

San José State University
Department of English and Comparative Literature
ENGLISH 193C: Capstone Seminar:
Creative Writing and Self-Reflection,
Spring 2016

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 4:30 – 5:45 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... 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**: of a minimum of: **six** finished (including **two** revised) original poems—in any style or mode; two completed short stories (including **one** revised) and one work of flash fiction; or two nonfiction stories or essays (including **one** revised) 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.”
- Workshop peers’ poems, stories, and nonfiction pieces on a weekly basis, finding ways to improve the work through critique and successive revisions.
- Discover literary periodicals (in print and online) that publish work in your primary and in your secondary genre. Learn about their submission guidelines and make decisions about the kinds of periodicals where you it would be feasible for you to publish your work. Submit to at least one journal during the semester.
- Write blog entries where you “unpack” through close reading examples of the poetry, fiction, and nonfiction assigned in the course. Learn to comment on the work’s purpose and how the text is constructed to produce a particular effect(s) on the reader.
- Explore the links to the texts, interviews, and recorded readings by authors assigned in the course that the instructor provides on the syllabus and on the weekly Canvas module pages.
- Present and lead discussion in class (using digital technology) of one poem, story, or essay from the assigned reading in your primary genre.
- Read two books from the supplemental reading list, one in your primary and one in your secondary genre. Write a micro review-essay describing your response and what you learned from each work. Share what your reading by posting two blog posts on each of the books with members of your Book Club.

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	1. Craft and theory of fiction. 2. Craft and theory of	1. Workshopping previously submitted and new original student creative writing in a

articulate the value of close reading in the study of literature, creative writing, or rhetoric.	nonfiction. 3. Craft and theory of poetry. 4. Close reading skills through repeated practice.	primary and secondary 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:

Using Canvas

The ENGL 193C: Capstone Seminar site on Canvas will serve as the class homepage for organizing and distributing course materials, including students’ writing. Links to published poems and student poems in draft will be posted on the course Canvas site. Drafts of classmates’ writing will be posted in the Genre Groups sections on Canvas. The ENGL 193C: Poetry Writing home page is found at: You should keep drafts and revisions of poems in your ePortfolio on Canvas. (To read more about how to set up an ePortfolio [click here](#).)

Genre Groups: You will join two Genre Groups where you can post drafts of your work and get responses from other group members. Post a total of three pieces, including one new work, in your Genre Group discussions during the semester. You will post in your Canvas profile page a short description of your writing goals and list the genre groups you’ve chosen as your primary

and secondary genres. Within your genre group, you will also explore journals (in print and online) that show interest in publishing writing like yours.

In-Class Workshops: Workshops will be mostly on Mondays. When it's your turn to be workshopped, post the poem or prose pages you want to be discussed on the upcoming week's Workshop discussion board on the Canvas LMS. You should post your work the week before it's your turn—by Wednesday if possible—to give your classmates time to read and comment on your work. When your work is workshopped listen to the discussion without interrupting or being defensive. You should allow yourself to be open to suggestions, 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 on your own. You will be given a few minutes at the end of the workshop to ask your questions.

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.

Genre Group Readings: To learn about significant and trending contemporary authors, you will join two class book clubs—one in your primary and one in your secondary genre. Genre group members will read a work from the recommended reading list in both of their genres. You will post **two** 250 – 300 word entries on each of these books during the semester for other members of your book club to read. You will also write micro review-essays, describing your response to these works and closely reading representative poems, stories, or passages. These review essays will be published to a special section of the class blog discussion for all class members to read and comment on.

Blogging About Reading Assignments:

You are required to write a “blog” post (250 – 300 words), commenting on one work by each of the poets, short-fiction writers, and nonfiction writers you are assigned to read. Discuss in brief the work's theme or purpose, and how it is put together as a work of literary art. Cite individual lines or passages to illustrate how you read the work. Then describe your response to the work. The blogging assignments are designed for you to practice the art of close reading, and to get in the habit of thinking more deeply about the poetry, fiction, and creative nonfiction you read for the class. We will keep the blogs as a separate project in each students' ePortfolios in Canvas. Make your blog postings visible to others so that class members can comment on them if they wish to.

Discussion of Class Reading Assignments:

Led by the instructor and members of the primary genre book club (for each unit), class members will read closely the literary works assigned—in a workshop discussion format. The goal of these discussions will be to identify the literary craft and techniques that characterize or seem central to individual works the class members and/or the instructor select for discussion.

In-Class Presentations

Each class member will give **one** in-class presentation on a poem, story, or essay in your primary genre. You will “unpack” (describe and explicate through close reading) a work from the assigned reading. Presenters will use Canvas, Blogger, YouTube, Power Point, and/or other digital tools to give their presentations. Presentations should be between about 8 and 10 minutes long and will be given at the start of a class discussion. Following the presentation the presenter(s) will answer class members’ questions, and lead any additional discussion. You can give your presentation as a group, with the instructor’s permission. Ideally, one student presentation will be scheduled per week—following the calendar of reading assignments. Links, Power Point slides, videos, essays, and graphics (if used) should be uploaded to Canvas for the whole class to access before the presentation.

Digital Device Policy:

Students are encouraged to bring laptops and tablets to use in class, but are restricted from reading Facebook and non-class related email during class meetings. The IC (CL 111) has MacBooks and new PC’s available to use in the classroom, loaded with software used in the IC.

Writing Required:

Creative writing portfolio:

- Portfolio in your primary genre: either **six** finished (and revised) original poems—in any style or mode; or **two** finished short stories and one work of flash fiction; or **two** finished nonfiction stories or essays and one “two-pagers” or “short-talks.” Provide a **cover letter** describing the work and its primary influences and/or inspirations (the sort of letter you’d include when submitting your writing to a journal).
- 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.” Provide a cover letter describing the work and its primary influences and/or inspirations.

Blog posts on required authors: Write **one** (250 – 300 word) “blog” entry on at least one work written by each of the poets, short-fiction writers, and nonfiction writers whose books were required reading for class. Blog entries should contain close readings of the works’ literary techniques, style, and theme(s). And also analyze your response to the work—explaining what about the work left the strongest impression on you.

Blog posts on Literary Publications and Websites: Write two blog posts describing literary publications that emphasize the publication of work in your primary or secondary genre. You’ll post these entries at the end of each genre unit. (You don’t need to post after a unit outside your genres.)

Microreview-essays: Write a micro review-essay (400 – 500 words) on the books you read for you primary genre and secondary genre groups. In the essays, describe your response to each of the

books and closely reading representative poems, stories, or passages. Include author bio when it is relevant to your analysis of the work. Describe the works, themes, dominant style, and elements of its craft. Include brief citations from the text of the work to illustrate your reaction. These review essays will be published to a special section of the class blog discussion for all class members to read and comment on.

Reading List:

REQUIRED:

Juan Felipe Herrera, [Notes on the Assemblage](#) (paper)
Jane Hirshfield, *Beauty* (cloth)
Andrew Lam, *East Eats West* (paper)
Gregory Pardlo, *Digest* (paper)
George Saunders. *Tenth of December: Stories* (paper)
Alan Soldofsky, [In the Buddha Factory](#), (paper)
Matthew Zapruder, *Sun Bear* (paper)

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

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 GENRE GROUP READING:

Fiction

T. C. Boyle. *Tooth and Claw*
Andre Dubus III. *Dirty Love*
Cristina Garcia, *The Lady Matador's Hotel*
Denis Johnson. *Jesus' Son*
Andrew Lam, *Birds of Paradise Lost*
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*
George Saunders. *In Persuasion Nation*

Nonfiction

Andre Dubus III. *Townie*
Lauren Slater. *Lying: A Metaphorical Memoir*
George Saunders, *The Brain Dead Megaphone*.
David Sedaris. *When You Are Engulfed in Flames*.
David Sedaris. *Let's Explore Diabetes with Owls*.

Poetry

Ellen Bass, *Like A Begger*

Amy Gerstler, *Scattered at Sea*

Juan Felipe Herrera. *187 Reasons Mexicanos Can't Cross the Border: Undocuments*

Robin Coste Lewis. *Voyage of the Sable Venus and Other Poems*

Ada Limon, *Bright Dead Things*

David Perez, *Love in the Time of Robot Apocalypse*

Matthew Zapruder. *Come On All You Ghosts*

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

Andre Dubus III. *Townie* (nonfiction)

Andrew Dubus III, *Dirty Love* (short stories)

Cristina Garcia, *Dreaming In Cuban* (novel)

Cristina Garcia. *Handbook to Luck* (novel)

Ann Packer. *Swim Back to Me* (stories)

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.
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

Classroom Protocol

Learning the art of poetry is both exhilarating and a tough-love business. For that reason, so that every member of the class progresses in their level of poetic skill, we will follow simple courtesies with each other in class.

- Canvas Genre Group Discussions: All members are expected to read each others' group members' work posted on their Canvas genre group site. Students are required to post at least 1 comment on 3 works posted by other group members. Students are also required to reply to at least 2 comments posted on yours or another class members' work. Be open-minded, not defensive.
- Canvas Workshop Discussions, students are required to post a comment on at least 2 works posted each week. Remember, you are commenting on the writing. Anything personal is outside the protocol of the workshop and will taken down by the instructor.
- Classroom Workshops: Do not speak while your work is being discussed. Listen and be open-minded, not defensive. You might not follow the advice you get, but consider it even if you don't follow it up. If you listen, some of the comments will open new avenues for you to follow when revising the work.
- Be respectful when commenting on a peer's work during a workshop, even if you have strong criticism of the writing. Avoid making personal critiques directed at the author and not to the work.
- Do not interrupt the person critiquing the work. You should listen, even if you disagree. The critique may make sense to you later. Do not reflexively defend your writing.

Due Dates:

Blogs on Assigned Reading: Graded *CR/NC*.

- Blog posts due each week Wednesday (noon, prior to class).

Genre Group Workshop: Graded *CR/NC*.

- Part 1: —By April 4: Post at least two pieces for group critique and post two comments.

- Part 2: —By May 16: Post at least one new piece for group critique and post two comments.

Final Portfolio: *Letter Grade*

- Set 1: – Due April 4; approximately one half of your final portfolio, including work from both your primary and secondary genres. Should include your work from previous semesters that you've revised.
- Set 2: Due May 16 with revisions; must meet minimum requirements for both primary and secondary genre; must include a cover letter as required.

Grading

- **40%**: Final portfolio primary genre
- **20%**: Final portfolio secondary genre
- **20%**: “Blog” posts on assigned readings; on literary journals; discussions of assigned readings; and participation in workshop discussions (in class and online) – *Letter grade*
- **20%**: Genre group posts and microreview essays on books from secondary reading lists.

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.

EXTRA CREDIT:

Reporting on Two Readings

Attend two literary 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 in the designated assignment in Canvas.

Microreview Response Essay on CLA Author’s Book

Submit a 250 – 500 word microreview essay responding to one of the CLA visiting authors’ books you read during the semester. You can submit up to two essays. Each should be on a different author and different book.

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 (SJSU)

(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)

See the Center for Literary Arts page: www.litart.org

- [Ann Packer](#), Feb 10, 7:00 p.m., MLK Library 225/229
- [Cristina Garcia](#), March 8 7:00 p.m., MLK 225/229
- [Andre Dubus III](#), April 6, 7:00 p.m., MLK 225/229
- [Steinbeck Fellows](#), April 13, 7:00 p.m., Steinbeck Center, MLK Library

- [Juan Felipe Herrera](#), May 5, 5 – 7 p.m., Legacy of Poetry Day Celebration, Hammer Theater, Paseo de San Antonio, Downtown San Jose

Calendar of Readings (In the South Bay Region)

Attend at least one reading. Write a 500 – 1,000 word impressionistic review describing and quoting lines 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)

- See CLA Website: www.litart.org
- May 5, 5 – 7 p.m. (place TBA), Legacy of Poetry Day with Juan Felipe Herrera

Stanford University Readings (free admission)

- Feb. 17, Claudia Rankine (8 p.m.)
- April 13, Jane Hirschfield (8 p.m.)
- April 18, Jennifer Egan (8 p.m.)

UC Berkeley Holloway Reading Series

- Feb. 10, Bernadette Meyer
- Feb. 24, Simone White
- April 6, Anna Moschovakis

ENGL 193C / Creative Writing Capstone Seminar, Sp 2016

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	Feb. 1	<p>CLASS ACTIVITY: Course orientation: student introductions, review of course syllabus and requirements. Students will choose which two genre groups they will join for the semester.</p> <p><u>Canvas (A)</u>: Post to your own Genre Group Canvas site a sample of a poem, short story, or nonfiction piece you had submitted in a previous creative writing class.</p> <p><u>Canvas (B)</u>: Upload your portfolio of previously submitted creative writing to your Canvas ePortfolio. Make your ePortfolio accessible to class members. See video instruction for tutorial on how to share material from your ePortfolio.</p> <p><u>ASSIGNMENTS WEEK 1:</u> READ and WATCH:</p> <ul style="list-style-type: none"> • Tony Hoagland: "The Five Powers of Poetry." • Juan Felipe Herrera: "187 Reasons Why Mexican's Can't Cross the Border"; "Saturday Night at the Buddhist Cinema," "Blood on the Wheel." • Stephen Burt: Analysis of "Blood on the Wheel," • (YouTube) "187 Reasons Mexicans Can't Cross the Border." • Jane Hirshfield, "Close Reading: Windows" (pt. 1) on Canvas. • Alan Soldofsky, In the Buddha Factory: (available as an eBook from the MLK Library). • Soldofsky Poems Playlist: "Melville"; "Of It's Occasion"; "Wandering Around"; "Sense of Place"; "Present"; Palm Haven"; "Recovery at Lake Tahoe"; "Anniversaries of Autumn." • Interview with Alan Soldofsky (Metro Newspapers).

		<p>WATCH:</p> <ul style="list-style-type: none"> • “In the Buddha Factory” (Video Book Trailer) • Albany (Ca) Public Library Reading (2014) <p>BLOG: Write a blog entry on one of Alan Soldofsky’s poems (by Feb. 3).</p>
	Feb. 3	<p>CLASS ACTIVITY: Discuss workshop methods, and “batting order.” Students No’s. 1 – 5 (see batting order) post work from their portfolios of previous work for the 2/10 Workshop discussion board. Poetry preferred.</p> <p>GENRE GROUP WORKSHOP ACTIVITY: If you haven’t done so, select a sample from your creative writing ePortfolio, and post it to your Genre Group’s Canvas Discussion site. Comment online on a peer’s work in your group.</p> <p>CLASS DISCUSSION: Week 1 reading assigned:</p> <ul style="list-style-type: none"> • STUDENT PRESENTATION: On Alan Soldofsky, In the Buddha Factory. • Apply Tony Hoagland, “The Five Powers of Poetry” to understand what makes a poem successful. • Finding Hirshfield’s “window moments” in a poem (or other work) to more clearly understand your response to the work. <p>EXTRA CREDIT READING ASSIGNMENT: Ann Packer, “Walk for Mankind,” from Swim Back to Me: Stories.</p>
2	Feb. 8	<p>WORKSHOP: Week 2; work by students No’s 1 – 5.</p> <p><u>ASSIGNMENTS WEEK 2:</u></p> <p>READ:</p> <ul style="list-style-type: none"> • Jane Hirshfield, “Close Reading: Windows” (pt. 2) on Canvas. • Juan Felipe Herrera, Notes on the Assemblage. • JFH Poems Playlist: Notes on the Assemblage. Week 2 reading assigned. “You & I Belong in This Kitchen”; “Jackrabbits, Green Onions & Witches Stew”; “Here and There”; “tomorrow I Leave El Paso”; “Half-Mexican”; “Song Out Here”; “And if the Man with the Choke Hold”; “Almost Livin’ Almost Dyin’”; audio “In the Mid of Midnight.” <p>WATCH/LISTEN:</p> <ul style="list-style-type: none"> • Latino USA Radio: From Chicano Punk to Poet Laureate. • JFH Videos: from PBS Newshour; “Five Directions to My

		<p>House"; excerpt from "187 Reasons Can't Cross the Border"; Lincoln Presidential Library Reading (60 min.); On the art of revision.</p> <ul style="list-style-type: none"> • BLOG: Write one "blog" entry on one of the Juan Felipe Herrera poems (by Feb.10).
	Feb. 10	<p>CLASS DISCUSSION: Week 2 reading assigned.</p> <ul style="list-style-type: none"> • Student presentation on Juan Felipe Herrera, Notes on the Assemblage. <p><u>EXTRA CREDIT:</u> ATTEND: Ann Packer reading, Feb. 10, 7:00 p.m., MLK Library rms. 225-229</p>
3	Feb. 15	<p>WORKSHOP: Week 3; work by students No's. 6 – 10.</p> <p><u>ASSIGNMENTS WEEK 3:</u></p> <ul style="list-style-type: none"> • READ: Jane Hirshfield, "Close Reading: Windows" (pt.3) on Canvas. • READ: Matthew Zapruder, Sun Bear. • Zapruder Playlist: "Sun Bear"; "Poem for Giants"; "Poem for Jack Spicer," "Poem for a Persian Singer," "Aubergine"; "My Childhood"; "Public Art"; "How Do You Like the Underworld," "Poem Without Intimacy," "Poem for Wisconsin"; "It Is Tuesday"; "Poem for a Nameless Vial of Perfume"; "Poem for Japan," "Poem for Russia with a White Plastic Wolf"; "Ode to Fluffy"; "Poem for Engagement"; "Telegraph Flowers"; "Korea," "Poem for Bill Cassidy," "American Singer." • WATCH/LISTEN: "Poems for Plutocrats and Other Poems"; "Aubergine,"; UMass Reading (2014) UC Berkeley Reading (2010). • READ: Interview with Matthew Zapruder. • BLOG: Write a blog entry on one of Matthew Zapruder's poems (due Feb. 17).
	Feb. 17	<p>CLASS DISCUSSION: Week 3 assigned reading.</p> <ul style="list-style-type: none"> • Student presentation on Matthew Zapruder, Sun Bear.
4	Feb. 22	<p>WORKSHOP: Week 4; work by students No's. 11 – 15.</p> <p><u>ASSIGNMENTS WEEK 4:</u></p>

		<ul style="list-style-type: none"> • READ: Close Reading: Jane Hirshfield, “Windows: Close Reading” (pt. 4) on Canvas. • READ: Gregory Pardlo, <i>Digest</i>. • Pardlo Poems Playlist: “Written by Himself”; “Shades of Green: Envy and Enmity in the American Cultural Imaginary...”; “All God’s Chillun” “Aquinas”; “Four Improvisations on Ursa Corregidora”; “Marginalia Problem 3”; Marginalia Problem 4”; “Copyright”; “Raisin,” “Philadelphia Negro”; “Copenhagen 1991”; “For Which It Stands”; “Palling Around,” “Pool Table”; “Zoso.” • WATCH/LISTEN: Chapters of Gregory Pardlo’s Life Read More Like a Novel (on NY1). Assortment of Interviews and Articles; Audio and Video. • BLOG: Write a blog entry on one of Gregory Pardlo’s poems (due Feb. 24).
	Feb. 24	<p>CLASS DISSCUSSION: Week 4 assigned reading.</p> <ul style="list-style-type: none"> • Student presentation on Gregory Pardlo, <i>Digest</i>.
5	Feb. 29	<p>WORKSHOP: Week 5; work by students No’s 16 – 20.</p> <p><u>ASSINGMENTS WEEK 5:</u></p> <ul style="list-style-type: none"> • RESEARCH (POETRY GENRE GROUP): Investigate two or three periodicals (print or online) where an undergraduate could feasibly publish poetry. • Jane Hirshfield, The Beauty. • Hirshfield Poems Playlist: “My Skeleton”; “My Proteins”; “My Eyes”; “My Species”; “My Weather”; “My Corkboard”; “In a Kitchen Where Mushrooms Were Washed”; “Works and Loves”; “Two Conversations I Remember Most”; “My Life Was the Size of My Life”; “As a Hammer Speaks to a Nail”; “Honey”; “I Profess the Uncertain”; “A Chair in Snow”; “Fado”; “I Sat in the Sun”; “This Morning I Wanted Four Legs”; “In Daylight, I Turned On the Lights”; “A Common Cold”; “Like the Small Hole by the Path-Side Something Lives in”; “All Souls”; “The Problem”; “In Praise of Being Peripheral”; “Anatomy and Making”; “A Person Protests to Fate”; “Once I”; “Souvenir”; “Entanglement”; “Like Two Negative Numbers Multiplied by Rain.” • Interviews: In Marin Magazine; “On How to Read Poems...” (Huffington Post). • Looking with Hirshfield’s Ten Windows” (from Structure and Surprise Blog written and edited by Michael Theune).

		<ul style="list-style-type: none"> • WATCH/LISTEN: Videos: Reading at UC Berkeley (2015); Reading and a Conversation at the New School (2015). NPR Interview with Jane Hirshfield. • BLOG (1): Write a blog entry on one of Jane Hirshfield's poems (by March 1). <p>BLOG (Poetry Genre Group): Post a contribution about two or three poetry oriented periodicals you found in the Poetry Mag Google Doc. Briefly describe their submission policies and include links to their submissions pages.</p> <p>EXTRA CREDIT (Poetry Genre Group): Submit a group of three to five poems to at least one of journals you've investigated.</p>
	March 1	<p>CLASS DISCUSSION: Week 5 assigned reading.</p> <ul style="list-style-type: none"> • Student presentation on Jane Hirshfield, The Beauty. <p>MICROREVIEW ESSAY: Microreview-essay due (400 – 500 words) on the poetry book you read for as a member of the poetry genre group.</p>
6	March 7	<p>WORKSHOP: Week 6; work by students No's 1 – 5.</p> <p><u>ASSIGNMENTS WEEK 6:</u></p> <ul style="list-style-type: none"> • 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. • WATCH: George Saunders "How to Tell a Good Story." • George Saunders reads at Google. • BLOG: Write an entry in which you respond to what you what you found interesting in one of George Saunders' stories read for Week 6 (by March 9). What was for you the "window moment" in the story you read?
	March 9	<p>CLASS DISCUSSION: Week 6 assigned reading.</p> <ul style="list-style-type: none"> • Student presentation on one of George Saunders' stories assigned for Week 6. • Use of genre-fiction in Week 6 stories. Strategies to set up the endings of these stories. What things do you like about things stories? What things aren't you sure of or dislike about his stories? • How does Saunders work out the morality in stories like "Victory Lap," "Sticks," and "Puppy." What is your reaction

		to the decisions the stories' protagonists make?
7	March 14	<p>WORKSHOP: Week 7; work by students No's 6 – 10.</p> <p><u>ASSIGNMENTS WEEK 7:</u></p> <ul style="list-style-type: none"> • In <i>Tenth of December</i>: "Escape from Spiderhead" pp. 45 – 81; "Al Roosten" pp. 91 – 108; "My Chivalric Fiasco" pp. 203 – 214. • WATCH/LISTEN: On Reading, Writing, and Teaching. George Saunders on NPR's Bookworm: Pt. 1. • BLOG: Write an entry in which you respond to what you what you found interesting in one of George Saunders' stories read for Week 7 (by March 16). What was for you the "window moment" in the story? •
	March 16	<p>CLASS DISCUSSION: Week 7 assigned reading.</p> <ul style="list-style-type: none"> • Student presentation on one of George Saunders' stories assigned for Week 7. • What things do you like about things stories? What things aren't you sure of or dislike about his stories? • Did you read "Escape from Spiderhead" as science fiction? Why or why not? • Did you like or sympathize with Al Roosten? Why or why not? • How did Abnesti justify the experiments he was conducting in "Escape from Spiderhead"? • What is the role of the pharmaceutical drug in "My Chivalric Fiasco"? Does its use make the story science fiction?
8	March 21	<p>WORKSHOP: Week 8; work by students No's 11 – 15.</p> <p><u>ASSIGNMENTS WEEK 8:</u></p> <ul style="list-style-type: none"> • RESEARCH (Fiction Genre Group): Investigate two or three periodicals (print or online) where an undergraduate could feasibly publish fiction. • In <i>Tenth of December</i>: "The Semplica Girl Diaries" pp. 109 – 167. • George Saunders interview from the New Yorker. • BLOG: Write an entry in which you respond to what you what you found interesting in one of George Saunders' stories read for Week 8 (by March 23). What was for you the "window moment" in the story? What were the things you like best? What were the things you aren't sure of, or don't

		<p>like?</p> <ul style="list-style-type: none"> • LISTEN: George Saunders on NPR's <i>The Bookworm</i>: pt. 2. <p>BLOG (Fiction Genre Group): Research two or three good journals (print or online, local or national) that emphasize they publish fiction.</p>
	March 23	<p>CLASS DISCUSSION: Week 8 assigned reading.</p> <ul style="list-style-type: none"> • Student presentation on one of George Saunders' stories assigned for Week 8. • What things do you like about things stories? What things aren't you sure of or dislike about his stories? • "The Semplica Girls" story includes a science fiction element in an otherwise realistic, domestic story. Why do you think Saunders chose to use science fiction? Did you like that he did? <p>EXTRA CREDIT: Read Andre Dubus III, either <i>Townie</i> or <i>Dirty Love</i>. Write a 500 – 1000 word microreview response essay to either book.</p>
Spring Break	March 28	Spring Break Begins (through April 1)
9	April 4	<p><u>SET 1: Creative Writing Portfolios Due</u></p> <p>WORKSHOP: Week 9; work by students No's 16 – 20.</p> <p><u>ASSIGNMENTS WEEK 9:</u></p> <ul style="list-style-type: none"> • In <i>Tenth of December</i>: "Home" pp. 169 – 201; "Tenth of December" pp. 215 – 251. • Saunders interview with David Sedaris pp. 255 – 272. • Saunders chat in the Paris Review. • BLOG: Write an entry in which you respond to what you what you found interesting in one of George Saunders' stories read for Week 9 (by April 6). What was for you the "window moment" in the story? What were the things you like best? What were the things you aren't sure of, or don't like?
	April 6	<p>CLASS DISCUSSION: Week 9 assigned reading.</p> <ul style="list-style-type: none"> • Student presentation on one of George Saunders' stories assigned for Week 9. • What things do you like about things stories? What things aren't you sure of or dislike about his stories?

		<ul style="list-style-type: none"> • What themes do you think Saunders story “Home” portrays? • In the “Tenth of December” in what ways do the boy and the old man save each other? • What do you think happens after the end of “The Tenth of December”? <p><u>EXTRA CREDIT:</u> Attend reading by acclaimed fiction writer Andre Dubus III, 7 p.m., MLK Library, rms 225 – 229. Write a micro review about Dubus’s reading.</p>
10	April 11	<p>WORKSHOP: Week 10; work by students No’s 1 – 5.</p> <p><u>ASSIGNMENTS WEEK 10:</u></p> <ul style="list-style-type: none"> • READ ONLINE: Karen Russell, “Haunting Olivia”; “The Graveless Doll of Eric Mutis”; “Ava Wrestles the Alligator”; • Karen Russell Interviews: USA Today Interview; Millions Interview. • WATCH: Karen Russell and George Saunders, conversation at San Francisco JCC, (2014); Reading at Hofstra University (2015). • BLOG: Write an entry in which you respond to what you what you found interesting in one of Karen Russell stories read for Week 10 (by April 9). What was for you the “window moment” in the story? What were the things you like best? What were the things you aren’t sure of, or don’t like?
	April 13	<p>CLASS DISCUSSION: Week 10 assigned reading.</p> <ul style="list-style-type: none"> • Student presentation on one of Karen Russell’s stories assigned for Week 10. • What things do you like about things stories? What things aren’t you sure of or dislike about his stories? • What themes do you find portrayed in “Haunting Olivia”? • What subtextual issues are raised in “Ava Wrestles the Alligator”? • “What is the familiar trope you find in “The Deathless Doll of Eric Mutis”?” <p><u>EXTRA CREDIT (Fiction Group):</u> Submit a couple of your stories to one or more of the periodicals you investigated.</p> <p><u>EXTRA CREDIT:</u></p>

11	April 18	<p>WORKSHOP: Week 11; work by students No's 6 – 10.</p> <p><u>ASSIGNMENTS WEEK 11:</u></p> <ul style="list-style-type: none"> • In the <i>East Eats West</i>: “Ode to the Bay” pp. 5 – 11; “Wild, Wild East,” pp. 12 – 22; “My Teacher, My Friend,” pp. 23 – 32; “Waterloo,” pp. 33 – 38; “One Asian Writer’s Lesson: Love Your Immigrant Parents, Follow Your Bliss.” 39 – 50. • BLOG: Write an entry in which you respond to what you what you found interesting in one of Andrew Lam’s essays read for Week 11 (by April 20). What was for you the “window moment” in one of the stories? Describe Lam’s way of characterizing the difference between his and his parents’ generation?
	April 20	<p>CLASS DISCUSSION: Week 11 assigned reading.</p> <ul style="list-style-type: none"> • Student presentation on one of Andrew Lam’s essays assigned for Week 11. • What things do you like about things essays? What things aren’t you sure of or dislike about his essays? • What are the central themes of the essays read for Week 11? • How would you describe the central thesis of “Waterloo”? • How does Lam provide instances of tension between himself and his family?
12	April 25	<p>WORKSHOP: Week 12; work by students No’s 11 – 15.</p> <p><u>ASSIGNMENTS WEEK 12:</u></p> <ul style="list-style-type: none"> • In the <i>East Eats West</i>: “From Rice Fields to Microchips: The Vietnamese Story in California” pp. 51 – 68; “Who Will Light Incense” pp. 69 – 72; “Mourning the Loss of the Tiger” pp. 73 – 76; “Singing in the Family” pp. 77 – 80; “California Cuisine of the World” pp. 81 – 88; “In Search of Hermes Belt” pp. 89 – 92. • WATCH: Lam reading from “Singing in the Family”; Lam’s lecture “From Rice Fields to Microchips.” • BLOG: Write an entry in which you respond to what you what you found interesting in one of Andrew Lam’s essays read for Week 12 (by April 27). What was for you the “window moment” in one of the stories? What is your sense of Lam’s relationship with his indigenous Vietnamese culture?
	April 27	<p>CLASS DISCUSSION: Week 12 assigned reading.</p>

		<ul style="list-style-type: none"> • Student presentation on one of Andrew Lam’s essays assigned for Week 12. • What things do you like about things essays? What things aren’t you sure of or dislike about his essays? • What are the central themes of the essays read for Week 12? • From reading these essays, what is Lam’s relationship to his family and his indigenous culture? • What is his relationship to cuisine?
13	May 2	<p>WORKSHOP: Week 13; work by students No’s 16 – 20.</p> <p><u>ASSIGNMENTS WEEK 13:</u></p> <ul style="list-style-type: none"> • RESEARCH (Nonfiction Genre Group): Investigate two or three periodicals (print or online) where an undergraduate could feasibly publish creative nonfiction. • In the <i>East Eats West</i>: “Stress, Vietnamese Style” pp. 93 – 96; “Too Much Self-Esteem Can Be Bad for Your Child” pp. 97 – 100; “From Mao to Yao Ming” pp. 101 – 106; “Tragedy and the New American Childhood” pp. 107 – 114; “Our Man Obama: The Post Imperial Presidency” pp. 115 – 122; “Ph(o)netics” pp. 123 – 128; • INTERVIEW: With Prof. Noelle Brada-Williams. • WATCH: Lam reads Ph(o)netics. • BLOG: Write an entry in which you respond to what you what you found interesting in one of Andrew Lam’s essays read for Week 12 (by May 4). What was for you the “window moment” in one of the stories? Who is the Andrew Lam who emerges as the autobiographical presence in these essays? What do we know about him? How does storytelling figure into Lam’s creation of his identify? <p>BLOG (Nonfiction Genre Group): Research two or three good journals (print or online, local or national) that emphasize they publish creative nonfiction.</p>
	May 4	<p>CLASS DISCUSSION: Week 13 assigned reading.</p> <ul style="list-style-type: none"> • Student presentation on one of Andrew Lam’s essays assigned for Week 13. • What things do you like about things essays? What things aren’t you sure of or dislike about his essays? • What are the central themes of the essays read for Week 13? • What do Lam’s essays have to about way Asians in America are changing and America?

14	May 9	<p>WORKSHOP: Week 14; open workshop.</p> <p><u>ASSIGNMENTS WEEK 14:</u></p> <ul style="list-style-type: none"> • In the <i>East Eats West</i>: “Letter to a Young Iraqi Refugee to America” pp. 129 – 134; “Can Ghosts Cross the Ocean” pp. 135 – 138; “Buddha and Ancestral Spirits in Suburbia” pp. 139 – 158; “Letters from a Younger Brother” pp. 159 – 168. • BLOG: Write an entry in which you respond to what you what you found interesting in one of Andrew Lam’s essays read for Week 13 (by May 11). What was for you the “window moment” in one of the stories? What is Lam’s view of America? What is you view of immigrants’ (and his own) relationship to the past? How does he see Asian cultures changing America?
	May 11	<p>CLASS DISCUSSION: Week 14 assigned reading.</p> <ul style="list-style-type: none"> • Student presentation on one of Andrew Lam’s essays assigned for Week 14. • What things do you like about things essays? What things aren’t you sure of or dislike about his essays? • What are the central themes of the essays read for Week 14? • How does Lam observe ways in which waves of Asian immigrants coming to America have changed America and American culture?
15	May 16	<p>WORKSHOP WEEK 15: Open workshop.</p> <p><u>SET 2: Submit Complete Creative Writing Portfolio.</u></p>
16	May 19	<p>FINAL MEETING: 2:45 PM (NO EXAM).</p> <p>DISCUSSION: Interesting periodicals you found that publish nonfiction (print and online; national and local).</p> <p>WORKSHOP: More revisions of new works from the 5/12 Workshop discussion board. And make-up workshop.</p>