

Poetic Experiments: Incorporating Play into Writing and Teaching

Your Event Information

Title: Poetic Experiments: Incorporating Play into Writing and Teaching

Number: T112

Date/Time: 9:00am - 10:15am on Thursday March 9, 2023

Location: Room 337, Summit Building, Seattle Convention Center, Level 3

Event Description

These innovative poets from various backgrounds and aesthetic schools will discuss the role that play takes in their creative work and pedagogy, focusing on approach and process and the various ways that linguistic, sonic, and visual play are part of their poetic and teaching lives. How can play make writing pleasurable? How can it provoke discovery for students? Some of the various roles of play that will be discussed are play as innovation, play as protest, and play as improvisation.

Event Organizer and Moderator: Kimberly Grey

Kimberly Grey is the author of three books: *A Mother Is an Intellectual Thing: Essays* (forthcoming), *Systems for the Future of Feeling*, and *The Opposite Light*. She is a visiting assistant professor of poetry at the University of North Texas.

- The moderator will begin by welcoming attendees and describing how the reading came together. Each of the five panelists, including the moderator, will take turns introducing themselves and reading from their own work for ten minutes each. The reading will end with a fifteen-minute audience Q&A
- The moderator will begin the event by introducing the panelists and reading their short biographies. The four panelists will give a brief introduction of their own work for five to seven minutes each. The moderator will then open up discussion with a list of questions prepared in advance for about 30 minutes. The panel will end with a ten-to-fifteen-minute audience Q&A.

Summary

To play is to experiment on the page. And “to write experimentally is to adopt a subversive and transgressive stance to the literary, and to break up generic and linguistic norms,” says scholar Hazel Smith.

The main categories of play that interest me most and provoked me to bring together these poets for a larger discussion include:

Innovative play

Inclusive Play

Subversive Play

Play as Protest

Play as Inquiry

Play as Improvisation

Questions

1. How is play employed in our work and how are our actions of plays different from one another?
2. What does play mean in terms of poetic gesture, construction, or even revision?
3. How do we use play in the classroom as a pedagogical tool?
4. What outcomes have we witnessed as educators?

Panelist #1: Julie Carr

Julie Carr is the author of five books of poetry, most *100 Notes on Violence, Sarah-Of Fragments* and *Lines and RAG* and *Think Tank*. Prose books include *Surface Tension: Ruptural Time and the Poetics of Desire in Late Victorian Poetry* and *Objects from a Borrowed Confession*. She lives in Denver.

Panelist #2: Jehanne Dubrow

Jehanne Dubrow is the author of nine poetry collections, including most recently *Wild Kingdom*, and two books of creative nonfiction. Her work has appeared in *Poetry, New England Review, Colorado Review, and Southern Review*. She is a Professor of Creative Writing at the University of North Texas.

Panelist #3: Phillip B. Williams

Phillip B. Williams is the author of the poetry collections *Mutiny* (Penguin, 2021) and *Thief in the Interior* (Alice James Books). A recipient of a Whiting Award, Kate Tufts Discovery Award, and Lambda Literary Award, he currently teaches at Randolph College low-res MFA.

Panelist #4: Felicia Zamora

Felicia Zamora is the author of six poetry collections including *I Always Carry My Bones* (Iowa Poetry Prize). Her poems appear in *Boston Review*, *Guernica*, *Orion*, *The Nation*, and others. She is an assistant professor of poetry at the University of Cincinnati and associate poetry editor for *CO Review*.

Q&A: 10-15 minutes will be allotted at the end of the discussion for questions