

ENGLISH 71-4 “INTRODUCTION TO CREATIVE WRITING” FALL 2017
(Syllabus online at: www.sjsu.edu/english/ENGLgreensheets/2017ENGLfall/index.html)

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English 71-4, M 4:30-7:15 p.m., SH 238

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Required Texts:

Samuel Maio, *Dramatic Monologues: A Contemporary Anthology*
Kate Chopin, *The Awakening and Selected Stories* (Penguin Classics)
Edgar Allan Poe, *The Fall of the House of Usher and Other Tales* (Signet Classics)
Ernest Hemingway, *The Snows of Kilimanjaro and Other Stories* (Scribner)

Course Description and GE Objectives: English 71 “Introduction to Creative Writing” is a 3-unit lower-division course that fulfills the Core GE requirement in the “C2” Letters area of Humanities and the Arts. The course involves both the reading and writing of poetry, fiction, and creative nonfiction. Students will produce original works of poetry - distinguished by its composition in meter and rhyme - as well as prose (fiction and creative nonfiction) in response to the required texts, both historical and contemporary, that will serve as models. English 71 will examine the aesthetic traditions of poetry and prose, as each genre has evolved over the past several centuries, in order to understand the historical and cultural contexts from which each genre arose. By the end of the semester, students will be able to recognize and utilize poetic forms and narrative techniques and, therefore, be better skilled and more appreciative readers of imaginative literature.

Course Student Learning Objectives (SLO): The Department of English and Comparative Literature has established the following Student Learning Objectives (SLO) for its baccalaureate courses, such as English 71: 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.

University’s Credit Hour Requirement:

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 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, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

Required Writing and Relationship to Student Learning Objectives (SLO):

5 poems: Major Assignment 1 (fulfills SLO 1, 2, and 3)
2 prose pieces, totaling 12-14 pages: Major Assignment 2 (the aesthetic statement assignment fulfills SLO 1, 2, 3, 4, and 5; the prose narrative assignment fulfills SLO 1, 2, and 3)

Assignment Distribution, Grading, and Due Dates:

Major Assignment 1: 5 required poems, as follows:

1 English sonnet (14 lines, iambic pentameter, by definition of the form)

- 1 metrical/iambic pentameter and rhymed sestet-stanzas poem, a minimum of 3 stanzas (18 lines minimum)
- 1 metrical/iambic pentameter and rhymed quatrain-stanzas poem, a minimum of 3 stanzas (12 lines minimum)
- 1 metrical/iambic pentameter villanelle (19 lines, by definition of the form)
- 1 poem in blank verse (unrhymed iambic pentameter), a minimum of 20 lines

Note: At least one of those formal/metrical poems must be a dramatic monologue.

Major Assignment 2: 1 prose narrative, 10-12 pages in length, modeled after one of the readings on the Course Schedule (following), accompanied by a 2-page aesthetic statement; the prose narrative may be either fiction or creative nonfiction – defined as factual prose writing that employs the elements and techniques of fiction: narration, dialogue, etc.

Grading: All required writing will be graded and assigned a percentage value of your final course grade, as follows, which added together along with your participation equals 100%:

- I. Major Assignment 1: 50% of course grade
- II. Major Assignment 2: 40% of course grade (15% for the aesthetic statement; 25% for the modeled prose)
- III. Participation in the small group workshops: 10% of course grade

The maximum values of the three assignments (I-III) total 100%, which gradates, in accordance with University policy, as follows: 100-98=A+; 97-94=A; 93-90=A-; 89-87=B+, 86-84=B; 83-80=B-; 79-77=C+; 76-74=C; 73-70=C-; 69-67=D+; 66-64=D; 63-60=D-; 59-0=F.

The Department of English and Comparative Literature reaffirms its commitment to the differential grading scale as defined in the SJSU Catalog (“Grades—Letter Grading”). Grades issued must represent a full range of student performance: A+/A/A- = excellent; B+/B/B- = above average; C+/C/C- = average; D+/D/D- = below average; F = failure. Within any of the letter grade ranges (*exempli gratia*, B+/B/B-), the assignment of a + (plus) or - (minus) grade will reflect stronger (+) or weaker (-) completion of the goals of the assignment. In English and Comparative Literature 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.

Departmental Policy on Grading Written Assignments:

Grades issued will adhere to the following SJSU academic standards of assessment:

The “ ‘A’ Range ” essay will be well organized and well developed, demonstrating a clear understanding and fulfillment of the assignment. It will show the student’s ability to use language effectively and construct sentences distinguished by syntactic complexity and variety. Such essays will be essentially free of grammatical, mechanical, and usage errors.

The “ ‘B’ Range ” essay will demonstrate competence in the same categories as the “ ‘A’ Range ” essay. The chief difference is that the “ ‘B’ Range ” essay will show some slight weaknesses in one of those categories. It may slight one of the assigned tasks, show less facility of expression, or contain some minor grammatical, mechanical, or usage flaws.

The “ ‘C’ Range ” essay will complete all tasks set by the assignment, but show weakness in fundamentals (usually development), with barely enough specific information to illustrate the experience or support generalizations. The sentence construction may be less mature, and the use of language less effective and correct than the “ ‘B’ Range ” essay.

The “ ‘D’ Range ” essay will neglect one of the assigned tasks and be noticeably superficial in its treatment of the assignment – that is, too simplistic or short. The essay may reveal some problems in development, with insufficient

specific information to illustrate the experience or support generalizations. It will contain grammatical, mechanical, and usage errors that render some sentences incomprehensible.

The “F” essay will demonstrate a striking underdevelopment of ideas and insufficient or unfocused organization. It will contain serious grammatical, mechanical, and usage errors that render some sentences incomprehensible.

Due Dates:

Draft of English sonnet due **Monday, September 11th**.

Draft of metrical sestets poem due **Monday, September 25th**.

Draft of metrical quatrains poem due **Monday, October 2nd**.

Draft of metrical villanelle poem due **Monday, October 9th**.

Draft of blank verse poem due **Monday, October 16th**.

Major Assignment 1 (poems) due **Monday, October 23rd**.

Draft of aesthetic statement due **Monday, November 27th**.

Draft of modeled prose due **Monday, December 4th**.

Major Assignment 2 (aesthetic statement and modeled prose) due **Monday, December 11th**.

All due dates are absolute. There is no provision for late work. Failure to hand in an assignment on its due date will result in a lowered grade for that assignment. In case of a legitimate – and verifiable – emergency, please contact me **before** the assignment is due, if possible.

Course Procedures: A part of this class is conducted in workshop format, which requires active student participation. You will spend a portion of the semester workshopping – that is, critiquing constructively – your classmates’ poetry and prose as well as having your poetry and prose workshopped in kind. **To that end, you must respect the due dates above and distribute your work accordingly for small group workshop/discussion.** Before the small group workshops/discussions begin, I will lecture on selections of poetry and prose from the required texts as indicated by the Course Schedule. These lectures will center on a writer’s aesthetic, that is, his or her particular craft or technique.

Aesthetic Statement and Modeled Prose (Major Assignment 2): The length of your modeled prose will be determined in large measure by the model you choose to follow, but generally 10-12 pages is a good guideline. This prose, accompanied by a 2-page aesthetic statement, must reflect in manner and style one of the readings on the Course Schedule (except as noted below). Your aesthetic statement should be clear and focused, stating which author and which specific prose piece are reflected by your work’s technique, mood, theme, plot, structure, characterizations, etc. State the general type of your prose – romantic, realistic, impressionistic, etc. – and be certain to identify and articulate other essential elements of your work such as the use of humor, irony, narrative point of view, etc. that reflect similar aesthetic practices by the model you have chosen. In short, you are to explain in your aesthetic statement your work’s technique and composition in specific relation to your model. I will make available to you an example of this assignment based on Kate Chopin’s “The Story of an Hour.” You may **not**, therefore, choose to model “The Story of an Hour” nor may you use Poe’s “The Tell-Tale Heart.”

Concerning attendance: I strongly advise your making a friend in the class from whom you can get notes for any lecture or discussion you should happen to miss. I cannot conduct a private tutorial with you, either by email or during office hours, in order to replicate what you missed by not attending class. Please do not ask me to do so. However, after you have caught up on the reading and thoughtfully considered your friend’s notes, feel free to ask me specific questions should you need clarification.

Manuscript Preparation and Procedures: 1) **All assignments must be typed in 14-point, single-spaced for poems – double-spaced between stanzas – and double-spaced for prose, on standard white, 8.5 by 11 paper. You must turn in**

to me a hard copy of each assignment. **Emailed assignments are not accepted and will be treated as failing to meet the due date.** 2) All creative work – that comprising Major Assignments 1 and 2 – must be titled. Each work must retain its original title through subsequent revisions. 3) The type of the work (English sonnet, blank verse, etc.) must be stated on the first page of your manuscript beneath your name. Remember to number your pages of prose work. 4) All poems must be your own composition (that is, no translations) and written exclusively for this course. By University policy, you may not hand in any work for which you were given credit in another course, including mine should you be a former student. 5) Adherence to the fundamental tenets of literacy is expected. This includes the correct usage of grammar, punctuation, and spelling. Failure to do so will result in a grade reduction, as per department policy, as stated above. You must have – and be able to articulate – a viable aesthetic reason for deviating from proper grammar, punctuation, and spelling.

Please do not ask for special treatment of any kind or to be exempted from any course procedure or requirement. In particular, do not ask for an extension of an assignment's due date.

University Policies: The following link contains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc.: www.sjsu.edu/gup/syllabusinfo/

Some Suggestions for Creative Work: Remember that creative writing is possibility. Ideas can originate from one's personal history, dreams, private thoughts, observations, reading, and more. Following are a few **suggestions**, if needed. Write about: 1) a particularly memorable childhood experience, evoking the mood and tone of a child while retaining an adult's capability for descriptive language; 2) someone you have observed over the course of most of your life, a grandmother or brother for instance, and recount a memorable experience you shared with her or him; 3) a "dictionary" poem in which you use correctly ten words previously unknown to you, making use of a thesaurus, rhyme dictionary, etc.; 4) yourself imagined as an "other," a well-known historical or mythic figure or member of the opposite sex, using the imagined voice to evoke a significant event in the life of that "other." *Dramatic Monologues* is replete with examples, such as "Tantalus" (p. 100).

Course Schedule:

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| Aug. | 28 | Course overview. Preliminary discussion of poetry. Discussion of the English sonnet : R. S. Gwynn, "Shakespearean Sonnet" and Len Krisak, "Mark Fleiss" (handout). Discussion of meter (handout). |
| Sept. | 04 | Labor Day (Campus Closed) |
| | 11 | Discussion of the English sonnet from <i>Dramatic Monologues (DM)</i> : William Baer, "The '2' Train" (p. 6) and "Eclipse" (p. 8); Rhina P. Espailat, "On Being Accused of Optimism After Predicting Good Weather" (p. 48); A. M. Juster, "Fugitive Son" (p. 83); Gail White, "For a Senior Killed on Prom Night" (p. 247).
<u>Draft of English sonnet due.</u> Small group workshop. |
| | 18 | Discussion of the dramatic monologue from <i>DM</i> : Introduction (pp. xvii-xxiv). Discussion of metrical sestets from <i>DM</i> : Anthony Hecht, "The End of the Weekend" (pp. 74-75) and "Death Sauntering About" (p. 80); Samuel Maio, "Projections" (p. 114); W. D. Snodgrass, "April Inventory" (pp. 183-185) and "Looking" (p. 189); Timothy Steele, "Practice" (p. 198) and "Joseph" (pp. 203-204); Thomas Hardy, "Ah, Are You Digging On My Grave?" (handout). |

- Sept. 25 Discussion of **quatrains** from *DM*: X. J. Kennedy, “First Confession” (pp. 88-89) and “Hangover Mass” (p. 90); Anthony Lombardy, “Abraham” (pp. 103-104); David Middleton, “The Sunday School Lesson” (pp. 150-152); W. D. Snodgrass, “The Last Time” (p. 190); Richard Wilbur, “The Ride” (pp. 248-249) and “Cottage Street, 1953” (pp. 253-254); Newton, “Amazing Grace” (handout); Housman, “To An Athlete Dying Young” (handout).
Draft of metrical sestets poem due. Small group workshop.
- Oct. 02 Discussion of the **villanelle** from *DM*: Joseph S. Salemi, “Penelope’s Postscript” (p. 173); A. E. Stallings, “Menielle” (p. 197). Dylan Thomas, “Do Not Go Gentle Into That Good Night”; Edwin Arlington Robinson, “The House on the Hill” (handout).
Draft of metrical quatrains poem due. Small group workshop.
- 09 Discussion of **blank verse** from *DM*: Jim Barnes, *from* “Bombardier” (pp. 14-16); David Middleton, “A Quiet Reply” (pp. 153-156); Joseph S. Salemi, “Laocoön in Hades” (pp. 170-172); A. E. Stallings, “Hades Welcomes His Bride” (pp. 191-192); Henry Taylor, “Breakings” (p. 209); John Updike, “Dry Spell” (pp. 222-223); Derek Walcott, “Fight with the Crew” (p. 231) and “A Far Cry from Africa” (pp. 238-239).
Draft of metrical villanelle poem due. Small group workshop.
- 16 Draft of blank verse poem due. Small group workshop.
- 23 Discussion of Chopin: “The Story of an Hour” (p. 217).
Major Assignment 1 (poems) due Monday, October 23rd.
- 30 Discussion of Chopin: “At the ‘Cadian Ball” (p. 178), “The Storm” (p. 267) and “The Kiss” (p. 225).
- Nov. 06 Discussion of **point of view** and **opening paragraphs**. Discussion of Poe, “The Black Cat” (p. 99), “The Tell-Tale Heart” (p. 172), and “The Cask of Amontillado” (p. 152).
- 13 Discussion of Hemingway, “The Snows of Kilimanjaro” (p. 3) and “The Short Happy Life of Francis Macomber” (p. 121).
Discussion of The Hemingway Code (handout).
- 20 No Class
- 27 Draft of aesthetic statement due. Small group workshop.
- Dec. 04 Draft of modeled prose due. Small group workshop.
- 11 **Major Assignment 2 (aesthetic statement and modeled prose) due Monday, December 11th.**