This course satisfies requirements for the B.A. degree in English with a Creative Writing Concentration in that it provides three of nine semester credit hours of support work (Category B). Students will have the opportunity to develop advanced skills in the craft of writing poetry.

COURSE DESCRIPTION:

This is a course for students eager to work on developing their craft in writing poetry, a genre that includes a wide range of styles.

We will function as a workshop, with regular but flexible assignments weekly. We will be encouraging and supportive of every student’s uniqueness, while also offering specific suggestions for growth and improvement.

Required Texts:

- Wendy Barker, *Poems’ Progress*
- Kevin Clark, *The Mind’s Eye*
- Denise Duhamel, *Ka-Ching*
- Barbara Hamby, *All-Night Lingo Tango*
- Martín Espada, *A Mayan Astronomer in Hell’s Kitchen*
- Natasha Trethewey, *Native Guard*
- Chana Bloch, *Blood Honey*
- Matthea Harvey, *Modern Life*
- Joel Peckham, *The Heat of What Comes*
- Jackie Sheeler, *Earthquake Comes to Harlem*

COURSE EXPECTATIONS AND REQUIREMENTS:

This is an advanced workshop. It is assumed that students already have workshop experience in writing poetry and that they are fully committed to their own growth and the growth of others as writers of poetry.

We will work to create and maintain a kindly, supportive environment in which all students can flourish. Each student will sign a contract at the first class meeting agreeing to accept responsibility for his or her role in the classroom dynamic.

Students will submit a new poem weekly (following a very flexible assignment) for editing suggestions in the workshop. Copies are to be provided for every member of the workshop. All poems are to use a font no smaller than 11 pt. Handwritten poems will not be read or discussed. Poems are to be no more than one page in length.

Everyone will complete the readings each week and will engage in discussion of the texts assigned. Everyone will turn in a written, printed response to the weekly readings. Responses are to be printed, double-spaced, and approximately 150-300 words.

Students will also make written suggestions on four other students’ poem.
A portfolio will be turned in during finals week.
Students will submit poems to at least one journal and/or one or more competitions.
All students are required to attend at least two poetry readings at UTSA or in the community
during the semester, and to write a one paragraph response for each reading attended.

**BASIS FOR GRADES:**

60%
- Participation in the workshop as a committed member of the writing community.
  - Attendance, promptness, commitment, seriousness and maturity in discussing
    assigned readings and student poems, growth as an editor, quality of comments
    on others’ poems.
  - Weekly poems. One (printed) poem submitted each week, developing the topic of the
    assignment, with copies for everyone.
  - Timeliness and quality of responses and reviews.
  - Attendance at a minimum of two poetry readings.

40%
- Portfolio.

Grades will be given using a +/ system.

**WEEKLY POEMS:**

Assignments will be given during the workshop for the following week. It is your
responsibility if you are absent to find out the assignment from another workshop
member. If you are absent, bring in one copy of your poem from that week to me, along
with your new poem with copies for others, when you return. Or email your poem from
the week you missed.

On all poems, include your name and the date the poem is to be workshopped at the TOP
of the page. Poems are to be no more than one page in length.

**PORTFOLIO:**

I will expect your portfolio to be professional in appearance. You are to include the following in a paper
folder (no heavy binders or plastic):

1. Manuscript of 8-10 revisions of poems written during this semester.
2. Original drafts of all revised poems.
3. Copies of your weekly responses to the assigned readings.
4. Copies of your paragraph responses to at least two poetry readings.
5. Copies of your submission letters with accompanying poems.
6. A statement of 250-300 words evaluating your progress in the course, including
   a discussion of what aspects of the course most helped you grow as a poet.

We will agree on a due date for the portfolios, which will be during Finals Week.
You are welcome to provide me with a SASE (with sufficient postage) so I can return
your portfolio to you after grades are turned in. Without a SASE,
I will not make extensive comments on your portfolio.
CALENDAR:

Each week I will give a topic/assignment for your poem to be brought to the workshop the following week. Some days we’ll discuss everyone’s poem; other days we’ll work in small groups. Be prepared to be flexible!

Every week you will arrive with:
   1. Your poem for that week with copies for everyone. (before our class meeting Wednesday.)
   2. Your critiques of 4 other students’ poems.
   3. Your printed response to that week’s readings.

Schedule of Readings:

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Reading</th>
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<tbody>
<tr>
<td>Week 1</td>
<td>Aug. 30</td>
<td>Intro</td>
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<tr>
<td>Week 2</td>
<td>Sept. 6</td>
<td>Poems’ Progress</td>
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<tr>
<td>Week 3</td>
<td>Sept. 13</td>
<td>The Mind’s Eye</td>
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<tr>
<td>Week 4</td>
<td>Sept. 20</td>
<td>The Mind’s Eye</td>
</tr>
<tr>
<td>Week 5</td>
<td>Sept. 27</td>
<td>Work in small groups (no whole class meeting)</td>
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<tr>
<td>Week 6</td>
<td>Oct. 4</td>
<td>The Heat of What Comes (and TME)</td>
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<tr>
<td>Week 7</td>
<td>Oct. 11</td>
<td>Modern Life (and TME)</td>
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<tr>
<td>Week 8</td>
<td>Oct. 18</td>
<td>A Mayan Astronomer in Hell’s Kitchen (and TME)</td>
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<td>Week 9</td>
<td>Oct. 25</td>
<td>Earthquake Comes to Harlem (and TME)</td>
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<tr>
<td>Week 10</td>
<td>Nov. 1</td>
<td>Blood Honey (and TME)</td>
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<tr>
<td>Week 11</td>
<td>Nov. 8</td>
<td>Ka-Ching (and TME)</td>
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<tr>
<td>Week 12</td>
<td>Nov. 15</td>
<td>Native Guard</td>
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<tr>
<td>Week 13</td>
<td>Nov. 22</td>
<td>NO CLASS – THANKSGIVING</td>
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<tr>
<td>Week 14</td>
<td>Nov. 29</td>
<td>All-Night Lingo Tango</td>
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<tr>
<td>Week 15</td>
<td>Dec. 6</td>
<td>Last class--no readings—we’ll work on revisions</td>
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SUBMISSIONS:

Online Resources with lists of national magazines—

NewPages.com

Poets & Writers (Literary Magazines)

Print Resources—

Poet’s Market

Poets & Writers

Regional magazines to submit to—

Poetry Editor
Borderlands: Texas Poetry Review
P.O. Box 33096
Austin, TX 78764

Paul Ruffin, Editor
The Texas Review
c/o English Department
Box 2146
Sam Houston University
Huntsville, TX 77341-2146

Jerry Bradley, Poetry Editor
Concho River Review
P.O. Box 10894 ASU Station
Angelo State University
San Angelo, TX 76909