

San José State University
Department of English and Comparative Literature
ENGLISH 193C: Capstone Seminar:
Creative Writing and Self-Reflection,
Spring 2014

Instructor:	Prof. Alan Soldofsky
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Office Hours:	M T W 2:30 – 3:45 PM and Th PM by appointment
Class Days/Time:	M W 12:00 – 1:15 PM
Classroom:	Clark 111 (Incubator Classroom)

Course Description

In this course, students will explore opportunities to prepare for a career in professional writing, publishing, or communications, or to apply to an MFA program. Students will bring into the course a small portfolio of their previously written creative work, preferably in two genres. Class members will revise older work as well as write new poems, short stories, and/or works of creative nonfiction. By the end of the course, class members will have completed a short manuscript in two genres, which can be used to apply to an MFA program or submit to publications. We will also explore a range of literary journals—from locally published print and online publications to nationally distributed print and online magazines—and learn the protocols for submitting one’s writing to be published. Readings will include poetry by Billy Collins, Louise Glück, d. a. Powell, and Joy Harjo; short fiction by George Saunders, Karen Russell, and Denis Johnson, and nonfiction by Rebecca Solnit. In addition to assigned readings, class members will participate in class book clubs, in which you’ll read additional contemporary work in two genres—poetry, fiction, and nonfiction. You will discuss what you’re reading in the book clubs with other club members online via the Canvas learning management system to think about what’s trending in the field. Book club members will report about what they are reading to the whole class through blogs and in-class group presentations. This class meets in the Incubator Classroom and will utilize the latest digital tools from Canvas, Google, and other platforms. ENGL 193C is the culminating seminar for Creative Writing concentrators that should be taken by seniors or second semester juniors. It is required for the B.A. in the CW Concentration. 3 units.

Course Goals and Student Learning Objectives

Course Goals:

- Complete a writing portfolio in your choice of primary genre, consisting of a minimum of: **six** finished (and revised) original poems—in any style or mode; two completed short stories and one work of flash fiction; or two nonfiction stories or essays and one “two-pagers” or “short-talks.”
- Complete a writing portfolio in your secondary genre, consisting of a minimum of: three poems—in any style or mode; one short story and one work of flash fiction; or one nonfiction essay or story and one “two pager” or “short talk.”
- Revise previous works for your final portfolio: revise at least two poems, one short-story, and/or one nonfiction story or essay.
- Workshop peers’ poems, stories, and nonfiction pieces on a weekly basis, finding ways to improve the work through critique and successive revisions.
- Write weekly blog entries practicing close reading of works of poetry, fiction, and nonfiction assigned in the course. You will learn to comment on the work’s purpose and how the text is constructed to produce a particular effect(s) on the reader.
- Read and listen to/watch readings the instructor provides links to on the class Playlists, and to write short analysis and evaluation of the writing and the quality of the writer’s performance of it.
- Give two multimedia in-class presentations for your book club (in primary and secondary genres), evaluating and analyzing texts of individual poems, works of fiction, and works of nonfiction (in the recommended reading list for each book club); also share portions of the texts using the incubator classroom’s digital tools and the Canvas learning management system.

English Department Student Learning Goals

This course supports several of the English Department’s Student Learning Goals. The Department of English and Comparative Literature seeks to foster the intellectual development of its majors by encouraging study of literature and writing—whether creative, technical, or other professional writing. The Department strives to make its majors familiar with a wide range of works of British, American, and World literature, including folk and popular forms; and with the nature of the canon and of canon-formation, including issues of culture, history, race, ethnicity, gender, and sexual orientation.

Learning Objectives:

Upon successful completion of this course, students will be able to:

Student Learning Objectives:	Skills/Knowledge Acquired:	Activities:
SLO 1. Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close	1. Craft and theory of writing fiction. 2. Craft and theory of writing nonfiction.	1. Workshopping previously submitted and new original student creative writing in a primary and secondary

reading in the study of literature, creative writing, or rhetoric.	3. Craft and theory of writing poetry. 4. Close reading skills through repeated practice.	genre. 2. Blogging on required reading assignments. 3. Book club group in-class presentations.
SLO 3. Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.	1. Apply techniques for revising drafts of poems, short stories, and nonfiction pieces. 2. Apply techniques for composing new poems, short stories, and nonfiction pieces. 3. Understand the overlap between genres of creative writing. 4. Learn to submit work to journals (print and online) and to MFA programs in creative writing.	1. Completing a creative writing portfolio in a primary and secondary genre. 2. Blogging on required reading assignments. 3. Complete “two-pager” on book club reading selection in your primary genre.
SLO 5. Articulate the relations among culture, history, and texts.	1. Learn to write effective blog posts that appeal to readers. 2. Learn group collaborations techniques and strategies using digital presentation tools available in the Incubator Classroom.	1. Blogging on required reading assignments. 2. Book club group in-class presentations.

Course Methods and Activities:

The Digital Workshop

The kinds of close readings of our peers’ work we practice in the workshop makes us more aware of the nuances of diction, rhythm, music, image, rhetoric, and tone from which poems are constructed. And it heightens one’s awareness of what works and what doesn’t work in the text of the piece, based on understanding what the poem or lyric is seeking to do. The goal is to find out what readers/listeners are—and are not—responding to. And to understand how the text of the poem or lyric is—or could be better—crafted.

In-Class Workshops: When it’s your small group’s turn to be workshopped, post the poem or lyric you want to present on that upcoming week’s Workshop discussion board on the Canvas LMS. You should post your poem early in the week—by Wednesday if possible—to give your classmates time to closely read and comment on your work. If you post more than one poem, the instructor will select which one will be workshopped. (If time permits, a class member may have two short poems or workshopped the same week.) When your work is workshopped listen to the discussion without interrupting or being defensive. You should allow yourself to be open to suggestions for your poem, even if you’ll not act on them. Your purpose is to hear what you

didn't know about your poem, and to consider possibilities for revision you hadn't thought of before the workshop critique. You will be given a few minutes at the end of the workshop segment on your poem to ask your questions.

Genre Groups: Group members will post early drafts of their work for other small group members' comments using their genre groups workshop's Group Workshop discussion board on the Canvas LMS. Posting new work on the genre Group discussion boards will be on going throughout the semester. You will post in your Canvas profile page a short description of your goals writing works in the genres you've chosen, and note which is your primary and which is your secondary genre. Within your genre group, you will also explore journals (in print and online) that seem interested in publishing writing like yours.

Assigned Reading: You will be assigned readings from the required reading list each week. You will also be assigned some readings from the Internet. These are works you will blog about and analyze/workshop in class. Be prepared each week by downloading or printing out these readings and adding your notes and comments.

Recommended Reading: You will read a works from the recommended reading list as part of the work you do for your Genre Book Club (see below).

Book Clubs: You will select two class book clubs to join—one in your primary and one in your secondary genre. Book club members will choose a work from the recommended reading list in both of their genres that all its members will read. You will give a group presentation on this title in-class. Each member will also read a second book from the reading list in their primary genre, and write a "two-pager"(500 word essay) about it. In addition to works on the recommended reading list, book club members in each genre can agree upon adding one more book to their club's reading list that the group could choose to read, with the instructor's approval.

Blogging About Assigned Readings:

You are expected to write weekly blog posts, commenting on the poems, short stories, and works of nonfiction that are assigned reading for the class. Close read a few lines or passages from the poems or prose work designated for a Blogging assignment. Discuss in brief the work's theme or purpose, and how it is put together as a work of literary art. Also note which works among those required are your favorites—and why. This blogging exercise is designed for you to practice the art of close reading and get in the habit of reading and thinking about writing poetry or fiction or nonfiction every day. We will keep the blogs as a separate project in each students' ePortfolios in Canvas.

Playlists: Are links to poems, short stories, and works of nonfiction that are not on the often not on required reading list. You are urged to spend time outside of class looking at the works these links take you to, as they are chosen to be good models for your own work and to inspire you. You may write a "two-pager" on a work or works from any week's Playlist for extra credit. (Some of the works of poetry, fiction, and nonfiction on the Playlists are electronic versions of the same works read in hardcopy on the required reading lists.)

In-Class Presentations

Each member is required to participate in **two** group in-class presentations, one with your primary genre book club, one in your secondary genre book club. Presenters will use Canvas, Blogger, YouTube, Power Point, and/or other digital tools to give their presentations. Presentations may be done in two-parts in two class meetings, if the group prefers. The group's Power Point slides, videos, group essays, and graphics (if used) will be uploaded to Canvas for the whole class to access before the presentation.

Writing Required:

Creative writing portfolio:

- A creative writing portfolio in your choice of primary genre, consisting of a minimum of: **six** finished (and revised) original poems—in any style or mode; or **two** finished short stories and one work of flash fiction; or at least **two** finished nonfiction stories or essays and one “two-pagers” or “short-talks.”
- A creative writing portfolio in your secondary genre, consisting of a minimum of: **three** poems—in any style or mode; **one** short story and **one** work of flash fiction; or **one** nonfiction essay or story and **one** “two pager” or “short talk.”

Weekly Blog entries: Blogs entries should address the weekly Blog Post Assignments, described in the course calendar (and Modules on Canvas). Blog entries should be completed weekly, 250 words minimum (approximately one page). Blog entries will be graded on CR/NC basis. Will be checked by the instructor or T.A. every week.

Two-Pagers: To be written as brief literary meditative or humorous essays to satisfy the following writing requirements:

- Written to be included with your Nonfiction portfolio.
- Written in response to the second book you read for your primary genre book club.

In-Class Presentation Notes/Digital Media (from the entire group): Post all Power Point slides, YouTube, Word, and other files your group uses to give its in-class presentation. Presentations should be about 15 minutes long. In special cases, because of in-class time constraints, presentations may be split between two class meetings.

Reading List:

REQUIRED:

Billy Collins. *Aimless Love* (cloth)
Louise Glück. *Poems 1962 – 2012* (paper)
George Saunders. *Tenth of December: Stories* (paper)
Alan Soldofsky, *In the Buddha Factory*, (paper)
Rebecca Solnit, *The Faraway Nearby*, (cloth)

eBooks (available from [King Library](#)):

Billy, Collins. *Billy Collins Live*
Karen Russell. *Vampires in the Lemon Grove*

David Sedaris. *Let's Explore Diabetes with Owls*
George Saunders. *Tenth of December: Stories*
Alan Soldofsky, *In the Buddha Factory*

RECOMMENDED (FOR BOOK CLASS BOOK CLUB READING):

Fiction

T. C. Boyle. *Tooth and Claw*
Marilyn Chin. *Revenge of the Mooncake Vixen*
Denis Johnson. *Jesus' Son*
Karen Russell. *St. Lucy's Home for Girls Who Were Raised by Wolves*
Karen Russell. *Vampires in the Lemon Grove*
George Saunders, *Civilwarland in Bad Decline*

Nonfiction

Lauren Slater. *Lying: A Metaphorical Memoir*
Jan McCutcheon, Steve Wong eds. *Two@SJSU: Anthology of Flash Creative Nonfiction from San Jose State University*
George Saunders. *In Persuasion Nation*
David Sedaris. *When You Are Engulfed in Flames*
David Shields. *Reality Hunger*

Poetry

Nikky Finney. *Head Off and Split*
Juan Felipe Herrera. *187 Reasons Mexicanos Can't Cross the Border: Undocuments*
Barbara Jane Reyes. *Diwata*
Michael Robbins. *Alien vs. Predator*
Matthew Zapruder. *Come On All You Ghosts*

Selected books by authors presented by the [Center for Literary Arts](#):

Rabih Alameddine. *The Hakawati*
Cristina Garcia, *Dreaming In Cuban*
Cristina Garcia. *Handbook to Luck*
Joy Harjo. *How We Become Human, New and Selected Poems 1975 – 2002*
Joy Harjo. *Crazy Brave, A Memoir*
D.A. Powell. *Chronic*
D. A. Powell, *Useless Landscape, or A Guide for Boys*

ON-LINE RESOURCES:

Course Homepage on Canvas URL	Update to date course information, syllabus, class activities, worksheets, reading/writing assigned, instructor and student blogs, presentation notes and slides, etc.
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Academy of American Poets URL	Large resource with thousands of poems, essays, biographies, weekly features, and poems for special occasions. www.poets.org
The Poetry Foundation URL	Publisher of <i>Poetry</i> magazine, an independent literary organization committed to a vigorous presence for poetry in American culture. A large website containing thousands of poems, biographical essays, teaching ideas, blogs, and archived issues of Poetry. http://www.poetryfoundation.org/
Associated Writers and Writing Programs (AWP) URL	AWP provides community, opportunities, ideas, news, and advocacy for writers and teachers of writing. http://www.awpwriter.org
Poets & Writers Online URL	Information, support, and guidance for creative <i>writers</i> . Find <i>writing</i> contests, grants for <i>writers</i> , news, small presses, and much more. http://pw.org
New Pages URL	News, information and guides to independent bookstores, independent publishers, literary magazines, alternative periodicals, independent record labels, alternative newswEEKlies and more. http://www.newpages.com
<i>The New Yorker</i> Page Turner blog URL	Criticism, contention, and conversation about books that matter. http://www.newyorker.com/online/blogs/books

Due Dates:

Blogs on Assigned Reading:

- Blog posts due each week by Monday, 11:00 am, before class starts. Graded *CR/NC*.

Final Portfolio: *Letter Grade*

- Set 1: – due March 19; approximately one half of your final portfolio, including work from both your primary and secondary genres.
- Set 2: due May 12 with revisions; must meet minimum requirements for both primary and secondary genre.

Book Club Presentations: *Letter Grade*

By March 3

- In-class group presentation: Poetry
- Two-pager on poetry due (for poetry primaries):

By April 14

- In-class group presentation: Fiction

- Two-pager on fiction due (for fiction primaries):

By May 12

- In-class group presentation: Nonfiction
- Two-pager on nonfiction due (for nonfiction primaries)

EXTRA CREDIT:

Reporting on Two Readings

Attend two poetry readings during the semester. Write a brief report or a thumbnail review of each reading, mentioning a few specifics about the works the writer read and the quality of the readings. The reports or reviews should be approximately 250 – 500 words. Post these documents to your individual blog.

Grading

- **40%:** Final portfolio primary genre– *Letter Grade*
- **20%:** Final portfolio secondary genre – *Letter Grade*
- **20%:** Weekly blog posts on Assigned Readings and Playlists; and participation in workshop discussions (in class and online) -- *CR/NC*
- **20%:** Two in-class book club group presentations – *Group Letter Grade*

A Note on Grades: In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of the ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs (stanzas).

Grades given conform to the English Department and university grading policy. The Department of English is committed to the differential grading scale as defined in the official SJSU *Catalog* (“The Grading System”). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure.

A Note on Plagiarism: Any case of suspected plagiarism or academic dishonesty will be reported to the office of Graduate Studies for further investigation.

University Policies

Academic integrity

Avoiding Plagiarism: Plagiarism is the unacknowledged use of somebody else’s words or ideas and is considered an instance of academic dishonesty that instructors must report. Repeated instances of plagiarism will result in a student’s expulsion from the University. You commit plagiarism by:

1. Buying, stealing, or borrowing a paper or creative work;
2. Hiring someone to write a paper or creative work;
3. Building on someone's ideas without providing a citation;
4. Or copying from another source or using a source too closely when paraphrasing.

In other words, submit only your own work. To learn how to cite sources accurately and forthrightly, consult your handbook.

Students should know that the University's [Academic Integrity Policy is available at http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf](http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf). Your own commitment to learning, as evidenced by your enrollment at San Jose State University and the University's integrity policy, require you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The website for [Student Conduct and Ethical Development is available at http://www.sa.sjsu.edu/judicial_affairs/index.html](http://www.sa.sjsu.edu/judicial_affairs/index.html).

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include in your assignment any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy F06-1 requires approval of instructors. The instructor reserves the right to revise the requirements and to notify students of such revision in a timely manner, e.g., "subject to change, announced at least one class meeting in advance.

Campus policy in compliance with the Americans with Disabilities Act

"If you need course adaptations or accommodations because of a disability, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities register with the DRC to establish a record of their disability."

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. [Information on add/drops are available at http://info.sjsu.edu/web-dbgen/narr/soc-fall/rec-324.html](http://info.sjsu.edu/web-dbgen/narr/soc-fall/rec-324.html) . [Information about late drop is available at http://www.sjsu.edu/sac/advising/latedrops/policy/](http://www.sjsu.edu/sac/advising/latedrops/policy/) . Students should be aware of the current deadlines and penalties for adding and dropping classes.

More University Policies (You Should Know)

Estimation of Per-Unit Student Workload: Success in all courses is based on the expectation that students will spend, for each unit of credit, a minimum of forty-five hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for

instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical, and practical. Other course structures will have equivalent workload expectations as described in the syllabus.

Recording policies: Common courtesy and professional behavior dictate that students obtain the instructor's permission to make audio or video recordings in class. Such permission allows the recordings to be used for private, study purposes only. Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. Students may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.

Student Technology Resources: Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library.

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

Calendar of Readings (In the South Bay Region)

(Attend at least one reading. Write a 500 – 1,000 word impressionistic review describing a few of the poems works and receive extra credit for your course participation grade.)

SJSU Campus Readings Presented by the Center for Literary Arts (free admission)

- Feb. 19, 7pm: [D. A. Powell](#) reading, MLK Library 225/229
- April 23, 7pm: [Joy Harjo](#) reading MLK 225/229

Readings at Other Accessible Nearby Bay Area Venues

- Feb. 4, 8pm: Louise Gluck reading, Stanford University Cemex Auditorium, Zambrano Hall, Knight Management Center ([Click here for map](#))
- Feb. 6, 12 Noon: [Linda Gregerson](#), UC Berkeley, Lunch Poems Series, Morrison Library
- Feb. 23, 4:30pm: [Stephen Dunn and Barbara Hurd](#), Library Galleria, Central Library, 828 I Street, Sacramento, [\\$15/\\$10 students](#).
- March 3, 8pm: [Nikki Finney](#), Stanford University, location TBA
- April 8, 7pm: [Jorie Graham](#), UC Berkeley, [Holloway Poetry Series](#), [Maude Fife Room \(315\)](#), [Wheeler Hall](#)

Alan Soldofsky Readings

- Feb 6, 6pm: with [Dean Rader](#), [University Press Bookstore](#), Berkeley, 2430 Bancroft Way
- Feb. 12: with Cathy Miller, Blossom Hill Barnes & Noble, 5353 Almaden Expressway Bldg. B, San Jose
- April 11, 5pm: New York University, Lillian Vernon Creative Writers House, 58 West 10th Street

- Additional reading dates to be listed when scheduled.

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ENGL 193C / Creative Writing Capstone Seminar, Sp 2014

Course Schedule

The schedule is subject to change with fair notice. Changes in the schedule will be posted on the workshop's online Canvas learning management site. And on the workshop's Google Site.

Poetry Writing activities and the required final course portfolio fulfill SLO 1 and SLO 2 (see Student Learning Objectives). Peer critiques exchanged orally during workshop and in writing on required Canvas peer reviews fulfill SLO 3 and SLO 4 (see Student Learning Objectives).

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	Jan. 27	<p>CLASS ACTIVITY: Course orientation: student introductions, review of course syllabus and requirements. Determining students' primary and secondary genre groups.</p> <p>ASSIGNMENT: Post to your own Genre Group bulletin board on Canvas a sample of a poems, short story, or nonfiction piece you had submitted in a previous creative writing class.</p> <p>ON CANVAS: Upload your portfolio of previously submitted creative writing material to an ePortfolio. Make your ePortfolio accessible to class members.</p> <p>READING ASSIGNED: Louise Glück poems in <i>Poems 1962 - 2012</i>: Louise Glück eBook (various poems); "Mock Orange" p. 147; "Triumph of Achilles" p. 159; "Yellow Dahlia" p. 128; "Heaven and Earth" p. 274; "Purple Bathing Suit" p. 352, "The Garment" p. 382.</p> <p>BLOG POST ASSIGNMENT: Write blog entries about any three of the Louise Glück poems assigned. Also write on one Louise Glück poem that wasn't assigned.</p>
	Jan. 29	<p>DISCUSSION: Louise Glück Poems (from 1/27). Things you like about Glück's poems; things you aren't sure you like or you dislike about Glück's poems.</p> <p>WORKSHOP: Select a sample from your creative writing ePortfolios, and post it in your Genre Group's Canvas Discussion Board on. Online comment on peer's work in your group. In-class discuss workshop methods, and "batting order." Students No's. 1 – 5 (see batting order) post work from previously submitted work in your ePortfolio on the 2/5 Workshop discussion board.</p> <p>ACTIVITY: Setting up ePortfolios on Canvas. Setting up blogs on Blogger.</p>

2	Feb. 3	<p>WORKSHOP: Week 2; work by students No's 1 – 5. PREVIEW: Louise Gluck reading at Stanford, 8:00pm, Feb. 4. Car pooling to Stanford—sign ups.</p> <p>BOOK CLUBS: Meet in-class (if time allows) to get organized.</p> <p>READING ASSIGNED: from Louise Gluck: “Dedication to Hunger” pp. 124 – 126; “New World” pp. 219 – 220; “Fugue” pp. 516 – 520; “In the Café” pp. 569 – 571 (read by Louise Gluck); “A Night in Spring” pp. 595 – 596; “Figs” pp. 603 – 605; “Crossroads” p. 618.</p> <p>BLOG POST ASSIGNMENT: Write blog entries about any three of the Louise Gluck poems assigned. Also write on one Louise Gluck poem that wasn't assigned.</p>
	Feb. 5	<p>DISCUSSION: Louise Gluck, especially her most recent poems. How has her later work changed from what she wrote earlier? Also reports from her reading at Stanford. Gluck poems liked by class members.</p> <p>BOOK CLUBS: Genre group Book Clubs meet to in-class to discuss selections for group presentations. Book Club discussions continue on Canvas.</p> <p>WORKSHOP: No's. 6 – 10 post previously submitted work from your ePortfolio on the 2/10 Workshop discussion board.</p> <p>READING ASSIGNED: Alan Soldofsky, <i>In the Buddha Factory</i>.</p> <p>BLOG POST ASSIGNMENT: Write blog entries about any three of the Alan Soldofsky poems.</p>
3	Feb. 10	<p>WORKSHOP: Week 3; work by students No's. 6 – 10. PREVIEW: Alan Soldofsky's reading at Barnes & Noble, Blossom Hill, in Almaden Plaza Shopping Center.</p> <p>READING ASSIGNMENT: from Billy Collins, Billy Collins eBook (various poems). From <i>Aimless Love</i>: “Aimless Love” pp. 9 - 10; “Litany” pp. 32 - 33; “The Literary Life” pp. 34 – 35; “Poetry” 41 – 42; “Monday” pp. 47 – 49; “The Revenant” 70 – 71, performed by Billy Collins.</p> <p>BLOG POST ASSIGNMENT: Write blog entries about any three of the Billy Collins poems assigned. Also write on one Billy Collins poem that wasn't assigned.</p>
	Feb. 12	<p>DISCUSSION (1): Things you liked about <i>In the Buddha Factory</i>, things you aren't sure you like or dislike. Favorite poems (I'll read some of them at B & N).</p> <p>DISCUSSION (2): What strategies do you notice Billy Collins uses in his poems (from 2/10), particularly the way he sets up the endings. What things do you like about things poems? What things aren't you sure of are dislike about his poems?</p> <p>WORKSHOP: No's. 11 – 15 post previously submitted work from</p>

		<p>your ePortfolio on the 2/17 Workshop discussion board.</p> <p>POETRY READING: Alan Soldofsky, w/Cathleen Miller, Barnes & Noble Blossom Hill, Almaden Plaza Shopping Center, San Jose, 7:30pm. (Map and directions.)</p>
4	Feb. 17	<p>WORKSHOP: Week 4; work by students No's. 11 – 15.</p> <p>READING ASSIGNMENT: from Billy Collins <i>Aimless Love</i>; "The Trouble with Poetry" p. 75; "Old Man Eating Along in a Chinese Restaurant" pp. 122 – 123; "Envoy" p.126; "The Sandhill Cranes of Nebraska" p. 173, read by Collins; "Suggestion Box" pp. 196 -197 read by Collins; "Drinking Alone" pp. 187 – 188; "Keats, Or How I Got My Negative Capability Back" pp. 197 – 198; "The Names" pp. 254 – 256.</p> <p>WATCH: Billy Collins interviewed on PBS.</p> <p>PREVIEW: D.A. Powell reading, 2/19: "Panic in Year Zero"; On poets.org; On poetryfoundation.org.</p> <p>BLOG POST ASSIGNMENT: Write blog entries about any three of the Billy Collins poems assigned. Also write on one Billy Collins poem that wasn't assigned. Name your favorite three Billy Collins poem and explain why.</p>
	Feb. 19	<p>DISCUSSION (1): More things you noticed about Billy Collins' work; things you liked the most; things you were unsure of or didn't like. Class's favorite Billy Collins poems.</p> <p>DISCUSSION (2): Things you like about D.A. Powell's poems; things you aren't sure of or don't like. What questions would you ask D.A. Powell?</p> <p>WORKSHOP: No's. 16 – 20 post previously submitted work from your ePortfolio on the 2/24 Workshop discussion board.</p> <p>RESEARCH ASSIGNED: Research two or three good journals (print or online) that publish poetry.</p>
5	Feb. 24	<p>FACULTY SEARCH COMMITTEE MEETING: Class will begin late, or T.A. will lead the Workshop.</p> <p>WORKSHOP: Week 5; work by students No's 16 – 20.</p> <p>BLOG POST ASSIGNMENT: Write a Blog post on the two or three most interesting poetry periodicals you found. Describe their submission policies and add URL links to their submissions pages.</p> <p>EXTRA CREDIT: Submit a group of three to five poems to at least one of these journals.</p>
	Feb. 26	<p>BOOK CLUB PRESENTATION: Poetry... selection TBA.</p> <p>DISCUSSION: Journals (large and small, local and national) that specialize in publishing poetry. Other good journals and websites that publish poetry. Where are you submitting your poems?</p>

		<p>Guidelines for submitting a poetry manuscript for MFA program applications.</p> <p>WORKSHOP: No's. 1 – 5 post new or previously submitted work from your ePortfolio on the 3/3 Workshop discussion board.</p>
6	March 3	<p>WORKSHOP: Week 6; work by students No's 1 – 5.</p> <p>READING ASSIGNMENT: In <i>Tenth of December</i>: "Victory Lap" pp. 3 - 27; "Sticks" pp. 29 – 30; "Puppy" pp. 31 – 43; "Exhortation" pp. 83 – 89. Rumpus.net: Interview with George Saunders.</p> <p>BLOG POST ASSIGNMENT: Write about what you found interesting in these George Saunders stories. What were the things you like best? What were the things you aren't sure of, or don't like?</p>
	March 5	<p>DISCUSSION: Strategies George Saunders uses in these stories (from 3/3), particularly the way he sets up the endings. What things do you like about things stories? What things aren't you sure of are dislike about his stories?</p> <p>WORKSHOP: No's. 6 – 10 post new or previously submitted work from your ePortfolio on the 3/10 Workshop discussion board.</p>
7	March 10	<p>WORKSHOP: Week 7; work by students No's 6 – 10.</p> <p>READING ASSIGNMENT: In <i>Tenth of December</i>: "Escape from Spiderhead" pp. 45 – 81; "Al Roosten" pp. 91 – 108; "My Chivalric Fiasco" pp. 203 – 214.</p> <p>BLOG POST ASSIGNMENT; Write about what you found interesting in these George Saunders stories. What were the things you like best? What were the things you aren't sure of, or don't like? How does Saunders subvert science fiction genre conventions in these stories?</p>
	March 12	<p>DISCUSSION: Strategies George Saunders uses in these stories (from 3/10), particularly the way Saunders subvert science fiction genre conventions in these stories? What things do you like about things stories? What things aren't you sure of are dislike about his stories?</p> <p>WORKSHOP: No's. 11 – 15 post new or previously submitted work from your ePortfolio on the 3/17 Workshop discussion board.</p>
8	March 17	<p>WORKSHOP: Week 8; work by students No's 11 – 15.</p> <p>READING ASSIGNMENT: In <i>Tenth of December</i>: "The Semplica Girl Diaries" pp. 109 – 167. George Saunders interview from the New Yorker.</p>
	March 19	<p>DISCUSSION: Strategies George Saunders uses in this story (from 3/17). How Sanders subverts strategies from genre literature and other literary conventions. What you like about this story; what you aren't sure of or don't like.</p>

		<p>BOOK CLUB PRESENTATION: Fiction ... selection TBA.</p> <p>WORKSHOP: No's. 16 – 20 post new or previously submitted work from your ePortfolio on the 4/7 Workshop discussion board.</p> <p>RESEARCH ASSIGNED: Research two or three good journals (print or online, local or national) that publish fiction.</p> <p>BLOG POST ASSIGNMENT: Write a Blog post on the two or three most interesting fiction periodicals you found. Describe their submission policies and add URL links to their submissions pages.</p> <p>EXTRA CREDIT: Submit one or two short stories to least one of these journals.</p> <p>READING ASSIGNMENT: Karen Russell "Haunting Olivia"; "The Graveless Doll of Eric Mutis"; "Ava Wrestles the Alligator"; USA Today Interview; Millions Interview.</p> <p>SET 1: Creative Writing Portfolios Due</p>
	March 24	Spring Break Begins
	March 31	Caesar Chavez Holiday
9	April 2	<p>DISCUSSION: Things you like about Karen Russell's stories; three things you aren't sure of or don't like.</p> <p>PREVIEW: Rabih Alameddine, author of The Hakawati reading, 4/8.</p>
10	April 7	<p>WORKSHOP: Week 9; work by students No's 16 – 20.</p> <p>READING ASSIGNMENT: In <i>Tenth of December</i>: "Home" pp. 169 – 201; "Tenth of December" pp. 215 – 251. Saunders interview with David Sedaris pp. 255 – 272.</p> <p>BLOG POST ASSIGNMENT: Write about what you found interesting in these George Saunders stories. What were the things you like best? What were the things you aren't sure of, or don't like? How does Saunders subvert conventions in these stories? How does he place limitations on himself? Which story in <i>Tenth of December</i> did you like best?</p>
	April 9	<p>DISCUSSION: Strategies George Saunders uses in these stories (from 4/7), particularly the way Saunders subverts conventions and sets limitations for himself in these stories. What things do you like about things stories? What things aren't you sure of are dislike about his stories? Which story in <i>Tenth of December</i> did you like best? What can did you learn from reading Saunders that you can use in your own fiction writing?</p> <p>WORKSHOP: No's. 1 –5 post new work on the 4/14 Workshop discussion board.</p>
11	April 14	<p>WORKSHOP: Week 9; work by students No's 1 – 5.</p> <p>READING ASSIGNMENT: In the <i>The Faraway Nearby</i>: "Apricots" pp. 1 – 15; "Mirrors" pp. 17 – 35; "Ice" pp. 37 – 54; "Flight" pp. 57-75.</p>

		<p>LISTEN: Interview with Rebecca Solnit from NPR.</p> <p>BLOG POST ASSIGNMENT: Write about what you find interesting in these Rebecca Solnit’s essays. What were the things you like best? What were the things you aren’t sure of, or don’t like? How does Solnit present these essays as memoirs? How does she present them as meditations?</p>
	April 16	<p>DISCUSSION: What do you find interesting in these Rebecca Solnit’s essays. What were the things you like best? What were the things you aren’t sure of, or don’t like? How does Solnit present these essays as memoirs? How does she present them as meditations?</p> <p>WORKSHOP: No’s. 6 –10 post new work on the 4/21 Workshop discussion board.</p>
12	April 21	<p>WORKSHOP: Week 11; work by students No’s 6 – 10.</p> <p>READING ASSIGNMENT: In the <i>The Faraway Nearby</i>: “Breath” pp. 77 – 95; “Wound” pp. 97 – 116; “Knot” pp. 118 – 139; “Unwound” pp. 141 – 160.</p> <p>INTERVIEW: with Rebecca Solnit in Harper’s.</p> <p>BLOG POST ASSIGNMENT: Write about what you find interesting in these Rebecca Solnit’s essays (assigned on 4/21). What are the things you like best? What are the things you aren’t sure of, or don’t like? How do the essays tie together with earlier essays to form a narrative?</p>
	April 23	<p>DISCUSSION: What do you find interesting in these Rebecca Solnit’s essays (assigned on 4/21). What are the things you like best? What are the things you aren’t sure of, or don’t like? How do the essays tie together with earlier essays to form a narrative?</p> <p>PREVIEW: Joy Harjo’s reading, 4/23. Joy Harjo’s memoir, Crazy Brave.</p> <p>WORKSHOP: No’s. 11 –15 post new work on the 4/28 Workshop discussion board.</p>
13	April 28	<p>WORKSHOP: Week 12; work by students No’s 11 – 15.</p> <p>READING ASSIGNMENT: In the <i>The Faraway Nearby</i>: “Breath,” pp. 161 – 178; “Flight,” pp. 179 – 195; “Ice” pp. 197 – 215.</p> <p>BLOG POST ASSIGNMENT: Write about what you find interesting in these Rebecca Solnit’s essays (assigned for 4/28). What were the things you like best? What were the things you aren’t sure of, or don’t like? How do the essays tie together with earlier essays to form a narrative?</p>
	April 30	<p>DISCUSSION: What do you find interesting in these Rebecca Solnit’s essays (assigned on 4/28). What are the things you like best? What are the things you aren’t sure of, or don’t like? How do the</p>

		essays tie relate to the earlier essays with the same title? WORKSHOP: No's. 16 –20 post new work on the 5/5 Workshop discussion board.
14	May 5	WORKSHOP: Week 13; work by students No's 16 – 20. READING ASSIGNMENT: In the <i>The Faraway Nearby</i> : “Mirrors” pp. 217 - 236; “Apricots” pp. 237 – 254. BLOG POST ASSIGNMENT: Write about what you find interesting in these Rebecca Solnit's essays (assigned for 5/5). What are the things you like best? What are the things you aren't sure of, or don't like? How do the essays tie together with earlier essays to form a narrative? How would you describe the book's narrative arc? What is the fourteenth essay in the book?
	May 7	DISCUSSION: What do you find interesting in these Rebecca Solnit's essays (assigned for 5/5). What do you like best? What are the things you aren't sure of, or don't like? How do the essays tie together with earlier essays to form a narrative? How would you describe the book's narrative arc? What is the fourteenth essay in the book? RESEARCH ASSIGNED: Research two or three good journals (print or online, local or national) that are noted for publishing nonfiction. BLOG POST ASSIGNMENT: Write a Blog post on interesting periodicals you found that publish nonfiction (print and online; national and local). Describe their submission policies and add URL links to their submissions pages. WORKSHOP: Post revisions of new works to the 5/12 Workshop Discussion board, all students may post.
15	May 12	WORKSHOP: Revisions of new works on the 5/12 Workshop discussion board. BOOK CLUB PRESENTATION: Nonfiction... selection TBA. SET 2: Finished Creative Writing Portfolio Due.
16	May 19	FINAL MEETING: 9:45 AM (NO EXAM). DISCUSSION: Interesting periodicals you found that publish nonfiction (print and online; national and local). WORKSHOP: More revisions of new works from the 5/12 Workshop discussion board. And make-up workshop.