

Interactive Communications & Simulations
The University of Michigan
School of Education

International Poetry Guild (IPG) Notebook

Winter 2019

IPG is accessible *only through our interactive, password-protected* website, located at: <http://ipg.icsmich.org/>

If you have questions or concerns, please call on us.
Jeff's daytime phone number is 734-763-5950 and he
(stanz@umich.edu) or Eli (elibleiler@gmail.com) will respond to calls
or e-mail as promptly as possible.

Sincerely...Eli Zemper (IPG Director) & Jeff Stanzler (ICS Director)

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WHO'S WHO IN IPG

THE INTERNATIONAL POETRY GUILD DIRECTOR is Eli Zemper. She can be contacted through the IPG web site. She can also be contacted via e-mail at elibleiler@gmail.com. ICS Director Jeff Stanzler can help with technical matters. You can contact him at: stanz@umich.edu or at (734) 763-5950.

FACILITATOR Each IPG group has a facilitator, generally a teacher, who assists participants in a variety of ways. Facilitators will individually determine how best to carry out his/her role. The names of the Facilitators and Schools will be posted soon after the beginning of the exercise.

MENTORS Each Guild Conference will have several Mentors. The Mentors are university students of poetry and writers of poetry who come from a wide variety of educational disciplines. The central task of the Mentors is to be of help to the poets by providing support for and feedback on their work. Because the Mentors are working on their own creative writing process, they, too, are experiencing the struggles and rewards that writing can bring.

TECHNICAL DIRECTOR All inquiries regarding technical matters should be addressed to John Miller, the ICS Technical Director. Write down as much as you can - what you were trying to do, *exactly* what you typed and *exactly* what the computer responded with - then send an e-mail to jmillr@umich.edu. *Please get as much information together as you can before calling or e-mailing.*

TIME SCHEDULE OF THE INTERNATIONAL POETRY GUILD
Winter, 2019

The following is a good schedule to follow if you plan to collect poetry during the term and publish it in a paper or online journal. Students have a great amount of pride in seeing their work in "compilation" format. Having their works published both legitimizes student work and serves as a strong incentive to continue to write. While some schools use IPG merely as a safe place for students to publish and receive feedback on their work, we at IPG encourage you to extend this process by formalizing their experience in a journal. If you choose to do this, please send us one!

I. **Phase One (2 weeks)**

- Develop Journal Titles, Editorial Policies and Procedures
- Master Technical Systems
- **Poets:** Please post a personal introduction into your IPG Blog.

- **Week One:**
- **Send Eli a message (elibleiler@gmail.com)** describing your school and the nature of your Poetry Guild Group (Is this part of a class? How often will you meet? How much writing have your group members done? What will you study this term?)

- **Week Two:**
- Please post the name of your journal and its significance in your **Journal** space. Please also describe your journal's editorial policy in this posting, and if your journal chooses to have a specific theme, please explain your theme in this posting as well.

II. **Phase Two (9 weeks)**

- Write Individual Poems and Post for Response and for Publication
- Respond to mentor comments, and the comments of others, about your poems
- Select Poems for Inclusion in your Journal
- Edit Journal

III. Phase Three (2 weeks)

OVERLAPS THE END OF PHASE TWO

- Ongoing Editing of Journals
- Presentation of Awards
- Debriefing

IPG IN BRIEF: *FOR THE POETS:*

SHARE YOUR WORK

We thank all of the poets who post their work in IPG. We remind those commenting that it can be a hard thing to share a poem, and that it is important to treat one another's work with respect. We remind the poets that your peers and mentors are trying to be of help; you are the one who ultimately makes the decisions about how you use those constructive comments. Learning how to give and receive feedback is an important skill both in writing and in life.

RESPOND TO OTHERS

*Take advantage of the opportunity to interact with a community of people who share your interest in poetry. Respond to comments on your work, comment on others' work, **talk back** to the mentors.*

MAKE TIME TO COMMUNICATE

*It is **so important** that you talk back to the mentors when they respond to your work. We encourage you to respond in detail, but will happily settle for **some** acknowledgment that you've seen their comments.*

*The mentors invest a great deal of care in their reading and responding to your poems, and they want to know how you react to what they say. It is **absolutely okay** to disagree with them--let the mentors know your opinions and ideas, and let the conversation begin!*

**** A note about our mentors. . . These college students are as anxious to know how students receive their feedback as your students are to get feedback. At the end of each term I ask the mentors what they would wish for if they could have had anything during the term. The "wish" for more student dialogue with them makes the top three responses each term. Our mentors can sustain their enthusiasm and drive to respond for much longer periods when the guild really becomes a gathering place for ideas. Encourage your students to continue to dialog with the mentors about their writing. . .everyone will benefit!*

SOMETHING TO THINK ABOUT: Sensitive Issues and Appropriate Content

We wish to warn you that throughout the course of this exercise, students from others schools and other cultures may post materials on the network that may be contrary to your own beliefs or standards of "good taste." One of the basic premises of ICS exercises is that the students are the ones running the exercises. We spend a considerable amount of energy in designing a framework that will allow and encourage students to pursue a variety of avenues, but the specifics of each run of each exercise vary from case to case. Occasionally a posting is made by someone at one site that offends someone else at another. Offense has been taken over the years to words used, i.e. vulgarity, and to the concepts discussed. **We do not, and cannot, filter the communications sent over the network. The Mentor staff receives a copy of each communication, but they do NOT control or dictate what goes through and what does not. When a communication appears that is intentionally offensive, the Mentor staff takes note and acts quickly to ascertain why the communication was sent. All efforts are taken to remove deliberately offensive communications, but by the design of the system, they are removed after being posted, not before.**

There may also be times when the creative pursuits of students has them discussing issues that others may wish not to discuss. Generally, the topics are those of interest to the students, topics that are raised in national television broadcasts and publications. In the past, students have discussed human sexuality, alternative lifestyles, abortion, health issues, and mental health issues. It is the belief of ICS that a sincere attempt to understand a variety of viewpoints about an issue is an important part of learning. As such, we will be *extremely* reluctant to remove or change the text of student-generated communications. If your school is located in a community where people may take offense to students discussing such issues, we encourage you to address the issue now, rather than after something appears. In some cases, we recommend that a letter be drafted that the students may take home to raise this point with their parents. An initial exercise for the class should be to consider how they, and you, will handle such issues.

SHARING YOUR WORK: A BRAVE STEP

No one should forget that what we are asking you to do requires courage. When you post your poem, you may be sharing it with dozens, perhaps even hundreds of peers, teachers, and mentors around the world. Hopefully, this is an exciting prospect for you, and we further hope that you will benefit from engaging this process in terms of the feedback you might receive about your work. Whether or not your poem is responded to by a mentor or peer, and whether or not it is accepted for publication in a journal, you've shared something of yourself with a broad audience; this alone is worthy of respect. Hopefully, though, your work will

be responded to by peers and mentors and, for many IPG participants, it will be a comparatively new experience to have their work read and responded to critically. This certainly presents a challenge. When you receive a critical response to your poem, one that might suggest that you consider substantial changes to your work, you must remind yourself to listen to and honor your own beliefs in determining how (or whether) to change your work. It is a skill to be able to listen well to another's comments, to think them through, and then to reach one's own decision about how to proceed with a poem. Our goal is to foster that skill, and to encourage you to stand up for your work and your beliefs about that work, even as you seek to understand and learn from the opinions of mentors and peers.

SPEAKING OUT, TALKING BACK...LET'S HEAR FROM EVERYONE

At its core, IPG is about supporting one another's writing and communicating with others about poetry. One great way to do that is to take every opportunity to give feedback to peers about their work. As you review poems and decide which ones you would like to publish, please also try to share your comments about poems that you're not opting to publish. Laura Klynstra was a journal editor, a mentor, and one of the most influential people in the history of IPG. Below, she shares several ideas about how to make the most of your experience with the International Poetry Guild.

There are vast opportunities here for discussion with very interesting individuals from all over the world. Take hold of that opportunity because it will make this conference so much more enlightening! Think of the best classes that you have ever had; I don't know about all of you but the best classes that I've ever had were discussion oriented. For instance, in junior high my best class was Great Books because discussion was the biggest emphasis. *I found that I could learn not only from the teacher but also from the other students' views and it forced me to have a view myself.* There is A LOT of value in what others have to say and being able to respond to those things! Think of all of those really expensive colleges; the biggest thing they advertise is a small student to instructor ratio. That's because in those classes discussions are possible. Learning is easier with discussion and poetry is a learning, growing experience! I propose even MORE discussion. Here are some examples of discussion and some ideas to further it:

1. Responding to the critiques is a good way to really think through your piece. If you're responding you must be giving the ideas some careful consideration. Don't feel that you have to agree; you don't! Just tell the mentors what you think. It will help us in further critiques and it will help you should you choose to revise. Following are the responses to the poem "My Angel" by Steve Roberts:

Laura Klynstra: Steve, I'm pretty impressed by this poem. It's a good narrative and a good analogy to what I assume was a relationship of yours. "Our fingers kiss" is great imagery. That's stating something in a totally new way, and that's wonderful. The darkness seems evil and hungry as you personify it with a laugh; it's so ironic that that angel that gave you light also took it away. These are all pluses to the work. It was the ending that struck me though. It reached right out from my computer and hit me across the face. WOW! It just sums it up so well - wanting and dreading at the same time. It's the strangest thing but not so uncommon (if that's possible). The image reminded me of a Baroque sculpture by Bernini. It's called the "Ecstasy of St. Theresa," and it's in the Coranaro Chapel in Rome. The story behind the sculpture is of St. Theresa who was pierced by an angel with a fire-tipped dart of Divine love. She is said to be under

delightful anguish. I think it's really something! If you've not seen this sculpture, look it up in an art history book, and tell me what you think. I think the expression on St. Theresa's face might interest you; it's really striking. Back to the poem. My biggest criticism is the haphazard rhyme. I am not a big fan of rhyme to begin with, but in this piece it seems to be especially detrimental to the images. It misdirects my attention from the actual poem. There seems to be no scheme; do you want it to rhyme or not? I say stick with it or toss it. My suggestion would be to find some synonyms to the words, "appears, fears, and tears" and replacing them so it won't take from the meaning. I still love this piece; it's left quite an impression on me. Please write back to me about the Bernini sculpture, and tell me more about the poem. I hope to talk to you soon! -L.

Steve: Laura, I am so sorry I didn't get back to you sooner. So many things that have been going on you know. Well first off thank you for telling me that you liked my poetry. That really meant a lot to me. Up until I took this class I never really liked my poetry, but it seems like some of my stuff is liked. I used to have a saying and it was that any poetry is good, as long as you write it from the heart. What do you think? Anyway I used to be really scared to show people my poetry. Afraid they would laugh at me. So when you said that you were impressed, it really did mean a lot. OK you're right though, there really isn't a set rhyme scheme in the poem. Just some words seem to rhyme out of chance. But in my mind the words kind of flow together. But I am trying to rewrite another version of it. When I do I will send it to you OK? Then I will also make my comments on the Bernini sculpture then too. Thanks for drawing my attention to it. Later, Steve

Laura Klynstra: Steve, I am very very glad that you feel this way. I am of the opinion that many poets don't recognize themselves as talented because no one else does and no one else does because they don't get to see the poetry. Does that make sense? I am very glad you shared this piece! If I remember right there were a BUNCH of people that commented on it. You should be pleased. I agree COMPLETELY about poetry coming from the heart. I think that real poetry is really honesty. I'm no technical wizard when it comes to poetry, but when I write it's for real. That's what's important to me personally. I know that other people have other views of WHAT poetry is, and that's good. One of the beauties of poetry is that it has as many facets as it has readers and writers. It is a place for individuals, and there are many o' those! I hope this guild is a good experience to you. I am waiting for that new version and your reaction to the Bernini sculpture. -L.

2. There are sometimes just too many poems for the mentors to comment on alone. You can help by *giving longer, more detailed responses to poems when accepting them for publication in your journal.*

Give the person some reasoning for why you like the poem and maybe some things that you don't like. It will give the poet some ideas for future writing and revisions. It is always nice to hear a lot about a poem you have written.

Feedback! Feedback! Feedback! the poet craves it and lives on it. I think that those of you that have had a poem accepted with the response, "Your poem was very good, and we want it." will understand what I mean. So when accepting poems tell the poet something it reminded you of, an image that you loved, or a line that struck you. You can ask questions and give suggestions. You should, as editors, have fine reasoning to want to include a poem in your journal! Let's give one another the benefit of our expertise, feelings, criticism and enthusiasm...it's great to receive comments on your work from a variety of perspectives.

3. Whenever someone responds to a poem you wrote, or an item or a response you made, please respond back to them.

The discussion is over when one person stops responding. So make an effort to get to everyone that's talking to you. Thanks!

THE MENTORS: Building Personal Connections

A key element of IPG is that university students serve as mentors for each exercise. What this means is that university students take a course with us here at the School of Education. Their coursework is to work with you, the poets, providing direct responses to your work, as well as providing more detailed information about poetics, creative issues and strategies, reflections on the experience of being a writing poet and a university-level student of poetry and much more...

In addition to the substantive assistance they provide, the mentors also endeavor to build personal connections, both through their close readings of and responses to your poems, and through their efforts to give a strong sense of who they are as individuals, their passions as writers and creative people, and their ideas about what it means to be a poet and write poetry.

The Mentors are people whose passion for poetry has brought them to this project. You'll find that they are most willing to be of assistance and support to you in your writing. Please don't be shy about asking them for help or advice, or about disagreeing with their "take" on your poem. Write back and let them know what you think. You should also feel encouraged to share revisions of your poems. Constant revision is a vital aspect of being a writer, and you should allow yourself to savor the process. As former mentor Tait Sye wrote:

*...Rarely will anyone write a great poem on the first try. The "essence" of the poem is likely there in the first draft, but the poem is usually raw and unformed. Imagine taking a hunk of clay and seeing the object you want to make. You can see the thing in your head and can probably visualize it onto the clay, but no one else can see it. To start off you mold the clay into the rough shape of the object. From there you work the clay into more detail. And finally you put the finishing touches on your sculpture. It is the same way with poetry. When you write your first draft, you have a rough idea, and through rewrites that idea becomes more articulate and more coherent. I know rewrites are tough, but even the greatest poets have to rewrite. One of Ezra Pound's most famous poems, *In a Station of the Metro*, was rewritten many times over the course of a whole year. It started out as an eighty line poem, and the end product was two lines long.*

MAKING THE CASE FOR REVISION

You will notice that the new and improved IPG website includes a feature that keeps track of the number of revisions a student has made to his/her piece. Why do we think this is important? As English teachers we all know how hard it can be to convince young writers that their first utterance isn't always the final word on their topic. The feature on the IPG website is our attempt to start fostering a community of "revisers": students who realize that good writing improves even more after it has been allowed to sit for a bit and then is revisited and reworked. Getting some distance on something that was written in the moment (or even having fresh eyes look at something that was written hastily under deadline) always helps provide another perspective on the piece and often improves the quality of the writing.

How can you encourage students to go back to look at their writing? Now that the website has a space that counts the number of drafts, you could assign students to post a number of revisions to previous work, you could encourage some friendly competition to see who can make the greatest numbers of (substantial) revisions to their writing, you could look (as I am doing with the college mentors) at a piece of writing and see how it goes through revisions and incorporates (or doesn't) the feedback that was written about it.

Finally, please entertain the idea of having your students compile student work into a journal. Knowing that their work will be published often gives that extra push students need to revisit written pieces and make the changes necessary to really make those works truly their best.

SOMETHING TO THINK ABOUT: Audience And Creative Integrity

Any web-based encounter, but particularly one dealing with the writing of poetry, requires its participants to move constantly between private and public "worlds." The writing of poetry is a particularly private, personal endeavor; yet IPG poets are asked to share their work not only with their teacher and classmates, but with a worldwide network of fellow writers. Still, even with this global audience, the poet will likely be sitting by herself at the computer, having no tangible consciousness of who's watching.

The concept of an audience in the International Poetry Guild is somewhat abstract; we know they are "out there", but we can't see them and we're unlikely to meet them within the context of the exercise. This uncertainty makes it all the more vital that IPG poets think seriously about the content of their work and who might be reading that work. The International Poetry Guild is a world forum; we have people from a number of cultural and religious backgrounds involved, as well as a range of ages. It is crucial that poets not be casual about the use of explicit language and/or content in their poems. What may seem appropriate in one context or environment is inappropriate in another, and poets are asked to give careful consideration to their work, and to the sensibilities of others reading their work.

It is equally important that poets strive to evolve and understand their own artistic vision, and to honor their creative integrity. Balancing this with the above concerns is no easy task; it is surely one of the more profound issues with which an artist will contend. There is much to be learned from this struggle, however, and much to be gained in terms of self-knowledge. It is our hope that this exercise will provide an impetus to examine yourself, your work, and your relationship to your readers in new and rewarding ways.

We have included this segment in the notebook because there are important civil liberties issues at stake; we DO NOT wish to engage in censorship nor do we wish to offer facile or simplistic solutions to complex issues. Furthermore, we do not wish to patronize IPG participants by providing pat answers to such questions. Rather, we wish to challenge you to discuss and consider these issues forthrightly and honestly.

SOMETHING TO THINK ABOUT: Protecting the Safe Environment of IPG

Protecting the *safe environment* of IPG is a responsibility we must all take on and take seriously. It is vital that we feel free to be candid with one another when commenting on poems; honest feedback is a gift we can give to one another that can help us all grow as poets and as people. But we must also take care to be respectful of one another and to give criticism sensitively. A central goal of this exercise is to cultivate an environment where the voices of poets are heard and where each poet's creative vision can be further shaped and strengthened. In order for this to happen, it is essential that we maximize the communication between poets (and mentors) as we strive to avoid being offhand or casual in our comments about others' work. We shouldn't forget the practical matter of the nature of the interaction itself. There are only words, and the absence of facial expressions, gestures and intonations focuses tremendous attention on those words. All of this necessitates a continually thoughtful, sensitive approach to our interactions.

Perhaps our goal should be to discuss poems and ideas, and to struggle to avoid personalizing issues and coming down on people in the process. Another IPG mentor, Corina Derman, writes eloquently about this:

...we all need to keep in mind that while poems come from peoples feelings (often very deep feelings) when we discuss content we are discussing the ideas in the poem, not the person who wrote the poem. (A BRIEF ASIDE: people do write poems that are fictionalized and about things that haven't directly touched them. One can be moved to write for many different reasons). We are also speaking our own feelings about the ideas that we interpret to be in the poem. So, while I want everyone to feel free to give their thoughts and feelings

on controversial subjects, I ask of everyone, including myself, to remember to be respectful of different opinions and strong feelings even if they are upsetting, to remember we are all humans out here in computerland, to give everyone a respectful space to say how they feel and not rush to judge each other, to understand that people can disagree violently inside themselves and remain kind and thoughtful to each other outside themselves. If we can all keep these things in mind, I think we will be able to effectively discuss and listen to each other about things that we care deeply about, even if we disagree, and be able to learn and grow as people and as writers.

ALL THINGS TO DO WITH SETTING UP AND PUBLISHING YOUR JOURNAL!

Setting up a journal and an editorial staff is not a requirement of IPG, but we hope that you will choose to do this.

SETTING UP YOUR EDITORIAL STAFF

We invite each IPG group in your guild to select a core group of participants to be the editorial staff of your journal. Depending on your situation, the editorial staff may include every member of your class or club, or perhaps a subset of the larger group, people who may be especially interested in IPG, or who are taking the helm of IPG as a special project. Whatever the case, we recommend that the editorial staff members be prepared to make a serious commitment to this project.

CREATING AND DEFINING YOUR JOURNAL

The first job for your editorial staff will be to create the poetry journal you will put together and ultimately publish at the end of the term. This involves giving a name to your journal, an editorial policy, and crafting a creative vision of your journal, one that you must then endeavor to impart to others... The journal that you put together can and should include works from any participant on the guild, not just writing from your own school. . . hence the need for an editorial policy that talks about the kinds of writing and works that your journal would like to showcase. If poets have in mind the kind of work you would like to publish, they might be inclined to write a piece just for inclusion in your journal. We hope that each guild will be made up of journals with distinctive, imaginative characteristics, names and themes; the creativity of editorial board members in this regard is highly encouraged!

We also ask you to write an editorial policy that will guide the crafting of your journal. These guidelines might include some or all of the following: poetic form, poetic type, subject matter, and length of selections considered. Once the guidelines that are to govern the journal's editorial policy have been determined, they should be posted.

On the following page you'll find a couple of examples of how other schools have handled these issues; we offer them as a guide and not a blueprint. (Thanks to the editorial staffs of **Dying Innocence** (Ansbach HS; Ansbach, Germany) and **Word Stew** (W.G. Davis Senior Public School; Brampton, Ontario):

SAMPLE JOURNAL ANNOUNCEMENTS & EDITORIAL POLICIES

The title we have chosen is DYING INNOCENCE: THE CHOICES WE MAKE, THE PRICES WE PAY. We chose this title because it resembles the life of a child growing up. Children today start to lose their innocence early in life. We must take on adult views and make adult decisions. The choices we make always have a price. This price may be good or it may be bad. When we chose to make adult decisions we grow up a little each time. These choices help us mature, learn, and grow up. We will accept poems that deal with the choices students make and prices they pay. Also, we will accept poems that deal with a student who still has their innocence or a student losing their innocence.

Editorial Policy:

- 1. Poems will be accepted from all AHS students of all grade levels (7-12) and from the members of our guild whose poems pertain to our theme.*
- 2. The poems must be the student's own creation. The editors will not accept poetry that has been taken out of the work of different authors. Therefore no act of plagiarism of lines or verses will be accepted.*
- 3. Profanity in poetry will not be accepted.*
- 4. Only poems will be published in our book that fit our title/theme.*

We have decided the title of our journal: "Word Stew". The poems in the journal will be something of a word stew; a blended mix of many carefully selected words and phrases. We find this title appealing because "Word Stew" is similar to how we think of poems: Words To You.

EDITORIAL POLICY:

- 1. Our journal will contain only free verse.*
- 2. Our journal will be free of profanity/pornography. The words "hell" or "damn" may be included if the editorial board feels they enhance and are essential to the meaning of the poem.*
- 3. Our journal will be free of poems that discriminate against race, gender, religion, or physical or mental disabilities. The content of our journal will respect differences.*
- 4. Our journal will be free of plagiarized poetry.*

5. Our journal will only contain poetry that makes the reader think in some way - a fresh approach to a familiar topic, a twist, an entertainment. The poem must have a point.

6. Our journal will be free of overly graphic scenes including death, violence, and/or sex.

The editorial board of 6 will choose the poems by voting. The majority, at least 4/6, of the board must agree on a poem for it to appear in our journal. Our editorial board consists of both boys and girls of different races. We will give out rejection slips to those poets whose works we do not accept for our journal. These slips will explain what is good about their particular pieces of work, and what needs improvement, and why their pieces cannot be

ACCEPTING POEMS FOR PUBLICATION IN YOUR JOURNAL

A central element to the International Poetry Guild exercise is that each journal's editorial staff puts together a collection of poetry over the course of the term. This collection is then published at your school as a journal, and copies are sent to the other participating schools in your guild, who in turn send you a copy of their journal. Each journal should ideally include poems written by poets at the journal's home school, as well as poems written by poets at other schools in your guild conference. This leads to the question of how to claim poems from other schools for publication in your journal.

CLAIMING POEMS

All poems posted in IPG are available to be published in guild journals. *Poems may be published in more than one journal.*

After you have identified a poem that you wish to accept, you need to compose your acceptance response. **A proper acceptance request must tell the poet something substantive about why their poem was selected. What you liked about their work, how it fit in with your journal, etc.** Editorial staffs must remember that once a poem has been accepted for publication, it must be published. *Acceptance is a binding contract.*

SAMPLE CLAIMS

Hi AJ, this is Tasmeen. I really liked this poem. I loved the imagery, especially the simile of the two lovers to scared rabbits. I found that I could really relate to this poem. It really reminded me of Shakespeare's Romeo and Juliet. Have you read it? I would like to reserve this for our journal. Also tell me where you got the inspiration to write this poem, I am curious to know. Thanks- Tasmeen.

Hey Karen! We would like to accept your poem "Daffodil Meadows" for publication. We are accepting it because we decided that we would like to publish poems that illustrate a reason to "subvert the dominant paradigm", which is our theme. We think your poem demonstrates control over the writer because in the last stanza he/she says that they must die out with the winds. We interpret this as the wind being in control of the "ghost". This is a great poem and the imagery is REALLY good. Catch ya later.—Alice

MAILING OF FINISHED JOURNALS

Each school that publishes a paper journal should send at least one finished copy of their printed journal to each of the other schools in their Guild. This should be done during Phase Three or as soon thereafter as possible. This may be after the official ending of the exercise as the production or artwork, etc., may take time. Names and addresses of schools will be published in the conference. We also humbly request that you send copies for your guild mentors if your resources allow—we'll let you know how many copies would be ideal, and we'll know that you'll do the best you can. These copies should be mailed to:

Interactive Communications & Simulations
attn: Eli Zemper
4128 School of Education
University of Michigan
Ann Arbor, Michigan 48109-1259

Of course, you are welcome to publish your journal collection on the web if you prefer...just let us know the URL.

PRESENTATION OF AWARDS

At the end of the exercise the Mentors present the International Poetry Guild Awards. The Mentors bestow on poets awards intended to recognize artistic achievements of various types. Award categories have ranged from the expected (*Best Poem, Guild Poet Laureate*) to the bizarre and surprising (*Best Ann Landers Poem, The William S. Burroughs Gets Happy Award*). Once the award decisions have been made, the mentors will prepare and post electronic presentations of their awards.

GUILD RULES

The following are Guild rules to remember:

Be Active - Both editorial staffs and individual poets should be active throughout the duration of the exercise. Effective and active participation, as well as courtesy, requires that each Guild school sign on regularly.

All poems must be original works of the poets submitting them.

All poetry should be signed by the author.

Acceptance is a contract. Poems accepted for publication by a Guild Journal must be published by the journal.

<p><i>Rights to all poetry published in guild journals revert to the authors at the conclusion of the exercise.</i></p>

Unless otherwise designated by the originating editorial staff, all posted poems are available for claiming by ANY AND ALL guild journals.

NAVIGATING THE IPG WEBSITE

URL: <http://ipg.icsmich.org/>



International Poetry Guild

Tom Taylor Wilderness Academy

ANNOUNCEMENTS

POEMS
NEW POEM

JOURNALS

PROFILES

Announcements

red only

Submitted by [Eli Zemper \(University Of Michigan\)](#) on Thu Aug 18, 2011

only red

0 comments

PERSONAL INTRODUCTIONS

You have your own workspace in IPG, which is where you can post your personal introduction. You need first to click on PROFILES, and then find your school or journal name. Click on that name and you'll find a list of poets, including yourself—follow your link to post your introduction. Your fellow IPG members will be able to go directly to this introduction from your poems, so think about what they need to know about you, your interests, and your writing.

HOW TO POST A POEM

You can see on the graphic above that there's a link to post a NEW POEM along the left-hand side of the page as you view it. Know that the system was designed to maintain your spacing and line breaks. Please also note that you are welcome to use the ADDITIONAL COMMENTS box below where you post your poem, where you can, for example, provide background on the writing of the poem, or request specific feedback on a particular line, word choice, etc.

VIEWING POEMS

If you ever want to look at the poems that your fellow poets have posted, that's easy! Just click on POEMS and you'll be taken to a section of IPG where you can find links to every poem posted in your guild, starting with the most recent work.

the winter evening day

Submitted by [Angela D \(University Of Michigan\)](#) on Tue Aug 23, 2011

It is still raining
It is pouring rain
It is chilly and windy
It is a evening day

The dark thick clouds
Hanging over the sky
The gloom fills the air
You hear the loud pouring
Sound of falling rain
It is a evening day

The sun behind the clouds
have hid and disappeared
the blue sky have been
painted gray
it is a evening day

winter is a special time of the year
when nature sheds its tears
to the land and lakes
just to thank
the winter evening day

0 revisions

[Save this poem in my journal](#)

[Paul Rowton \(University Of Michigan\)](#) on Tue Aug 23 at 11:51:40 AM wrote:

[Add Reply](#)

Hi Angela-

I really appreciate how you expanded your thoughts here rather than simply writing one sentence about the rain. I really liked the first stanza, especially the repetition of "it is" as the beginning of each line. I also really liked the descriptive language in the third stanza, specifically the sky "painted gray". This is a really unique way of saying that the sky turned gray because of the rain clouds. I wonder if you thought about including punctuation in your piece. This way, the reader can move through the poem at the pace you set. Thanks for sharing and I look forward to reading more of your poems.

Add new comment:

RESPONDING TO POEMS

The mentors will be posting responses to as many of the poems as they can, but we hope that you will respond to the work of your

fellow poets as well. As you're viewing any poem, you'll see an ADD NEW COMMENT link just below the poem itself. Click on  it, and you can make a response. You can also comment  on previously posted comments by clicking on the ADD  REPLY button adjacent to that particular comment. One of the cool things about IPG is having poets talking to other poets about their work, so you are cordially invited to share your thoughts with your fellow writers.

sample

[\[Edit\]](#)

Submitted by [Stuart Little \(Pretty How Town\)](#) on Thu Aug 18, 2011

this
 is
 a
 stretched
 out
 poem

Figure one

Version history:

sample

this
 is
 a
 stretched
 out
 poem

[Restore Version 3](#)

sample

this
 is
 a
 poem

[Restore Version 2](#)

Figure Two

REVISING YOUR POEM

There is a simple structure in place to allow poets to revise their work

and make previous versions available to the mentors and to their fellow poets. As a poet views any of her poems, she'll see the **EDIT** link in the upper right hand corner (figure one above) and she can revise her poem and save the updated version.

The previous version(s) don't disappear, however. As you see in figure two above, previous versions of the poem are stored, and the poet has the option at any point of going back to an earlier version of a poem and restoring it, making it the "current" version of the poem.

My Poems

[math](#) (Sat Aug 06, 2011) [3 comments]

★ [sample](#) (Thu Aug 25, 2011) [2 comments]

HAS ANYONE RESPONDED TO *MY* POEM?

Go to your personal page, click on PROFILES, find your school or journal name and click on that. You'll find a list of poets, including yourself—follow the link to your personal page where you'll see links to every poem that you've posted under MY POEMS (note in the image above that you can also see here if there have been comments posted on your poem). In addition, as you're viewing your poem, you may see a hand icon  next to where the number of comments is indicated. This means that one of the mentors has posted a comment.

sample

[Edit]

Submitted by [Stuart Little \(Pretty How Town\)](#) on Thu Aug 18, 2011

this
is
a
stretched
out
poem

[Claim this poem for the Pretty How Town Journal](#)

 [2 comments](#)

[2 revisions](#)

CLAIMING POEMS FOR YOUR GROUP'S JOURNAL

As you view any poem, you'll see a link in the lower right hand corner to *claim the poem* for your journal. When you claim the poem, we ask that you let the poet know what you liked about the poem, and how it fits in with your journal. "Claim" messages can only be viewed by the poet whose work is being claimed.

Wilderness Academy Journal

[Edit Journal Name/Description/Editorial policy](#)

YOUR JOURNAL'S COLLECTION OF POEMS

Click on **JOURNALS** to find a list of all the participating groups in your guild. Clicking on your journal takes you to a page where each of the poems that you've claimed for publication can be found. It is on this page that you can post your **JOURNAL ANNOUNCEMENT**, in which you describe your vision for your journal, it's name, and your editorial policy.