Required texts:
The *Outlaw Bible of American Poetry*, ed. Alan Kaufman
*The Vintage Book of Contemporary World Poetry*, ed. J.D. McClatchy

Suggested texts:
*Poems’ Progress*, Dr. Wendy Barker
*Imaginative Writing: The Elements of Craft*, Janet Burroway
*Voyagers: Science Fiction Poetry from New Zealand*, eds. Mark Pirie and Tim Jones

Workshop description:
We will read a variety of poetry generated by authors in the United States and abroad, experiment with poetic forms and subject matter, and draw inspiration from said poets and other types of composers (musicians, artists, etc.). We will comment on each other’s work, using a workshop technique which allows initial ideas in addition to support of the author’s intent. We will revise our work based on workshop discussions. We will lead poetry workshops and presentations on poets.

Course goals:
The workshop strives to provide students with
- a better understanding of the subjects contemporary U.S. writers have tackled
- exposure to writers outside of the U.S. or with influences from outside of the U.S.
- an opportunity to write about subjects important to the student
- exposure to different poetic forms
- an opportunity to write in response to different kinds of multimedia
- an opportunity to write in response to the different senses
- exposure to the workshop process
- an opportunity to create a portfolio of work (with the intent to publish)

Course requirements:
* 5 poems, first draft and revised draft
* 5 two-page responses to readings
* 2 leadership exercises: one workshop head; one presentation on an established poet
* Weekly participation in the workshops (written on the page and verbal in class)
* Attendance at one extra-curricular poetry event and one-page response
* 1 end-of-the-semester reflection paper, 2 pp.
Attendance:
We help each other by responding to one another’s work; therefore, it is essential that you be in class regularly for the workshop to function. That said, you are allowed to miss a total of three sessions for any reason. If you miss four or more, you will fail the class. You are expected to deliver the work due before the class missed and contact me so that we can communicate about what is needed for the next class. I do not need doctor notes or reasons explained. Keeping your work up to date is the priority. Also note that students who are always in class will have more points under their participation grade and, therefore, a better grade than students who miss class. Regular tardiness, of 15 minutes or more, will be considered an absence after three times.

Grading:
Final portfolio of revised poems: 40 points (5 poems, 1st and 2nd draft)*
Weekly participation in workshop: 30 points (30 sessions, 1 point participation per)
Responses to readings: 10 points (5 responses, 2 points each)
Extra-curricular poetry responses: 10 points (1 event)
Leadership activities: 10 points (5 pts. for heading workshop and 5 pts. for presentation)

Total points possible: 100 points

A= 90+
B= 80+
C= 70+
D= 60+
F= 59 and lower
* All poems are worth 4 points per each draft

UTSA Policy (please do not commit the following):
“Scholastic dishonesty” includes, but is not limited to, cheating, plagiarism, collusion, falsifying academic records, and any act designed to give unfair advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor, providing false or misleading information in an effort to receive a postponement or an extension on a test quiz or other assignment), or the attempt to commit such an act. For more information, please look to page 128, Section 203, of the UTSA Information Bulletin, available at http://www.utsa.edu/infoguide/07-08InfoBulletin.pdf.
Policy Regarding Student Writing and Behavior in Creative Writing Courses:
Writing instructors may, at their sole discretion, refuse to workshop or comment upon any student work they deem patently offensive or outside their professional purview. Instructors should make every effort to communicate their standards so students know what is likely to be considered unacceptable. If the instructor determines that a student's submission is unacceptable, they should inform the student and give him or her opportunity to submit an alternative work. If an instructor believes a student's writing or personal manner suggest they are emotionally unstable and may pose a risk to themselves or others, the instructor may insist the student see a professional counselor (through the university counseling center) as a condition for continued participation in the workshop. If the student's behavior violates the Student Code of Conduct, the instructor may file a referral with Student Judicial Affairs. Faculty may also, at their discretion, report concerns about student behavior to the UTSA police. In all cases, instructors should register their concerns with the Department Chair.
**Course outline:**  
*(I reserve the right to change this, if needed.)*

*WEEK 1--5/31-6/3*

**-Tuesday:**  
Introductions, syllabus, the texts, the exercises/workshops, etc.

HOMWORK: READ selections from *Outlaw Bible* Prologue and American Renegades I and write RESPONSE #1; plan to causally share your weird world of inspiration later in the week.

**-Wednesday:**  
RESPONSE #1 DUE

DISCUSS reading

IN-CLASS EXERCISE on rhythm, using *The Wild Party*

SHARE writing

HOMWORK: READ selections from *Outlaw Bible* Slammers and American Renegades II and write RESPONSE #2

**-Thursday:**  
RESPONSE #2 DUE

DISCUSS reading

INSPIRATIONS DUE for half the class

**-Friday:**  
INSPIRATIONS DUE for half the class

WORKSHOP GUIDELINES explained and WORKSHOP SIGN-UP

HOMWORK: READ selections from *Outlaw Bible* Meat Poets and American Renegades III; based on prompt, WRITE POEM #1 (outlaw poetry)
*WEEK 2—6/6-6/10*

-Monday:
POEM #1 DUE

DISCUSS the reading

WORKSHOP half the class

HOMEWORK: READ selections from *Outlaw Bible* The Barbarians and American Renegades IV

-Tuesday:
DISCUSS the reading

WORKSHOP half the class

HOMEWORK: WRITE POEM #2 based on prompt (visual poetry)

-Wednesday:
POEM #2 DUE

WORKSHOP half the class

OVERVIEW OF LITERARY TERMS

-Thursday:
WORKSHOP half the class

IN-CLASS EXERCISES using literary terms (share if time permits)

HOMEWORK: READ selections from *Outlaw Bible* The Carma Bums, American Renegades V and The Unbearables and write RESPONSE #3

-Friday:
RESPONSE #3 DUE

DISCUSS the reading

REFLECTION on the class so far

WORKSHOP LEADER SIGN-UP (leadership duties explained)

HOMEWORK: WRITE POEM #3 based on prompt (unusual format poetry)
*WEEK 3—6/13-6/17*

**Monday:**
POEM #3 DUE

WORKSHOP half the class using student leaders

PRESENTATION by instructor on unusual poetry formats

HOMEWORK: READ selections from *World Poetry*

**Tuesday:**
DISCUSS the reading

WORKSHOP half the class using student leaders

HOMEWORK: WRITE POEM #4 based on prompt (forms)

**Wednesday:**
POEM #4 DUE

SHARE poetry

DISCUSS the purpose of forms, pros/cons

HOMEWORK: READ selections from *World Poetry* and WRITE RESPONSE #4

**Thursday:**
RESPONSE #4 DUE

DISCUSS the reading and the purpose of poetry

STUDY a list of successful/known poets (What do they have in common? What are the trends during specific times, in specific places?)

HOMEWORK: THINK of two potential topics to write about—one extremely personal and one that addresses a world issue

**Friday:**
IN-CLASS WRITING—personal writing and issue writing

SHARE poetry

HOMEWORK: READ selections from *World Poetry* and WRITE RESPONSE #5
*WEEK 4—6/20-6/24*

**Monday:**
RESPONSE #5 DUE

DISCUSS the reading

IN-CLASS WRITING in someone else’s voice

HOMEWORK: READ selections from *World Poetry*; WRITE POEM #5 based on prompt (activity)

**Tuesday:**
POEM #5 DUE

SHARE poetry and descriptions of activity

IN-CLASS WRITING, dialogue poetry (creating character)

**Wednesday:**
PUTTING TOGETHER YOUR PORTFOLIO (theme, revisions, organization)

REVISION EXERCISES modeled

HOMEWORK: Organize in-class writing, other poems, that you want to bring in to revise

**Thursday:**
REVISION/DISCUSSION IN SMALL GROUPS (15+ min. per person/poem)

**Friday:**
REVISION/DISCUSSION IN SMALL GROUPS (15+ min. per person/poem)

HOMEWORK: READ posted sci-fi poetry
*WEEK 5—6/27-7/1*

**Monday:**
DISCUSS the reading

PRESENTATION ON ESTABLISHED POET modeled

PRESENTATION GUIDELINES/IDEAS distributed

PRESENTATION SIGN-UP

HOMEWORK: WRITE a sci-fi poem

**Tuesday:**
SHARE poetry

POETRY MOMENTS IN FILM

**Wednesday:**
POET PRESENTATIONS DUE for 1/3 of class

**Thursday:**
POET PRESENTATIONS DUE for 1/3 of class

**Friday:**
POET PRESENTATIONS DUE for 1/3 of class (optional)

HOMEWORK: REVISE YOUR PORTFOLIO

*WEEK 6—7/5-7/7*

PORTFOLIOS DUE! You made it!
POETRY READING