

San José State University
Department of English and Comparative Literature
English 71, Introduction to Creative Writing, Section, Spring, 2021

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Class Days/Time: MW
Classroom: Zoom classroom
GE/SJSU Studies Category: Category C

What We Will Explore Together in English 71

“Don't tell me the moon is shining; show me the glint on the broken glass.”

Anton Chekhov

Welcome to English 71!

In this class, we will ask: how do writers draw us into the worlds they create? How do they breathe life into characters, making them as real to us as the people we know most intimately? How do they convey their insights and experience in a way that makes us see our own lives with more clarity? And how is the writer able to make us feel as though we have lived through something deep and true whether we are reading a story, a poem or an essay?

In order to do this, we are going to read widely and dissect closely a range of texts in a number of genres, interrogating how these genres work and how these writers work within them. We'll read work by writers who are unafraid of dealing with the chaos of human experience—who go where most people are unwilling to go. As writers you will be asked to do the same, to go to places that most others visit reluctantly and fleetingly. Our classroom will be a space in which we can explore and experiment with various aspects of craft, but overriding interest is in how these aspects of craft serve the writer's greater purpose of saying something about the world and how we, difficult, complicated human beings live in it.

The Format of Our Class: Online Synchronous

As is true for most of SJSU this semester, our ENGL 71 class is an online class. But it is an online class with both asynchronous and synchronous components. What will this look like for you and mean for your schedule?

It means we will meet on ZOOM twice a week. On those days our learning and our workshops will be conducted in-person synchronously.

In addition, you will be required to fulfil a number of assignments and requirements on Canvas (discussion boards, workshops, etc.).

Please make sure you have an effective internet connection and regular access to a computer in order to participate fully in our class. If you anticipate problems regarding technology requirements, please let me know as soon as possible so I can troubleshoot with you.

How We Will Stay in Touch

In addition, Canvas will also be the primary way in which I communicate with you. I will post my messages to you on the **Announcements Board**. It is your responsibility to check this page in order to stay up to date with the class.

Other course materials such as syllabus, handouts, notes, assignment instructions, etc. can also be found on our Canvas site at on [Canvas Learning Management System course login website](http://sjsu.instructure.com) at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through MySJSU at <http://my.sjsu.edu> to keep up to date as well. *For help with using Canvas see [Canvas Student Resources page](http://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources) (http://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources)*

If you miss class, you should in the first instance communicate with **a peer** to help you catch up with any missed work, notes, etc. Otherwise, you may get in touch with me via Canvas's messaging system. The other most effective way to stay in touch is to come and see me during office hours.

What We Do in English 71

This course examines works of poetry, creative nonfiction and short fiction as expression of human intellect and imagination, to comprehend the historic and cultural contexts, and recognize issues related to writing by men and women of diverse cultural traditions. Students will also write poetry, creative nonfiction, and a short fiction. GE Area: C2

This is a 3-unit lower-division course designed and administered by the Department of English & Comparative Literature at San Jose State University in accordance with the University's General Education Program Guidelines to fulfill Core General Education requirements in the "C2" Letters area of Humanities & the Arts.

Learning Outcomes and Course Goals

At the successful conclusion of this class, you will be able to meet the department's following student learning objectives (SLOs):

SLO 1: You will be able to read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of creative writing.

SLO 2: You will be able to show familiarity with major literary works (of poetry), genres (styles), periods, and critical approaches to British, American, and World Literature.

SLO 3: You will be able write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.

Additionally, you will learn to:

- Decipher and understand the form and content of assigned literary works;
- Comprehend the historical and cultural contexts of assigned literary works;
- Recognize the accomplishments of and issues related to writing by individuals representing diverse cultural traditions;
- Acquire through both individual and collaborative/workshop efforts of a written and oral nature the skills necessary for reading, discussing, analyzing, interpreting, and—most importantly—emulating and writing works of poetry, creative nonfiction, and short fiction;
- Communicate such skills with clarity and precision;
- Develop an appreciation of literary works as expressions of human intellect and imagination, and as representations of diverse human cultures;
- Respond to literature through clear and effective communication in both written and oral work;
- Read and respond to texts with both analytical acumen and personal sensibility;

- Appreciate how literary works illuminate enduring human concerns while also representing matters specific to a particular culture;
- Write works of poetry, creative nonfiction, and short fiction that are of interest and value to the writer, to other students in the course, and to a diverse reading audience.

What Books Will I Need for Class?

I will provide all readings which will be made available most often on Canvas or which you will be asked to read online. You may be asked to print readings from time to time.

What Else Will I Need for Class?

- A notebook for writing inside and outside of class (this can be an online diary)
- Regular Internet access and email

What Kind of Workload Can I Expect in this Class?

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities. More details can be found here: [University Policy S16-9, Course Syllabi](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>)

What Kind of Assignments Will We Do?

Below is an outline of the major assignments we will complete:

Creative Nonfiction	Personal Essay; you will submit this with all earlier drafts, research and preparatory exercises.
Fiction	A full length short story; you will submit this with all earlier drafts, research and preparatory exercises.
Poetry Packet	A variety of poetic pieces exploring the range of the form. These will include an image poem, a narrative poem, and a fixed form poem. In this packet you will include annotations of your revisions and a reflection on your process.

Some assignments will be submitted in hard copy; others will be submitted to Canvas. Please be prepared for either possibility.

In addition to these major assignments, you will be expected to:

- Complete regular reading and writing exercises each week on Canvas Discussion Boards
- Complete in-class writing activities.
- Participate in creative writing workshops
- Write critique letters

- Attend a literary reading

Details about each of these components follows below.

Discussion Boards

Throughout the class you will be required to post an online response to a reading or writing prompt on our Canvas discussion board before our Monday meeting. You will post these under **Discussions** on our Canvas site. (Please enter them in the text box rather than as attachments.) You will also be asked to respond to the posts of at least two other writers on the discussion board. A lot of important work happens on the Discussion boards; they prepare you for the week's classes, they allow us to do some really close craft analysis and become a place where you can experiment with your writing. Consequently, I may share the content of these in class when we are discussing your work. **Please note: No late work will be accepted for Discussion Boards. Responses must meet posted word count requirements to receive any credit.**

In-class Writing Exercises

These activities will vary from class to class but will often encourage you to fast-write in response to a prompt. Some of these you will turn in to me; some you will not; some you might be asked to share with a peer. If you are not present for class, you lose out on how these exercises prepare you to study an aspect of craft or to complete an assignment. You also lose the points allotted to these exercise. **Again, please note that no late work will be accepted for in-class Activities.**

What Is a Creative Writing Workshop?

The other critical component of this class is the creative writing workshop. The workshop is the cornerstone of our class and key to building our class community. It is a tool which allows us to give feedback but at the same time learn more about the craft of writing; as we discuss the work and the choices of a writing peer, we get the opportunity to reflect on our own writing choices and hopefully a clearer insight into our own writing and writing process. Given the isolation in which many of us work when writing, the opportunity to have an audience for our work is hugely valuable in giving us a sense of how successfully we are conveying our intentions for our work.

However, for the process to work for the benefit of everyone, it is vital to workshop each work with respect, compassion and care; our aim is to create an environment in which each writer feels safe to explore and express their ideas to the fullest. We may feel challenged by workshop at times, but we should still leave the workshop feeling inspired and awed by what we might be capable of, by the potential of our work.

Further guidelines on workshop protocol are here:

Workshop Guidelines

- Please deliver your work on time - if life gets in the way as it does, try to problem solve as best you can beforehand. Talk to me or your peers about finding another date. I don't want anyone to miss out on their workshop and I don't want the workshop meeting with nothing to discuss!
- Please submit your stories to the Canvas discussion board as a googledoc on the date assigned.
- All those workshopping will then annotate the four stories for the workshop session. They will mark up the copies with line notes and edits. They will make note of roadblocks, confusions and moments that they loved. They will also write a letter to the writer which will be organized like this: (a) what is working well in the story and why, (b) the questions you have about the story. They will upload these annotations and letters to the discussion board for you to access.
- All of these letters must be respectful of the writer's labor, their effort and the fact that they have produced a **draft. It is a work in progress**; our job is to help the writer keep going, to help them get closer to telling the story they want to tell (not the story we think they should tell). Our aim is to serve the story, to nurture our community's ambition and offer each writer the tools to get their work to where they want it.

- Writers offering their stories for workshop will be silent during the workshop till the end when they can ask questions.
- I want you to write the stories you want to write, that feel necessary to you but a few things to think about as you finish working on your stories: it will not be acceptable to write about anyone from our community/ or to write about anyone at SJSU who could be identified by our community. There are many reasons for this, but the first would be because this would not be ethical or fair. These stories will not be read.
- While I am happy for you to write about people who hate (we need to understand them) and to do so truthfully, and to write about hate as a theme, the story itself cannot be hateful or hurtful. If I regard the story or essay *as a form of hate speech* rather than an exploration or interrogation of hate, we will not read it.
- Writers write about all kinds of things - things that have happened and things that they have imagined. I will not assume that if you write about an alcoholic or a racist or a pickpocket that you are any of those things. The workshop will not be concerned with digging around to find out what did or did not happen to the writer. We are gathering to talk about the work and how well it is working.
- I don't feel I have had to give content warnings for the stories I have chosen for this class, but will do if the need arises. If you think your story or essay needs a content warning, please offer the workshop some kind of warning at the end of the story (then those who don't want the warning can choose not to look it up). I know you may not want to give your story away and I do believe when we read we open ourselves up to the risk of experiencing things we would rather not sometimes, but, I think, in consideration of our community's varied needs we help our readers by offering them the kind of warning (much like a movie does with a rating) that allows them to prepare themselves to read or make a choice if they feel they can't. If you think there are disturbing scenes that might be difficult for readers to process, a brief note that the story contains scenes of violence should be enough.
- I am sure we will have important discussions about how violence and sex are represented in a story, whether they add to the story, what exactly they bring to it and how they have been represented in the story. I would offer you the advice I go by myself whenever I am writing difficult material like this and encourage you to ask yourself as you write: why am I writing this, how should I do it, what do I want to achieve? Am I saying anything valuable or new?
- If at any point in the reading of the story, you as a reader cannot go on because the material is in some way difficult to process, or you find yourself distressed, you will not have to read to the end and you do not have to participate in the class discussion. No one will be forced to read anything that brings up any kind of trauma for them. If a discussion gets difficult to handle during a workshop, and it is just too much, feel free to quietly take a break from the workshop. Re-join when you are ready.
- Sometimes I make mistakes when it comes to giving my opinion on a story. Worse, sometimes I make mistakes and don't even realize it. I even think I am actually right in what I am saying. The dynamic of the workshop doesn't always make it easy for you to call me out at these moments. If you can, I will listen. If you cannot, I hope that my own process of reflection will help me realize it. You may also make mistakes. I'd like our workshop to be a place where we are accountable but where we also have the compassion to remember each one of us is fallible and that our purpose is to come together to examine the work being shared with the spirit of doing our best for the work and the writer. Any one of us may fall short on occasion; sometimes those moments are the ones where we learn the most.

[How Will Workshop Work from a Practical Point of View?](#)

You will submit **one longer prose work (Short Story *or* Personal Essay)** for our Large Group workshops. Short stories and Personal Essays not workshopped in Large Group will be workshopped in Small Groups.

Large Group

For the longer genres, we will workshop 3 writers per class. You will sign up for slots on the first day of class. You will be required to workshop one longer prose piece (Short Story *or* Personal Essay; we are unable to accommodate both). You will

need to post your work to Canvas **one week before you are scheduled to be workshopped**. This will give your peers time to thoroughly read and comment on your work. After your Large Group workshop, you will be expected to revise your work considerably before the next workshop.

Small Group

Everyone will get **one** long piece workshopped (either non-fiction *or* fiction). The piece that is not workshopped in the large group workshop will be workshopped in smaller groups.

During the Poetry unit we will have Small Group Workshop every class. I will assign you to groups, with whom you will workshop your poems. We will only ever workshop poetry in small groups.

Workshop Letter Critiques

You will submit a critique letter for each of your classmates for the Large Group critiques. (Small Group critiques will be done in class and your participation in these will be awarded points.) For each manuscript that you critique, you'll need to make comments on the manuscript itself and to submit **a single-spaced critique letter** addressed to the author. **This must be printed out to give to the author *and* uploaded to Canvas for me to see.**

When critiquing a manuscript:

- Read it once without marking it, while asking yourself what the author is trying to accomplish, and how the piece might improve and become what it seeks to be. Then go back and read it again, annotating it to show what works well and where more work might be required.
- List the elements of the manuscript that are working well. What will you remember most about this piece years from now? Be sure to praise what is working and consider how the writer is doing this; what are the craft principles they are applying to make us feel or respond to the text in a certain way?
- Raise questions about the text wherever you feel uncertain. What isn't quite clear? What needs more development? What might help the writer realize their intentions more effectively?

Attending a Local Literary Reading

You will attend at least one literary reading over the course of the semester. We are extremely lucky to have an amazing reading series at San Jose and the Steinbeck Fellowship which brings writers to the university and makes them part of our community. This semester, you'll attend a reading of your choice and write a short response (1-2 pages). Your response should include details about the event, a summary of the reading, and your reflection on the experience. The websites below are a guide to local readings and events happening this semester. If you anticipate any difficulty in meeting this course requirement, please consult me in the first two weeks of the semester. Otherwise, enjoy!

Center for Literary Arts at SJSU	Calendar of free readings and conversations by prominent authors of poetry, creative nonfiction, and fiction presented on campus: http://www.litart.org/
Poetry Flash URL	A literary review and events calendar for the Bay Area, West, and beyond. www.Poetryflash.org .
Poetry Center San Jose URL	Information on events primarily poetry happening in the San Jose area. http://www.pcsj.org .

Final Portfolio

At the end of the semester, you will turn in a portfolio of substantially revised work. The Final Portfolio must include:

- A written reflection on your development as a writer
- A packet of revised Poems (with earlier drafts)

- 1 revised Short Story
- 1 revised Personal Essay

Note: A revision is a reworking of an earlier draft. The correction of spelling or grammatical errors does not constitute a revision. Rather, revision requires reimagining the whole. I want to see how the feedback you received gave you food for thought about your work, and your intentions and the direction you then chose to move toward.

Assignments

Type	Number of Words	Learning Outcome
Weekly Online Discussion Boards	100-200 each	SLO 1/2
In-class Writing Activities and Journal	Varies	SLO 1/2/3
Department Assessment/Reflection	Varies	Department Assessment
Poetry Packet	1000	SLO 1/3
Short story	1500-2000	SLO 2/3
Personal Essay	1000-2000	SLO 2/3
Small Group Workshop Participation	Varies	SLO 3
Large Group Workshop Participation & Critiques	1500-2000	SLO 3
Response to literary reading	500	SLO 1/2
Final Portfolio	Varies	SLO 3
End-of-Semester Reading	N/A	SLO 3

Grading Policy

The point breakdown for the class is as follows:

Assignment	Points Possible	As a %
Online Responses	100	10
In-class Writing Activities and Journal	100	10
Assessment Assignment	50	5
Poetry Packet (drafts, revision)	150 (75process, 75 product)	15
Short story (drafts, revision)	150(75 process, 75 product)	15
Personal Essay (drafts, revision)	150(75 process, 75 product)	15
Small Group Workshop Participation	50(16.6 for F, CNF, P)	5
Large Group Workshop Participation	100(50 Fiction, 50 CNF)	10
Response to literary reading	50	5
Final Portfolio	80(40 Reflection,40product)	8
End of Semester Reading	20	2
Total Points	1000	100

Grading Scale:

A = 93-100%	B+ = 87-89%	C+ = 77-79%	D+ = 67-69%
A- = 90-92%	B = 83-86%	C = 73-76%	D = 63-66%
	B- = 80-82%	C- = 70-72%	D- = 60-62%

This course must be passed with a C or better as a CSU graduation requirement.

Creative writing, though subject to an instructor's literary subjectivity and aesthetics, can be evaluated according to general standards used by creative writing teachers to determine how well a piece of writing works.

These include: 1) Literary skill and/or technical competence and eloquence. 2) Level of imaginativeness. 3) Concreteness and freshness of language. 4) Effective use of metaphor and other forms of figurative language. 5) Clarity and precision of detail. 6) Capacity for mixed feelings and uncertainty, and ambiguity. 7) Effective use of grammar, syntax, rhythm; also meter, rhyme, and other elements of poetic style and form. 8) Naturalness and believability. 9) Appropriateness of style to subject; compelling audience interest. 10) Clarity and correctness (grammar, syntax, and mechanics) of the text.

You will receive comments on your major creative pieces from me and a rubric. If you do not understand the reason you received a specific grade, please ask for clarification *at least 24 hours after receiving it*. This will give you time to reflect and to come back to me with more specific questions about the work and what may have happened. More information on university policy can be found here:

- [University Grading System Policy F18-5](http://www.sjsu.edu/senate/docs/F18-5.pdf) (<http://www.sjsu.edu/senate/docs/F18-5.pdf>)

How Will My Attendance and Participation Be Evaluated as Part of My Grade?

This class is largely composed of workshops and in-class activities, and therefore, attendance and punctuality are essential to your success in this class. You should bring required materials to class every day and come to class with the intention of giving your fullest to our writing and learning community. More information on university policy around this can be found here:

- [University Syllabus Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>)
- [University Attendance and Participation Policy F15-12](http://www.sjsu.edu/senate/docs/F15-12.pdf) (<http://www.sjsu.edu/senate/docs/F15-12.pdf>)

However, please note that not participating in workshop will affect your grade. All of the following will be viewed as non-participation in class: *not* delivering work for workshop on time (this damages the whole workshop and will result in a letter grade deduction per day), *not* completing a workshop critique means you will not get the points allotted for that workshop, and *not* attending on a workshop day (with no excused absence) will result in a letter grade deduction of your overall workshop grade. Neglecting your obligations to workshop in this class will have a significant impact on your overall grade as well as making this a poorer class for all of us.

See the following section on “How We Will Get The Most Out of Our Work Together” for more detail on these aspects of the class.

How We Will Get the Most Out Of Our Work Together:

- **Zoom Office hours:** I am here to help with queries or to clarify any concerns you might have about the class or assignments. Make use of me! You may make an appointment or drop in during office hours. Either way, I welcome the chance to support your writing as best I can.
- **Attendance on Zoom In-person Days: is required.** Assignments in this class are cumulative, with each one preparing you for the next one so missing class also means you will fall behind on crucial preparatory work for your written assignments. The risks of non-attendance are: **your grade on individual assignments AND your overall grade will be adversely affected. In particular, please be aware that absences on workshop days have a profoundly detrimental impact on your grades.** If there are reasons that attendance has become a struggle and you need extra support, reach out. As faculty, we want to see you succeed in this community and I want to find ways to help all of you do that.

- **Missed work:** If you do miss class (excused or unexcused), do ask your colleagues for assistance in catching up on the missed work and be available to them for the same. With a large number of students, it is not easy for me to respond to promptly (or at times, at all), so it makes sense that instead of floundering, feeling overwhelmed or waiting for me to reply, you find the means as a learning community to support one another. How might you do this?
- **Excused absences (for illness, family emergencies, etc.):** *If possible*, it would be helpful if you could communicate such absences in advance of class. I may at times also ask for documentation for illness. Work that needs to be made up as a result of an EXCUSED ABSENCE **only** must be done so by arrangement with me.
- **Workshops:** are an essential part of this class. Your participation in workshops is critical to the success of this class, and mandatory. To get the most out of workshops, you *must* as a writer have your work ready in time for workshop. This means delivering a completed draft when it is due. When you are reading for workshop, you must have completed the reading on time and come to class with your written critique letter to share or upload on time for the online workshops. To get your workshop points, I will need to see these letters; you will post these to Canvas. **Unexcused absences on workshop days will result in a letter grade deduction of your overall workshop grade.**
- **Punctuality:** Given how distracting late arrivals are for the whole class, I ask that you sign into Zoom on time. If you know you are going to be late (as with an absence) telling me ahead of time allows me to accommodate this with the least amount of disruption to our community.
- **Deadlines:** I do expect you to meet all deadlines and that your assignments meet the requirements outlined in the assignment. **Work submitted late will receive an automatic grade deduction by a letter grade for each late day.** If deadlines are proving difficult to meet, please come and talk to me so we can strategize ways to help you meet them.
- **Format:** please submit your work: double spaced, point 12, and make sure that page numbers are marked to ensure ease of reading (this is to make it easier for me and your peers to read your work and assist you with our feedback).
- **Submitting Your Work:** Please submit all work to Canvas rather than emailing me. I have a large number of students and it becomes very hard to keep track of your work if it's buried in emails.
- **Email:** is the best way to communicate with me. If you email after 5pm please note that I may not be able to respond till after 9am the following morning. Similarly, with queries that come in on Friday night - be prepared that I may not respond till the following Monday. Please plan accordingly for this scheduling issue. Longer queries specific to your writing or an assignment are best addressed during office hours.
- **Online discussions:** In the first few weeks of semester we will be using the discussion boards to discuss some of the short stories I assign. You will need to respond by Friday 1159pm to the discussion board with either an exercise inspired by the readings or to have a discussion about the readings. You must then interact with two peers via the discussion board *before* our class on Monday. Please note: **I do not accept late discussion posts. Please also note you may be asked to complete additional discussion boards in-class.**
- **We will share** work in Canvas regularly as a way to discuss and think about our writing. (Please note: because of this I must reserve the right to publish your work to the class as part of our workshop activities).
- **Participation:** Class participation takes a number of forms: listening to your peers, contributing to discussion, completing in class assignments to workshopping. I expect you to participate in ALL these ways. Learning to express your ideas in a public forum is an important life skill and this class is a safe place to learn how to master this. It does not come easily to everyone especially over ZOOM, but I hope to see improvements over the semester— as hard as it might feel to speak up, I expect you to try. Remember: participation in in-class activities (and on Canvas Boards) and workshops accounts for a significant portion of your final grade. Earn those points!

Some strategies for those of you who find speaking up in class harder is to set yourself a small goal of raising your hand x number of times this semester. Think about what tools you might use to make yourself more comfortable. The more prepared you are before class, the easier this will feel: do the reading and any required written work so you don't have to 'hide' in class. And it is worth knowing that I do *sometimes* call on you—the more prepared you are, the easier that moment will be!

- **Classroom Etiquette:** Please honor and respect the labor in our classroom (including mine) by coming to class prepared and attending with your whole heart. I know ZOOM can be tiring and distracting, but you will get much more out of this class if you have completed all assigned work beforehand *and are really present*; we all get the chance to grow as writers in that scenario. And you will enjoy the experience so much more, I guarantee it.
- **Plagiarism:** Make sure you understand what plagiarism is – if you have any doubts about how you are handling your material, please come and see me before you turn in your work. Academic dishonesty has serious repercussions and will certainly result in an F on any assignment that shows evidence of plagiarism. There is no reason this should happen, but if you have any doubts, please talk to me. **Please also note:** You may not submit previously graded work for a grade in another class, or submit the same work simultaneously in two or more classes. **This means that you cannot submit a short story that you have also submitted for another class.** Please come to this class with the excitement and energy to create new work; keep your eye on all the possibilities embarking on new projects holds for you as a writer.

University Policies

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on [Syllabus Information web page](https://www.sjsu.edu/curriculum/courses/syllabus-info.php) (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>). Make sure to visit this page to review and be aware of these university policies and resources. There is a wealth of information here on many resources which may be of help to you during your time at SJSU.

English 71 / Introduction to Creative Writing, Spring 2021

Course Schedule:

Please note this schedule is subject to change. I will keep you up to date with schedule changes via Canvas and notices given out in class.

Week/Lesson/Module (Delete if not applicable)	Date	Topics, Readings, Assignments, Deadlines (If appropriate, add extra column(s) to meet your needs.)
1		
1	1/27	Introductions; getting to know you, setting norms. Sign up for workshop slots for the semester. Introductory writing exercises/freewriting (detail/memory/research), dipping our toes in the water.
2	2/1	Before Class: Reading: how to read like a writer? <i>Drinking Coffee Elsewhere</i> , <i>Nemecia</i> Why we write, where our ideas come from, how to find them! In-class: CHARACTER Writing Exercise: Character Building Character – borrowing from the actor’s toolbox, hot seating.
2	2/3	Before Class: <i>A Sheltered Woman</i> , <i>They Told Us Not to Say This, Girl</i> , <i>The Thing Around Your Neck</i> Writing Exercise: telling the same story from different POVs In class: POINT OF VIEW Discussion third, first, omniscience, reliability of narrators, pros and cons of different narrators. Distance/Proximity In-class writing: how does the character’s worldview shape point of view
3	2/8	Before class: read stories for dialogue and setting: Plays and film scripts/scenes Writing exercise on setting In class: DIALOGUE/SUBTEXT and SETTING
3	2/10	Before class: Plot and Structure: <i>The Isabel Fish</i> , <i>Optimistic People</i> , <i>Wants</i> In-class: PLOT, STRUCTURE, Balance of SCENES, SUMMARY Writing exercise: plot/scene vs. summary exercise.
4	2/15	Group One Deliver stories to be workshopped and workshop protocols Before class: Writing the Personal Essay, <i>The Crane Wife</i> , Writing Exercise: memory In-class: The line between fiction and non-fiction; how we move from hiding ourselves to looking at ourselves. The role of memory and the role of research
4	2/17	Group Two Deliver stories to be workshopped Large group workshop x3 writer
5	2/22	Group Three Deliver Stories to be workshopped Large group workshop x3 writers
5	2/24	Group Four Deliver Stories to be workshopped Large group workshop x 3 writers

Week/Lesson/Module (Delete if not applicable)	Date	Topics, Readings, Assignments, Deadlines (If appropriate, add extra column(s) to meet your needs.)
6	3/1	Group Five Deliver Stories to be workshopped Large group workshop x 3 writers All remaining writers deliver to their groups for small group workshop
6	3/3	Small group workshop for all remaining writers.
7	3/8	Before class: reflection on workshop process Deliver FINAL DRAFT SHORT STORY In-class: How do we re-purpose what we have learned from the short story to write creative non-fiction? Discuss the Personal Essay assignment in class Generative exercises/Brainstorming Your first kitchen exercise Bring in a photograph/begin the body map exercise. In-class: Look at research and how to integrate research into your essay
7	3/10	Before class: read <i>The Crane Wife, Joyas Voladoras</i> Discuss: the personal story and the personal story we must uncover In-class exercise: Riffing The collage essay
8	3/15	Before class: In-class: look at character, the self and ethics in the personal essay Humble Pie exercise with a partner True Disclaimer: making stuff up
8	3/17	Before class: visit a place, research subject for the investigative essay In-class: the brain map Following the research
9	3/22	All writers: Deliver First Draft of Personal Essay Bring in a poem Read in class and discuss. What is a poem? What should it do, what can it do? Let's write a bad poem
9	3/24	Group Seven to be workshopped Large Group workshop x3
10	3/29	SPRING BREAK
10	3/31	SPRING BREAK
11	4/5	Group Seven to be workshopped Large Group workshop x3
11	4/7	Group Eight to be workshopped Large group workshop x4
12	4/12	Group Nine to be workshopped
12	4/14	Small group workshops for remaining essays.
13	4/19	Read: The Witch's Tree Noticing language in a new way on the four levels Abstract and concrete language

Week/Lesson/Module (Delete if not applicable)	Date	Topics, Readings, Assignments, Deadlines (If appropriate, add extra column(s) to meet your needs.)
		Thinking in Images – go out and find a poem Reading: poetry and metaphor, figurative language
13	4/21	Small group workshop on images in poetry Exercises on metaphor, figurative language Reading: sound and rhythm, spoken word Exercises on line breaks Full round of writing from workshop to draft to revision in one session
14	4/26	Reading: narrative poem, Deer Hit, The Colonel, Dangerous for Girls, Tonight in Oakland Small group workshop on narrative poem. Bring in scissors for playing with structure
14	4/28	Exploring fixed form. My brother at 3am and the pantoum
15	5/3	Small group workshop on sound Exploring sound and rhythm in our work, exercises that make noise.
15	5/5	Small group workshop on the pantoum Looking at the packet and assessing what belongs in it. Preparing for your final reflection. What have we learned?
16	5/10	Revision as a process and strategy, exploring new ways of seeing in our work
16	5/12	Revision continued
17	5/17	LITERARY READING IN CLASS
FINAL EXAM		PORTFOLIO DUE ON CANVAS