collaboration or attempted collaboration with another individual to complete academic work, test, quiz, or other assignment that results in similarities in the work, including, but not limited, to providing unauthorized assistance to another student and/or allowing another student access to completed academic work.

d. Falsifying Academic Records
- Altering or assisting in the altering of any official record of the University and/or submitting false information.
- Omitting requested information that is required for, or related to, any official record of the University.

e. Misrepresenting Facts
- Providing false grades or falsifying other academic information.
- Providing false or misleading information in an effort to injure another student academically.
- Providing false or misleading information in an effort to receive credit for attendance or a postponement or an extension on academic work, test, quiz, other assignment.

f. Violation of Professional Standards
- Any act or attempted act that violates specific Professional Standards or a published Code of Ethics.
  NOTE: *Students may be held accountable under this policy based on the applicable standards of their college or school of enrollment, declared major, degree program, and/or pre-professional program.*

g. Unfair Academic Advantage
- Any other action or attempted action that may result in creating an unfair academic advantage for oneself or may result in creating an unfair academic advantage or disadvantage for another student.

The University procedures for reviewing and reporting charges of academic misconduct are found on page 111 of the 2025 UNE Student Handbook. The College of Arts and Sciences policy on reviewing alleged acts of academic misconduct can be found at https://www.une.edu/cas/academic-policies.

MIDTERM ACADEMIC PROGRESS REPORTS

The University of New England is committed to the academic success of its students. At the midterm of each semester, instructors will report the performance of each student as SATISFACTORY (S) or UNSATISFACTORY (U). Instructors will announce when these midterm academic progress reports will be available for viewing via UNE Compass. This early alert system gives all students important information about progress in their courses. Students who receive an UNSATISFACTORY midterm report should take immediate action by speaking with their instructor to discuss suggestions for improvement such as utilizing the services of Academic Coaches, the Student Academic Success Center, the Student Counseling Center, and other student support services.

STUDENT ACADEMIC SUCCESS CENTER (SASC)
The Student Academic Success Center offers a range of free services to support your academic achievement, including tutoring, reading & writing support, digital project support, learning skills

development, and many online resources. To see and schedule available appointments, go to https://une.tutortrac.com or visit the Division of Student Success Desk on the second floor of Ripich Commons. To access our online resources, including links, guides, and video tutorials, visit https://une1.sharepoint.com/sites/SASC.

STUDENTS WITH DISABILITIES
The University of New England is committed to creating a learning environment that meets the needs of its diverse student body and will make reasonable accommodations for students with qualified disabilities. Any student eligible for and needing academic adjustments or accommodations because of a disability is encouraged to request accommodations through the UNE Student Access Center. Registration with the Student Access Center is required before accommodation requests can be granted. Visit https://www.une.edu/student-access-center for more information.

LIBRARY SERVICES
UNE Library Services provides the tools and support you need to succeed in this course and beyond. Access books, articles, videos, and other credible resources through library.une.edu and your Research by Subject guide. Need help with your research? UNE librarians are here for you! Whether you're developing a search strategy or citing your sources, you can Ask a Librarian or connect directly with your subject librarian.

Final Note:
By remaining in this class, you are agreeing to the terms of this course policy. If you have any questions or concerns about the course/course policies at any time, please do not hesitate to contact me. I look forward to working with each of you.

Bottom Line, Quite Literally: I'm committed to bringing with me as much energy and focus as I can—I hope you are too! This is a strange and challenging time, but I am confident that if we work together, we can make this a success, and we can be human beings. You've got a friend in me, writer, so let's work together. OK?

_____

Schedule

Please note, weather and the unknowns of the world destroy planning, so the following is a tentative schedge. We may need to be creative over the term, of course, that is kind of our whole thing…

WEEK 1
Introductions
ePortfolio

Assignment:
Read: Narrative poetry—***The Poet's Companion*** (***PC)***, p. 19-29
Drafting: Poems 1 and 2
Poetry Exercise # 1

WEEK 2
Discussion: Narrative poetry—***PC***, p. 19-29
Workshopping: Poems 1 and 2
Poetry Exercise # 1 due

Assignment:
Read: Syntax—***PC***, p. 171-185
Drafting: Poems 3 and 4

WEEK 3
Discussion: Syntax—***PC***, p. 171-185
Workshopping: Poems 3 and 4

Assignment:
Read: Imagery—***PC***, p. 85-93
Drafting: Poems 5 and 6
Poetry Exercise # 2

WEEK 4
Discussion: Imagery—***PC***, p. 85-93
Workshopping: Poems 5 and 6
Poetry Exercise # 2 due

Assignment:
Read: Simile and Metaphor—***PC***, p. 94-103
Drafting: Poem 7

WEEK 5
Discussion: Simile and Metaphor—***PC***, p. 94-103
Workshopping: Poem 7

Assignment:
Preparing for workshop #1
Poetry Exercise # 3

WEEK 6
Group Workshop # 1: selection of 4-5 poems
Guest speaker
Poetry Exercise # 3 due

Assignment:
Read: Linebreaking—*PC*, p. 104-114
Drafting: Poems 8 and 9

WEEK 7
Discussion: Linebreaking—*PC*, p. 104-114
Workshopping: Poems 8 and 9

Assignment:
Read: Structure—*PC*, p. 138-150
Drafting: Poems 10 and 11

WEEK 8
Discussion: Structure—*PC*, p. 138-150
Workshopping: Poems 10 and 11

Assignment:
Read: Voice—*PC*, p. 115-128
Drafting: Poems 12 and 13

WEEK 9
Discussion: Voice—*PC*, p. 115-128
Workshopping: Poems 12 and 13

Assignment:
Drafting: Poems 14 and 15

WEEK 10
Discussion: Poetry of Place
Workshopping: Poems 14 and 15

Assignment:
Read: Reginal poetry—Maine Poet Laureate poems, a selection
Drafting: Poems 16 and 17

WEEK 11
Discussion: Reginal poetry—Maine Poet Laureate poems, a selection

Workshopping: Poems 16 and 17

Assignment:
Preparing for workshop #2
Begin Po-e-try Project

WEEK 12
Group Workshop # 2: Selection of 4-5 from second ½ of the term
Po-e-try Project

Assignment:
Po-e-try Project
Selecting and revising poems

WEEK 13
Continuing Po-e-try Project
Selecting and revising poems

Assignment:
Continuing Po-e-try Project
Selecting and revising poems

WEEK 14
Continuing Po-e-try Project
Completion of revised poetry portfolio

Assignment:
Continuing Po-e-try Project
Prepare for student readings

WEEK 15
Student readings