

**San José State University**  
**Department of English and Comparative Literature**  
**English 71, Introduction to Creative Writing, Sec. 7, Spring 2016**

*(This syllabus can be found online: [www.sjsu.edu/english/ENGLgreensheets/index.html](http://www.sjsu.edu/english/ENGLgreensheets/index.html))*

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<b>Office Hours:</b>	Tuesday 1:45-2:45 and By Appointment
<b>Class Days/Time:</b>	T/Th 3-4:15
<b>Classroom:</b>	Clark Building 306

### **Course Description**

English 71, Introduction to Creative Writing, 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 to fulfill Core General Education requirements in the "C2" Letters area of Humanities & the Arts.

This course will introduce students to the craft of creative writing in three genres: poetry, creative nonfiction, and fiction. We will study the works of published authors and discuss their creative choices and modes of execution. Students will learn the fundamentals of craft through completing exercises, in-class writings, and an original creative project in each genre. Writing workshops will introduce students to the process of reading and critiquing the work of their peers. Writing workshops will also provide students with invaluable feedback that will help them revise their own work.

### **Departmental Student Learning Objectives**

The Department of English and Comparative Literature has established the following Student Learning Objectives (SLO): Students will demonstrate the ability to 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; 2) show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature; 3) write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject; 4) develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively; 5) articulate the relations among culture, history, and texts.

## **GE Area C2 Letters Student Learning Objectives:**

Letters courses will enable students to 1) recognize how significant works illuminate enduring human concerns; 2) respond to significant works by writing both research-based critical analyses and personal responses; 3) write clearly and effectively.

Writing shall be assessed for correctness, clarity, and conciseness.

## **Required Texts/Materials**

### **Creative Writing: Four Genres in Brief (Second Edition Only)**

Print ISBN: 9781457611568, Available at the Spartan Bookstore

**Additional readings will be distributed through email**

## **Other equipment / material requirements**

Folder for in-class handouts

Binder paper or notebook for in-class writing assignments

Stapler for all assignments

## **Classroom Protocol**

### **With Regards to Personal Writing**

This class is meant to be a safe and supportive environment in which students can share writing of a personal nature without fear of judgment or that what they reveal will be repeated outside the class. All discussions will be conducted respectfully. When reading poetry or personal essays, you are welcome to criticize the technique, but not the actions or emotions described; your own emotional response is important and valid, as long as it is a response to the story, not the storyteller. When reading fiction, on the other hand, you must not make the assumption that a story is based on the writer's life. Please do not repeat any personal information from a classmate's writing outside of the classroom.

### **With Regards to Workshops**

The goal of a workshop is to allow you to see and experience your work through the eyes of a reader. By understanding how readers have responded to what you've written, you will have a better sense of how well you've accomplished your goals and what aspects of the work you need to rethink, clarify, enhance, or eliminate. Workshops are not an occasion for either flattery or ridicule.

As readers and workshop participants, our job is to describe our experience of reading the work, and to point to specific aspects of the writing that have created that experience. We're not here to say whether we "liked" a piece or not, whether it's "good" or "bad" only to help the writer see it more clearly.

You are expected to read all the work turned in to your group and to read it carefully, ideally twice, and to make notes on the manuscript that will help the writer understand

your experience. You are expected to come to class prepared to articulate that experience in specific terms, to answer the writer's questions, and to contribute to the improvement of your classmates' writing.

Submitting work to a group of your peers can be scary. My hope is that we will form a community in which we are all supporting each other in our goals to improve our writing, and that this support will make workshops less scary, even when hearing constructive criticisms of what you've written. Be open minded. Don't take it personally. Think of the workshop as a gift: an opportunity to see what you've written through someone else's eyes.

### **What Is "Literary Fiction"?**

The focus of the fiction module is fiction written about real people in believable situations, and about the emotions, desires, and conflicts that drive those people and create those situations. As David Starkey writes, literary fiction values uncertainty—"the possibility that a character or situation can be interpreted in more than a single way."

To that end this class will not explore genre fiction, such as romance, fantasy, sci-fi, and the like, which often requires writers to adhere to certain conventions, such as good triumphing over evil. Instead you will write and submit works of literary fiction, which will provide you with useful tools for tackling any genre writing you choose to explore outside of class.

### **Attendance**

Regular attendance is mandatory. If you must miss a class, be sure to communicate with a classmate to find out what you missed and to get copies of handouts. You must come to class on time with all required materials. Chronic lateness or failure to have required materials will affect your grade.

### **Electronics**

Cell phones must be turned off and out of sight. The use of laptop computers is permitted for course-related tasks only. Students found to be engaged in other tasks may lose the privilege of using their laptops in class.

### **Plagiarism**

At SJSU, plagiarism is defined as "the act of representing the work of another as one's own (without giving appropriate credit) regardless of how that work was obtained, and submitting it to fulfill academic requirements." Plagiarism is a serious academic infringement and can result in failure of the course or even dismissal from SJSU.

### **University Policies**

You are responsible for reading the SJSU academic policies available online (<http://info.sjsu.edu/static/catalog/policies.html>). Academic Integrity Policy (<http://info.sjsu.edu/static/catalog/integrity.html>); Add/Drop Deadlines ([http://www.sjsu.edu/provost/services/academic\\_calendars/index.html](http://www.sjsu.edu/provost/services/academic_calendars/index.html)); Late Drop Policy (<http://www.sjsu.edu/aars/policies/latedrops/policy>). 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 see me as soon as possible. Presidential Directive 97-03 requires that students with disabilities register with the AEC (<http://www.sjsu.edu/aec/>) to establish a record of their disability.

## **Course Requirements and Grading**

### **Participation (20%) (SLO 1, 3, 5)**

A creative writing class is a community that depends upon the input, effort, and candor of all members. Please come to class on time, having done all assigned reading and prepared to discuss it. Your opinions are welcome here, as is your dissent—provided both are offered in a spirit of respect and support for the hard work of your classmates. Your participation grade also includes your written comments on your classmates' work.

### **Short Writing Exercises (10%) (SLO 1-3, 5)**

Throughout the semester, you will complete a number of exercises to practice various literary techniques and to help you get started on your creative projects.

### **Literary Events (5%) (SLO 2, 3, 5)**

Please attend two literary events during the semester and write a one-page reflection on each event. (See Resources for Literary Event Schedules below).

### **Creative Projects (45%) (SLO 1-4)**

- Poetry: 4 poems, one of which must be formal
- Nonfiction: a personal essay of 6-8 pages
- Fiction: a complete short story of 6-8 pages

### **Revision Project (15%) (SLO 1-3)**

At the end of the semester, you will turn in an in-depth revision of either your nonfiction or fiction creative project. Revisions must demonstrate a rethinking of the project and substantial rewriting, not just line editing and proofreading.

### **Final Reading (5%)**

During our final exam period, students will give a short reading excerpted from one creative project of their choice.

### **Resources for Literary Event Schedules:**

- [www.litart.org](http://www.litart.org) (Center for Literary Arts at SJSU)
- [www.pcsj.org](http://www.pcsj.org) (Poetry Center San Jose)
- <http://www.livesv.com/categories/literature> (Bay Area Literary Events)

### **Written Assignments**

All prose assignments handed in should be typed 12 pt. font and double-spaced, with one-inch-margins, page numbers, and MLA header. Poetry is single-spaced (double-spaced between stanzas). Please only print on one side of the page. Multi-page assignments must be stapled. Buy a stapler!

### **Workshop Procedures**

A significant part of this class is conducted in workshop format. Poetry workshops will be conducted in small groups of 5. You will workshop all 4 of your poems in your small groups. Prose workshops will be conducted as an entire class. You will have the opportunity to workshop one prose piece (either nonfiction or fiction). To that end, you

must provide **hard copies** of your poems and prose for discussion **1 meeting before the date of your workshop**. Failure to distribute your poem or prose narrative on time will result in losing your turn. You must arrive on time for workshop.

After carefully reading your peers' work at home, you should critique the work through margin comments as well as an endnote (either handwritten or typed). I will collect your critiques from time to time.

### **Late Work**

Late work receives a reduction of 1 grade if turned in by the next class session. Anything later will be graded an "F". If you cannot make it to class on the day something is due, ask a classmate to turn it in for you (and to collect handouts and assignments.) I do not accept work by email.

### **English Department Grading Statement**

In English Department courses, instructors comment on and grade the quality of writing as well as the quality of ideas being conveyed. All your writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs. 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.

Creative writing, though subject to the instructor's individual interpretation, can be evaluated according to general standards used to determine how well a piece of writing works. These include: 1) Textual and/or technical competence and eloquence. 2) Imaginative risk. 3) Energy 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. 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. 10) Compelling audience interest.

## English 71, Spring 2016, Course Schedule

*Subject to change with advance notice from me given in class and by follow-up email.  
Check your email daily.*

### Week One:

Thurs 1/28 Introduction and Course Guidelines  
“Self-Portrait” by Adam Zagajewski, Linda Pastan, Edward Hirsch

### Week Two:

Tues 2/2 Reading: David Starkey, *Creative Writing*, “Basketball,” p 71, “Postcard from Kashmir,” p 72, “Repulse Bay,” p 74–75

Writing and Critiquing Poetry

**Due in class: “Self-Portrait” poem (5 copies)**

Thurs 2/4 “Self-Portrait” Poetry Workshop  
**Due in class: Workshop Comments**

### Week Three:

Tues 2/9 Reading: David Starkey, *Creative Writing*, pp 20–30

The Short Poem

Thurs 2/11 Reading: David Starkey, *Creative Writing*, pp 38–42, and “I Feel Sorry for Jesus,” p 85, “The Game,” p 87, and, “Short Ends,” p 90

The Narrative Poem

Meter and Rhythm

**Due in class: Short Poem (5 copies)**

### Week Four:

Tues 2/16 Short Poem Workshop  
**Due in Class: Narrative Poem (5 copies) and Workshop Comments**

Thurs 2/18 Reading: David Starkey, *Creative Writing*, pp 42–54

Narrative Poem Workshop

**Due in Class: Workshop Comments**

**Week Five:**

Tues 2/23      Reading: **David Starkey**, *Creative Writing*, pp 55-64  
Formal Poems: Villanelle, Sestina, Pantoum, Sonnet

Thurs 2/25      Reading: **Additional Formal Poems**, emailed PDF (\*Print out and bring to class, or access on your laptop/ipad (no phones). If using e-copy, you must be able to annotate the PDF.  
Formal Poems Continued

**Week Six:**

Tues 3/1      No Reading. Start revising poems for Creative Project 1  
How to Revise a Poem (**Bring 3 earlier poems to class**)  
Looking Ahead to Creative Nonfiction, Fiction Modules  
**Due in Class: Formal Poem (5 copies)**

Thurs 3/3      No Reading. Continue revising poems for Creative Project 1  
Formal Poem Workshop  
**Due in Class: Workshop Comments**

**Week Seven:**

Tues 3/8      Reading: **David Starkey**, *Creative Writing*, pp 175–189  
Creative Nonfiction: Finding Your Topic  
**Due in Class: 4 Revised Poems**

Thurs 3/10      Reading: **David Starkey**, *Creative Writing*, pp 190–199 and “Westbury Court,” pp 217–220  
In-class Writing Exercise: Scenes

**Week Eight:**

Tues 3/15      Reading: **David Starkey**, *Creative Writing*, pp 200-209 and “My Papa’s Waltz,” pp 215–217  
In-class Writing Exercise  
**Due in Class: Scene Exercise**

Thurs 3/17      Reading: **David Starkey**, *Creative Writing*, “The Witching Hour,” pp 227–231  
and “Dreads,” pp 231-232  
In-class Writing Exercise

**Week Nine:**

Tues 3/22      Reading: **Patricia Hampl**, “Memory and Imagination,” emailed PDF\*  
Effective Workshop Techniques

**Due in Class: Creative Non-fiction Manuscript (26 copies) from**

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**+ 1 copy of manuscript from half of group 3**

Thurs 3/24      Nonfiction Workshop  
**Due in Class: Workshop Comments**  
**Creative Non-fiction Manuscript (26 copies) from**

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**+ 1 copy of manuscript from members of group 4**

**Week Ten:      SPRING BREAK**

**Week Eleven:**

Tues 4/5      Nonfiction Workshop  
**Due in Class: Workshop Comments**  
**Creative Non-fiction Manuscript (26 copies) from**

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Thurs 4/7      Nonfiction Workshop  
**Due in Class: Workshop Comments**  
**Creative Non-fiction Manuscript (26 copies) from**

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**+ 1 copy of manuscript from group 5**

**Week Twelve:**

Tues 4/12      Nonfiction Workshop  
**Due in Class: Workshop Comments**

Thurs 4/14     Reading: **David Starkey**, *Creative Writing*, “Marzipan,” pp 107–108, pp 116–132, and “Symphony,” pp 161–163  
Intro to Short Fiction  
On Characters, Dialogue, and Scene  
In-class Writing Exercise: Characterization

**Week Thirteen:**

Tues 4/19     Reading: **David Starkey**, *Creative Writing*, pp 133–140, “Popular Mechanics,” pp 155–156, “Doves,” pp 158–160. And “Girl,” pp163–164  
On Point-of-view, Tense, Tone, and Style  
In-class Writing Exercise: Opening Lines  
**Due in class: Characterization Exercise**

Thurs 4/21     Reading: **Joyce Carol Oates**, “Where Are You Going, Where Have You Been”  
emailed PDF\*  
In-class Writing Exercise  
**Due in Class: Five Opening Lines**

**Week Fourteen:**

Tues 4/26     Reading: **Lorrie Moore**, “How to Become a Writer,” emailed PDF\*  
In-class Writing Exercise  
**Due in Class: Short Fiction Manuscript (26 copies) from**

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**+ 1 copy of manuscript from members of group 1**

Thurs 4/28     Short Fiction Workshop  
**Due in Class: Workshop Comments**  
**Short Fiction Manuscript (26 copies) from**

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**+ 1 copy of manuscript from members of group 2**

**Week Fifteen:**

Tues 5/3      Short Fiction Workshop  
**Due in Class: Workshop Comments**  
**Short Fiction Manuscript (26 copies) from**

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**+ 1 copy of manuscript from remaining members of group 3**

Thurs 5/5      Short Fiction Workshop  
**Due in Class: Workshop Comments**  
**Short Fiction Manuscript (26 copies) from**

**Week Sixteen:**

Tues 5/10      Short Fiction Workshop  
**Due in Class: Workshop Comments**

Thurs 5/12      Effective Revision Techniques  
On Performing Your Work  
**Due in Class: Last day to turn in Lit Event Reflections**

**Week Seventeen: Final Exam Period**

Mon 5/23, 2:45-5 Class Reading

**Due in Class: Revised Fiction/Nonfiction Creative Project, stapled or paper-clipped to original draft.**