

# San José State University

## Department of English and Comparative Literature

### English 71: Creative Writing (Section 06) – Fall 2015

#### Course and Contact Information

<b>Instructor:</b>	Jill Logan
<b>Office Location:</b>	FOB 105
<b>Telephone:</b>	(408) 924-4024
<b>Email:</b>	jill.logan@sjsu.edu
<b>Office Hours:</b>	TuTh 12:00-1:00 or by appointment
<b>Class Days/Time:</b>	TuTh 9:00-10:15
<b>Classroom:</b>	Boccardo Business Center 128

#### Course Description

The purpose of this course is to explore how writing works – to open it up, to understand how it's put together, how it lives and breathes. Hopefully that understanding can help us to better create and heal our own writing. Does this make us doctors? Mad scientists? Nurturing parents? I'll let you choose the metaphor.

Students will be responsible for short written responses to readings, participating in class discussions and exercises, reading and responding to each other's work, and creating a portfolio of new work. Above all, I ask that you be respectful of each other and of your own writing.

#### Learning Outcomes and Course Goals

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

**SLO 1:** Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric

**SLO 3:** Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.

Additionally, students enrolled in this class 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.

## Required Texts/Readings

### Textbooks

*The Best American Nonrequired Reading* (2013) Houghton Mifflin Harcourt, ISBN 978-0544105508  
Available at San Jose University Spartan Bookstore

Other readings posted to Canvas

### Other equipment / material requirements

- Paper for in-class writing
- A folder to keep your Writing Exercises, Workshop Critiques, drafts, and In-Class Exercises
- Regular Internet access and email
- The ability to print and copy manuscripts weekly for workshop

## Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in [University Policy S12-3](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

## Participation and Attendance

This class is largely composed of discussions and in-class activities, and therefore, attendance and punctuality are extremely important. You should bring a hard copy of your reading material to class every day; failure to properly prepare for class, *or texting in class*, will require me to ask you to leave.

If you should miss class, it is *your* responsibility to cover the material from the missed session, acquire handouts distributed in class, and acquaint yourself with any announcements made about assignments. Be sure to get information from someone in class whom you can contact if you are absent: \_\_\_\_\_

NOTE that [University policy F69-24](http://www.sjsu.edu/senate/docs/F69-24.pdf) at <http://www.sjsu.edu/senate/docs/F69-24.pdf> states that “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

## Assignments

### *Writing Assignments*

You will submit the following Writing Assignments over the course of the semester:

<b>Poetry</b>	Self-portrait poem Sound poem Imagery and symbol poem Cento poem Chosen form poem
<b>Fiction</b>	Short Story
<b>That Which Resists Categorization</b>	Cross-Genre/Experimental Form Piece
<b>Creative Nonfiction</b>	Personal Essay

I will provide instructions for each assignment before it is due. Some will be submitted in hard copy; others will be submitted to Canvas.

### *Reading Responses*

For each reading assignment, you will be required to post a Reading Response on Canvas by class time the day that reading will be discussed. I will post a prompt and you will write a **100-200 word response** to it. You will post these under **Discussions** on our Canvas site. (Please enter them in the text box rather than as attachments.) We will use these responses in various ways as springboards for our discussions in class. Some will be creative, while others will be more critical. **No late work will be accepted for Reading Responses.**

### *In-class Writing Exercises*

These activities will vary from class to class, and I will give individual instructions on them during class time. Some you will turn in to me; some you will not. **No late work will be accepted for In-class Writing Exercises.**

### *Workshop Submissions*

The ability to give and receive constructive criticism is crucial to your development as a writer. We will do it with the tact and decorum that such work demands, especially in the workshop setting. Your ideas may be challenged, but we will strive to ensure that such challenges are neither personal nor malicious. My guidelines for workshop conduct are best summed up by the lovely Liam Clancy: **“No fear. No envy. No meanness.”**

Each Thursday we will workshop your work. You will submit all **5 poems** for our Small Group Workshops and **one longer work** (Fiction, That Which Resists Categorization, or Creative Nonfiction) for our Large Group workshops.

### **Small Group**

During the Poetry unit we will have Small Group Workshop. **Everyone** will bring 6 copies of their poem to class (1 for you, 1 for me, 1 for each member of your group.) I will assign you to groups, with whom you will workshop your poems.

## **Large Group**

For the longer genres, we will workshop 2-3 writers per class. We will sign up for slots during our first class meeting. You will be required to workshop one longer piece (Short Story, Cross-genre/Experimental piece, or Personal Essay). 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.

While we are workshopping:

- Listen to your classmates and be careful not to interrupt. It is frequently difficult to formulate responses in front of peers, and even slight interruptions can derail the thoughts of the person speaking.
- Focus your comments on the work and never on the author. It should be as if we're discussing a manuscript that arrived with no name on it.
- It is not permissible to issue insults or to praise sarcastically. Likely, some of the work we read will not meet your exact taste. That should not prevent you from delivering a sound analysis of its strengths and weaknesses.

If your manuscript is being workshopped:

- Remain silent until the conclusion of the discussion. Do not nod or shake your head to questions raised about your piece. If we cannot determine what was intended by a particular passage, the fault lies with the writing, not with us. You should hear the confusion caused by the writing.
- Take notes. Even if what we're saying does not sound useful in the moment, later on you may read through our comments and discover one or two to be of value.

## ***Workshop 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.) For each manuscript that you critique, you'll need to make comments on the manuscript itself and to submit **2 copies of a single-spaced critique letter** addressed to the author. (One copy is for me and the other is for the author.)

When critiquing a manuscript:

- Read it twice, thoroughly, while asking yourself what the author is trying to accomplish, and how the piece might improve and become what it seeks to be.
- List the elements of the manuscript that are working well. Compliment parts that are effective or that elicit a particular emotional reaction from you.
- Question the way in which the work proceeds. What isn't quite clear? What needs more development?

## ***Attending a Bay Area Literary Reading***

You will attend at least one literary reading over the course of the semester. I'll post a list of possibilities on Canvas, but feel free to scour the San Jose and San Francisco papers/websites for others. You'll attend the reading and write a short response (1-2 pages). Your response should include a description of the event, a summary of what was read, and your feelings about the experience.

### **Literary Journal Submission Letter**

In order to familiarize you with the numerous literary publications and small presses putting out great writing, and to further your soft-skills of professionally presenting yourself and your work, you're required to choose a literary journal (I'll post links of possibilities on Canvas) and write a one-page submission letter. You'll turn this in with your final portfolio. *Though you are by no means to submit your work until it is ready, you'll be prepared when the time comes!*

### **Final Portfolio**

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

- Critical introduction (2 pages)
- 2 Poems
- 1 Short Story
- 1 Cross-genre/Experimental Form Piece
- 1 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 considering the whole, re-imagining events or sequences, and rewriting what can be improved.

### **Assignments**

<b>Type</b>	<b>Number of Words</b>	<b>Learning Outcome</b>
Reading Responses	100-200 each	SLO 1
In-class Writing Exercises	Varies	SLO 1/3
Self-portrait poem	Varies	SLO 3
Sound poem	Varies	SLO 3
Imagery and symbol poem	Varies	SLO 3
Centó poem	Varies	SLO 3
Chosen form poem	Varies	SLO 3
Short story	1500-2000	SLO 3
Cross-genre/Experimental Form Piece	800-1000	SLO 3
Personal Essay	1000-2000	SLO 3
Workshop Submission		SLO 3
Workshop Critiques	300 each	SLO 1
Response to literary reading	500	SLO 1
Literary journal submission letter	Varies	SLO 3
Final Portfolio		SLO 3

## Grading Policy

The point breakdown for the class is as follows:

Assignment	Points Possible	My score
Reading Responses	5 x 15	
In-class Writing Exercises	5 x 14	
Self-portrait poem	20	
Sound poem	20	
Imagery and symbol poem	20	
Cento poem	20	
Chosen form poem	20	
Short story	20	
Cross-genre/Experimental Form Piece	20	
Personal Essay	20	
Workshop Submission	20	
Workshop Critiques	5 x 23	
Response to literary reading	15	
Literary journal submission letter	10	
Final Portfolio	120	
<b>Total Points</b>	<b>585</b>	

## Grading Scale:

A+ = 97-100%	B+ = 87-89%	C+ = 77-79%	D+ = 67-69%
A = 93-96%	B = 83-86%	C = 73-76%	D = 63-66%
A- = 90-92%	B- = 80-82%	C- = 70-72%	D- = 60-62%

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

If you do not understand the reason you received a specific grade, please ask for clarification *at least 24 hours after receiving it, and at most one week after.*

Note that "All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades." See [University Policy F13-1](http://www.sjsu.edu/senate/docs/F13-1.pdf) at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details.

## Late Work

Assignments are due at the beginning of class (*except Reading Responses, which are due at 9:00 a.m. on the day they are being discussed*). Any work not turned in at the beginning of the class period will be lowered one full letter grade, with additional deductions of one full grade for each additional day they are late. **I will not accept late work for Reading Responses or In-Class Writing Exercises.**

## Classroom Protocol and Expectations

Your task as a student will be to take advantage of the readings and class instruction, and to embrace the processes of writing and reading. To help foster a positive classroom community, I expect that students will treat each other and me with respect and dignity at all times, and that you will attend class regularly and give your full attention to the material.

You can expect that I will treat you as an individual, and that I will challenge you to think, experiment, and create. I am happy to talk to you about any concerns or questions by email or during my office hours.

## University Policies

### Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage](http://www.sjsu.edu/provost/services/academic_calendars/) at [http://www.sjsu.edu/provost/services/academic\\_calendars/](http://www.sjsu.edu/provost/services/academic_calendars/). The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/) at <http://www.sjsu.edu/advising/>.

### Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](http://www.sjsu.edu/senate/docs/S12-7.pdf), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
  - It is suggested that the greensheet include the instructor's process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
  - In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.

- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

### **Academic integrity**

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2.pdf) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires 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 [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

### **Campus Policy in Compliance with the American Disabilities Act**

If you need course adaptations or accommodations because of a disability, or if you need to make 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](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at [http://www.sjsu.edu/president/docs/directives/PD\\_1997-03.pdf](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](http://www.sjsu.edu/aec) (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

### **Accommodation to Students' Religious Holidays**

San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed. See [University Policy S14-7](http://www.sjsu.edu/senate/docs/S14-7.pdf) at <http://www.sjsu.edu/senate/docs/S14-7.pdf>.

### **Student Technology Resources**

Computer labs for student use are available in the [Academic Success Center](http://www.sjsu.edu/at/asc/) at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab 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 DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

### **SJSU Peer Connections**

Peer Connections, a campus-wide resource for mentoring and tutoring, strives to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10<sup>th</sup> and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit [Peer Connections website](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.

### **SJSU Counseling Services**

The SJSU Counseling Services is located on the corner of 7<sup>th</sup> Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit [Counseling Services website](http://www.sjsu.edu/counseling) at <http://www.sjsu.edu/counseling>.

## Course Schedule\*

### English 71: Creative Writing (Section 06) – Fall 2015

\*Schedule subject to change with fair notice at Instructor's discretion.

Note: Page numbers in () from *Best American Nonrequired Reading* unless otherwise marked

Week	Date	Readings, Assignments & Deadlines
1	Th 8/20	Introductions
2	Tu 8/25	Sign up for workshops <b>Due: Reading Response #1 (to Canvas by 9:00)</b> Discuss: Eggars' Editor's Note (ix-xii); Mosley's Introduction (xiii-xv); Vonnegut's Form of Fiction Assignment (9-10)
2	Th 8/27	<b>Due: Reading Response #2 (to Canvas by 9:00)</b> Discuss: Alexie's "Crazy Horse Boulevard" (1-8); Machan's "Someone Warm, You Know Him" (11); West's "A soldier lives..." (11); Wagner's "Simon Pokagon and the Farmer" (12); Wise's "Soldier on a Plane" (13) In-Class Exercise #1
3	Tu 9/1	<b>Due: Reading Response #3 (to Canvas by 9:00)</b> Discuss: Poetry Packet #1 (Canvas) In-Class Exercise #2
3	Th 9/3	<b>Due: Self-Portrait poem</b> <b>Workshop: Small Group</b>
4	Tu 9/8	<b>Due: Reading Response #4 (to Canvas by 9:00)</b> Discuss: Poetry Packet #2 (Canvas) In-Class Exercise #3
4	Th 9/10	<b>Due: Sound poem</b> <b>Workshop: Small Group</b>
5	Tu 9/15	<b>Due: Imagery and symbol poem</b> <b>Workshop: Small Group</b>
5	Th 9/17	<b>Due: Cento poem</b> <b>Workshop: Small Group</b>

Week	Date	Readings, Assignments & Deadlines
6	Tu 9/22	Due: Reading Response #5 (to Canvas by 9:00) Discuss: Todt's "At the Particle Accelerator at Krasnoyarsk" (41-45) In-Class Exercise #4
6	Th 9/24	Due: Chosen form poem <b>Workshop Writers 1, 2, 3</b>
7	Tu 9/29	Due: Reading Response #6 (to Canvas by 9:00) Discuss: Gavin's Bewildered Decisions in Times of Mercantile Terror (153-179) In-Class Exercise #5
7	Th 10/1	Due: Reading Response #7 (to Canvas by 9:00) <b>Workshop Writers 4, 5, 6</b>
8	Tu 10/6	Due: Reading Response #8 (to Canvas by 9:00) Discuss: Foley's Pond (Orner) 39-41 In-Class Exercise #6
8	Th 10/8	Due: Workshop Critiques <b>Workshop Writers 7, 8, 9</b>
9	Tu 10/13	Due: Reading Response #9 (to Canvas by 9:00) Discuss: Hornby's Everyone's Reading Bastard (217-237) In-Class Exercise #7
9	Th 10/15	Due: Workshop Critiques <b>Workshop Writers 10, 11, 12</b>
10	Tu 10/19	Due: Reading Response #10 (to Canvas by 9:00) Discuss: Vijay's Lorry Raja (428-457) In-Class Exercise #8
10	Th 10/22	Due: Workshop Critiques <b>Workshop Writers 13, 14, 15</b>
11	Tu 10/27	Due: Reading Response #11 (to Canvas by 9:00) Discuss: Russell's The Blind Faith of the One-Eyed Matador (373-391) In-Class Exercise #9

Week	Date	Readings, Assignments & Deadlines
11	Th 10/29	<b>Due: Workshop Critiques</b> <b>Workshop Writers 16, 17</b>
12	Tu 11/3	<b>Due: Reading Response #12 (to Canvas by 9:00)</b> Discuss: Wayne's Second Thoughts (21-24); Macnaughton and Fitzgerald's Tattoo Stories (25-31); Barry's The Very Pink Flowers (32-38) In-Class Exercise #10
12	Th 11/5	<b>Due: Workshop Critiques</b> <b>Workshop Writers 18, 19</b>
13	Tu 11/10	<b>Due: Reading Response #13 (to Canvas by 9:00)</b> Discuss: Egan's Black Box (118-152) In-Class Exercise #11
13	Th 11/12	<b>Due: Workshop Critiques</b> <b>Workshop Writers 20, 21</b>
14	Tu 11/17	<b>Due: Reading Response #14 (to Canvas by 9:00)</b> Discuss: Laymon's How to Slowly Kill Yourself and Others in America: A Remembrance (238-250) In-Class Exercise #12
14	Th 11/19	<b>Due: Workshop Critiques</b> <b>Workshop Writers 22, 23</b>
15	Tu 11/24	<b>Due: Reading Response #15 (to Canvas by 9:00)</b> Discuss: Tan's Mother Tongue (Canvas) In-Class Exercise #13
15	Th 11/26	THANKSGIVING BREAK
16	Tu 12/1	<b>Due: Reading Response #16 (to Canvas by 9:00)</b> Discuss: Sedaris' "Repeat After Me" (Canvas) In-Class Exercise #14
16	Th 12/3	<b>Due: Workshop Critiques</b> <b>Workshop Writers 24, 25</b>

Week	Date	Readings, Assignments & Deadlines
17	Tu 12/8	<p>Due: Review of literary event</p> <p>Due: Literary journal submission letter</p> <p>Due: Reading Response #17 (to Canvas by 9:00)</p> <p>Discuss: Farrington's "Kissing" (Canvas)</p> <p>In-Class Exercise #15</p>
Final	Th 12/10 7:15-9:30	<p>Due: Final Portfolio</p> <p>Holiday Word Exchange</p>

*"Write. Rewrite. When not writing or rewriting, read. I know of no shortcuts."*

*—Larry L. King*