Ed Roberson is the author of seven volumes of poetry, including *Voices Cast Out to Talk Us In*, winner of the Iowa Poetry Prize; *Just In: Word of Navigational Change: New and Selected Work; Atmosphere Conditions*, a National Poetry Series winner; and his most recent book, *City Eclogue*. His honors include a Lila Wallace-Reader's Digest Writer's Award.

This class will look at revision and innovation as a continuum. The format will be a mix of readings, lectures, and workshop. Our goals will be:

*To write, in terms of the student’s currently established work, a formally innovative poem.*
*To study how we use the revision process of the innovative poem to stay consistent with the original impulse, to experiment, and to question.*
*To develop a sense of revision as experimentation and as possible innovation rather than simply tidying up or polishing.*

I tend to respond to the direction I find students going in the class, but I hope to follow generally the sequence below.

I. What is experiment? A look at a couple of historic manifestoes.
II. What is innovation? If it’s work that is the basis of developing new work: the marketing model or the scientific method of basic research? Look at canon making. Look at a “revolution” and the response in the arts as innovation.
III. What are the currently observed formalities in your own writing? Look at ars poetica of writers important to you; write your own poetic statement.
IV. What *don’t* you do? Collaboration with classmate as your evil twin, your “alternative life style” sister, your inner foreigner.
V. Is there a way to do what you don’t do by way of doing what you do?? Is this possible?
VI. Writing the innovative poem by revision.
VII. Further out along the continuum: writing the innovative poem by experiment.