

**San José State University**  
**School of Liberal Arts, Department of English and Comparative Literature**  
**ENGL 71, Section 5 (44714), Creative Writing, Fall 2019**

**Basic Course and Contact Information**

Instructor:	Dr. Michael Tod Edgerton /ej-er-tun/
Preferred pronouns:	He/him/his
Office Location:	<a href="#">Faculty Office Building</a> (FOB) 223
Telephone:	408-924-4069
Email:	<a href="mailto:Michael.Edgerton@sjsu.edu">Michael.Edgerton@sjsu.edu</a> (email is my preferred mode of communication)
Office Hours:	Tuesdays and Thursdays 1:30pm – 2:45pm and by appointment
Class Days/Time:	Tuesdays and Thursdays 4:30pm – 5:45pm
Classroom:	Clark Hall 306 (first month) / 225B (post-construction)
Prerequisites:	Reflection on College Writing
GE/SJSU Studies Category:	GE Area C2 Letters

**Course Description**

“Examinations of works of poetry, creative nonfiction and short fiction as expression of human intellect and imagination, to comprehend the historic and cultural contexts, and recognize issues related to writing by men and women of diverse cultural traditions. Students will write poetry, creative nonfiction, and short fiction.” (Catalog description)

We will, to put it most fundamentally and simply, **make art with words**. We’ll look at a variety of literary genres and forms, writing processes and procedures in the course of our adventures in making literary art, exploring the genre conventions of poetry, fiction, and nonfiction as well as moving between and beyond them to exciting new territory. We’ll move our processes off the blank page to composition-al strategies that begin with and/or include other texts or art works, such as literary collage, erasure, ekphrasis, and multimedia writing. Classes will be divided between discussion of model texts (mostly PDFs) and constructive critique of student work.

**English 71 GE Course Goals (GELOs):**

1. Decipher and understand the form and content of assigned literary works.
2. Comprehend the historical and cultural contexts of assigned literary works.
3. Recognize the accomplishments of and issues related to writing by men and women representing diverse cultural traditions.
4. 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.
5. Communicate such skills with clarity and precision.

6. Develop the ability to write literary works that express intellect and imagination and that represent diversity in human cultures.
7. Respond to literature through clear and effective communication in both written and oral work.
8. Read and respond to texts with both analytical acumen and personal sensibility.
9. Appreciate how literary works illuminate enduring human concerns while also representing matters specific to a particular culture.
10. 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 and Equipment**

- Various model readings posted to Canvas for analysis and evaluation.
- One another's creative pieces posted to Canvas for peer analysis and evaluation (i.e., to "workshop").

### **Technology requirements**

Laptop or tablet computer. Bring one to every class, with your power cord. You can check out laptops from the 4<sup>th</sup> floor of the library if you need to.

**Adobe Reader.** Download it free from Adobe.com: <https://get.adobe.com/reader>.

**Microsoft Word**, which you can download free as part of the entire MS Office suite at <https://www.microsoft.com/en-us/education/products/office>. All your writing assignments need to be in ".docx" format. You can also use Google docs or Open Office, using "save as" to reformat your assignments, but I will only accept submissions of assignments in MS Word (.docx) format.

### **Course Format**

This is a "flipped" course, run mostly as a discussion seminar and writing workshop. This puts you in the driver's seat as the primary agent of your own education (as is always truly the case, if differently, even in a traditional lecture course). You are responsible for coming to each and every class fully equipped with your reading and writing device, having fully prepared for class (see more below). **Approved devices include laptop and tablet computers only**; phones will not be permitted.

Almost, if not all, of our readings will be PDF files and online texts made available on our Canvas course site (you can use this direct link: <https://sjsu.instructure.com/courses/1323191>, go to the Canvas log in at <http://sjsu.instructure.com>, or go through your SJSU "One" resource page at <https://one.sjsu.edu>) and there will be lots of in-class writing, so **you will need to bring your computer—and power cord—to every class**. If you do not own a computer, it crashes, or you leave it at home one day, **you can check out a laptop from the M. L. King Library, on the fourth floor**, right off the elevator. This course requires a great deal of reading and writing, and while I will give you time in class to work on some assignments, this time is not in lieu of, but *in addition* to the six hours per week SJSU expects you to spend on homework for each of your three-credit courses.

### **Class Preparation**

As I write above, you are responsible for coming to every class fully prepared to participate in all activities. **Active participation and extensive preparation are both key to your success in this course.** This will entail:

- 1) Carefully reading and following all assignment instructions on Canvas. If you have questions, re-read the instructions. If you are still unclear, ask me in class or email me at [Michael.Edgerton@sjsu.edu](mailto:Michael.Edgerton@sjsu.edu).
- 2) Reading and preparing to discuss all assigned materials for a specific course meeting.  
**To fully prepare a reading for class, you must:**
  - A) Read *carefully and attentively* 100% of the assigned material.
  - B) Highlight or underline key passages. It is especially helpful to note points in the text about which you are confused or have a question, bringing these passages up in class for us to think about together.
  - C) Write a summary and interpretation for the reading. Break down how it uses the techniques it employs to create the meaning and reading experience it does. How does it shape your experience as a reader, leading you to feel and think certain things, getting across its information (character, setting, ideas, plot points, etc.)? Think about how you might use such techniques in your own writing, and how your choices as a writer shapes the reader's experience of the text. These analyses will be posted to Canvas and checked for completion.

Your textual analysis assignments from item "C" above are each to be written in a separate MS Word doc and uploaded to the corresponding reading assignment on Canvas, the same one from which you download the PDFs and on which you'll find the prompt for those readings.

textual analyses should generally be about 1-3 pages of double-spaced prose in Times New Roman 12-point font or equivalent. I'm not interested in policing exact word count, but in seeing you earnestly engage the readings to interpret them, to understand how they're using various strategies and techniques to produce the effects they have on readers (and so serving as a possible model for your own writing), and to make connections with other texts we've read.

Where I perceive a lack of effort, I will grade accordingly, but in general I grade these reading responses for completion, not how "correct" I think your analysis is.

### **Course Materials and Communications**

As noted above, course materials such as syllabus, readings and handouts, notes, assignment instructions, etc. can be found on our Canvas Learning Management System course website, which you can access directly at <http://sjsu.instructure.com> and through your OneSJSU page (<https://one.sjsu.edu>).

**You are responsible for checking with the messaging system in Canvas and your SJSU email account on a daily basis** for communications from your professors and the university. Always email your professors and other university staff from your SJSU account and not from your personal email.

The exception to the above rule will be student writing offered for workshop. We will use a class Google Drive for uploading both student pieces to be workshopped and the class' analyses of how those pieces are working.

### **Course Requirements and Grades**

*The [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf), Course Syllabi (<http://www.sjsu.edu/senate/docs/S16-9.pdf>) requires the following language to be included in the syllabus:*

"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 three hours per unit per week) for instruction, 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.”

### **Assignment Categories and Percentages of Grade**

- Weekly textual analyses of model readings and pop quizzes: 25%
- Final Portfolio of Revised Creative Work: 40%
- In-class workshops/written critiques: 25% (this includes both submitting and being present for your own workshop and submitting written workshop analyses of others’ pieces)
- Participation in reading and workshop discussions: 10%

### **Determination of Grades**

Grades will be allocated according to the amount of work you put into the class. While talent will be rewarded, this is an introductory creative writing course, and I certainly do not expect anyone to be writing publishable quality work (though you may). In order for you to feel free to “Try Again. Fail again. Fail better.” as Samuel Beckett characterized the artistic process, I am not going to grade the quality of your individual pieces. Instead, you will receive credit for completion. The most important thing I try to teach my creative writing students is permission, to give yourself the permission to try anything, to push the proverbial envelope, to experiment and fail, which is never failure, so long as you learn from it and keep writing. Engaging in a sustained writing practice itself is success.

### **Final Portfolio**

At the very end of the semester, you will submit, in a single Word document (.docx), 10-20 pages of revised writing from your writing assignments throughout the semester. You should create a an ENGL 1A file on your computer and in the cloud (I recommend downloading Drop Box from <https://www.dropbox.com>, which saves it to your hard drive and, when you’re connected to the Internet, automatically to the cloud). More specific guidelines will be given on Canvas at the end of the semester, but you should be regularly returning to ad revising your weekly assignments, even as you write new ones. Be sure to version these out, so you can keep track of all of your changes, by saving them as differently titled documents. For instance, you might have a poem in a document you simply title, “Writing Assignment 1.” When you revise it, you’ll hit “Save As” and title it “Writing Assignment 1 v.2” (and then “v.3, v.4, and so n).

### **IMPORTANT NOTES:**

No extra credit will be given in this class.

Missed in-class or late work will only be accepted at the discretion of the instructor. If accepted, a penalty of up to 10 percentage points per day late may be assessed. This includes participation; if you miss class, you obviously cannot participate in discussions or other class activities, and will lose participation points.

### **Classroom Protocol**

**PARTICIPATION is required from *all students*—there is no room for wallflowers in this class.** If you’re a shy student, take this course as a challenge and opportunity to build your confidence and public-speaking skills. We all say something “wrong” or that makes us feel “stupid” sometimes—so what? It’s not the end of the world. It’s often, in fact, how we learn, and we are all learning and developing as

readers and writers together. We will work collaboratively, helping one another to improve our skills. We will not judge but support one another, even as we debate controversial issues, evaluate one another's performances, and critique one another's arguments—all for our mutual betterment.

This class is not a lecture but a seminar, and I will be facilitating *your* discussions of readings and student writing. Your physical and mental presence is therefore expected at *each and every* class meeting. This is *not* the kind of class you can miss and just get the lecture notes from a friend to catch up. *Every class will require your active participation.* **A writing course is a *community of learners undergoing a process whereby they develop their reading and writing skills over time, through hard work and dedication.*** Writing courses are by their nature time- and energy-intensive courses. Staying on track with homework assignments and being present (both physically and mentally) and actively contributing to class discussions and completing in-class writing or other assignments is *absolutely essential* to your success in this course.

**You are therefore expected to arrive on time, fully-prepared, and ready to participate actively in each class meeting.** To receive credit for contributions to discussions, **you must offer new insights or pose questions that lead to productive conversation, not just repeat what someone else has said.** This also means that you must come to class with all required assignments completed and reading and writing homework materials in hand (be that as a print-out or on your computer). **Missed and late assignments will not be accepted and make-up work or extra credit will not be given (or only at my discretion, and may incur a grade penalty, as outlined in “Grading Policies”).**

### Discussion Guidelines

- Be RESPECTFUL (almost every other guideline is a subcategory of this all-important one!)
- No yelling, talking over, interrupting, or—obviously—no personal insults.
- Try to understand and be considerate of others' perspectives, opinions, and feelings
- Come prepared so you can actively and substantively contribute to discussion (and not waste your classmates' time B.S.-ing). Read and write your assigned analyses/responses and bring those to class along with the reading so you have all of your materials, notes, and ideas at hand.
- Speaking of wasting others' time, don't just repeat what someone else already said. You can certainly extend it, offer a different perspective on it, etc., but don't just repackage it in different words and hope we don't notice.
- Let others speak. We don't want class to devolve into a situation where the same five people carry the conversation all the time. The popcorn method was a good suggestion for doing this, too (although “hot potato” and “tag” seem like more accurate analogies to me...but whatevs). It's where one student starts out with a contribution and then randomly passes the discussion baton on to another person.
- To that end, BE COGNIZANT of yourself and of others. Always be “taking the temperature” of the room, and give others space to speak.
- And to *that* end: Don't Be Afraid of Silence. Sometimes a minute or two of silence gives more tentative people time to step up.
- Offer CONSTRUCTIVE critique. While our goal is to discuss, debate, and rigorously evaluate one another's reading and writing to help one another improve throughout the semester, we want to do this in as *supportive, encouraging, and positive* a manner as we can.
- Conversely, be open to criticism. It's the only way to learn, and becoming defensive can just shut out what others have to have offer you. We're not going to judge one another, but help everyone improve as much as we can.

- Stay on topic. Tangents are usually counterproductive.
- **ACTIVELY LISTEN AND PARTICIPATE** in discussions, don't zone out, drift off or get up and leave in the middle of class (use the bathroom beforehand). If you're going to be sick, of course, by all means run!
- Be **CONFIDENT** in your presentations of your analyses, interpretations, evaluations and critiques. It's fine to admit when you know you're going out on a limb, taking a stab in the dark, but if you feel you have a strong case to make for the strength or weakness of an argument or its evidence, for example, don't be afraid to say—and stand by—it. Even if you don't always feel that way, try to hold yourself with confidence—fake it 'til you make it! (Arrogance is something altogether different, and we want to avoid it.)
- The first step in gaining confidence in your ideas is to always ground them in the language, logic, and evidence of the text itself, in what's *actually on the page*. Not all interpretations are equally valid—or valid at all. Although I always welcome going out on a limb when faced with a difficult text (again, trying and “failing” is never failure), try to be aware of your own cognition as you read, and of where you might be projecting something onto the text where there's no real basis for it in the language used.

### Workshop Procedures

Rule number one: as with discussions of model readings, remain respectful, but honest. **Our main goals are to communicate our full sensory, emotional, and intellectual experience of the work, to articulate what we see the piece's aims being** (which may or may not line up with the author's actual intentions—and so good for her to know), **and to constructively critique how well the work is meeting those goals**, perhaps offering alternative possibilities for various artistic choices, from wording to imagery, narrative strategies, characterization, such poetic structures as line and stanza breaks, etc. What does the piece do to us and how does it do it?

If your piece is being workshopped, you can inform us ahead of time if you want your piece approached with certain questions or concerns, just add a prefatory note in the Word/PDF document itself before the title of the piece (I'd put it on its own page). Always include your name inside the file and as part of the file name: “JaneNguyen-TitleofPiece,” for instance.

### Here are some specific questions and concerns to consider when reading your peers' work and model readings alike:

1. What effects does this piece produce in you (ideas, emotions, questions, appreciation of style, etc.)  
Another way of putting it: What are the aims of this piece? These may or may not be the conscious intentions of the writer—we can't read their minds, so we can only be concerned with what we think the poem or story is aiming at, regardless of the writer's intentions. The writer will have to decide for herself whether to attend to any discrepancies or embrace a new reading and new aim for her work, perhaps revising towards this new interpretation and leaving her original intention behind.
2. How does it go about achieving these aims (what specific aspects or elements help produce and shape the experience you have of the writing)? That is to say, by what means of literary form and technique, such as narrative, dialogue, character, poetic line, rhythm/music, tone, diction, figurative language (metaphor, metonymy, allegory, etc.), image, grammar and syntax, etc. does the piece produce the effects it does--what are its gears and pulleys, what is its code and are there any bugs in it?
3. What elements/choices are hindering the piece, undermining its effectiveness, or otherwise feel at odds

with the rest (in a way that doesn't further its aims, that is unproductive, even disruptive and distracting)?

Framing our critiques/responses in this manner will be more productive in approaching the pieces than merely saying "I like/don't like X, Y, or Z." It's easy to fall into this, and I'm sure we all will at some point, but we need to make a concerted effort not to reduce critique merely to the polling of the audience as to what they like, which may be beside the point for the writer, who isn't, certainly, trying to please the group, but to better understand how her piece operates and what the range of choices might be for revising it.

We'll turn in work in Word and/or PDF document format on our Canvas course site. We will use the "Track Changes" and "New Comment" functions in the MS Word Review Pane. In Adobe Acrobat Reader, we will use the "Highlight" and "Add Sticky Note" or "Add Text" functions. In Word, you want to select the word or phrase or punctuation mark you are commenting on, click on the Review tab, and click the New Comment button (In the middle of the toolbar you will find a dropdown menu that will most likely start with "Final"; you may have to choose "Final: Show Markup" to view the comment bubbles in the right hand margin. In Acrobat Reader, select and then "highlight" in yellow the text on which you're commenting. Place your cursor at the end of this highlighted text or in the margin next to it and click "Insert Sticky Note." Type away!

**NOTE: Work to be critiqued will be submitted by 11:59pm a week prior to whatever day the piece is scheduled to be workshopped in class.** So, if you are being workshopped on Tuesday, October 8, then you need to upload a piece by 11:59pm (give or take) the night of Tuesday, October 1.

### **Instructions for Posting Workshop Pieces and Analyses/Critiques of Them**

Each workshop will have a group folder for that week, and within that folder will be individual folders for each member of the group. That's where you will upload both your own piece to be workshopped and the pieces you have closely read and critiqued for your peers. Here it is step by step:

1. Save a copy of the piece you want to workshop, naming it on this model: YourName-TitleofPiece. For example, if I'm up for workshop and I choose my "Character Study" assignment (which I've saved in my ENGL 71 Creative Writing Dropbox folder), I would save a new copy of it as "TodEdgerton-CharacterStudy."
2. I then go to our class Google drive. Let's say I'm in Group 2 and it's our third workshop on Oct. 8. I go the "Group 2 Workshop 3" folder, then to my "Tod" folder within that group folder and upload my Word doc by 11:59pm on Oct. 1—one week before workshop. I'm done with submitting my own piece.
3. Then, on Wednesday, Oct. 2, everyone in class goes to that folder and downloads all of the pieces from each person's folder and saves them to their Dropbox or Google docs class folder. When you save a copy, add "-YourName-Notes" to the end of the title. In the example above, Julietta Doe would save my piece in her ENGL 71 Dropbox folder as "TodEdgerton-CharacterStudy-Julietta-Notes."
4. Throughout the week, you'll read the pieces at least once. Then you'll go back a day or three later and read it again, using the Word Review Pane's "Add Comment" feature to share your analyses and interpretations of how the story, poem, or essay is working at any given point and to narrate your overall impressions and experience reading the piece (how did you move through it, what did it make you think and feel, etc.). **NOTE: Do not upload your finished critiques until after they have been discussed.**
5. Bring your critiqued copies of that week's workshop pieces to class when we're scheduled to discuss them. All of your work should be saved both to the cloud and to your computer, so that

you can access it with or without an internet connection and will have a back-up if your computer goes kaput. This is why I recommend using Dropbox (again, you can download it for free from <https://www.dropbox.com/>, as it saves changes both to your computer and (as long as you're online) simultaneously to the cloud (you can access it from the website if you don't have your own computer handy). In class, we'll share our most important points, our interpretations and analyses of what worked well and not so well—and why or why not—and even, at times, respectfully debate interpretations or the effectiveness of certain decisions the writer has made.

6. After class is dismissed or later that same night, upload your critiques, each one back to the folder where you downloaded it in the first place (so my “TodE-CharacterStudy” piece in my “Tod” folder within the “Group 2 Workshop 3” folder, to go back to our example) so that each person can view all of everyone's critiques, analyses, interpretations, and narrations of experiences reading the piece to see what they can learn from us as a “test audience” for their piece when deciding how they might want to revise and further develop it.

**Important Note on This: Don't take workshop suggestions as directions.** You have to decide for yourself, ultimately, what you think is best for your work. Don't just blindly follow others' suggestions. Conversely, don't blindly reject all feedback, either.

## THE FINAL PORTFOLIO

will consist of two sections: the “Final Versions” and the “Earlier Versions.”

### The Final Versions

section will consist in one or more polished drafts of your stories, poems, and/or essays. This section should come to **10 pages minimum, 25 pages maximum** (counting only the final versions, not earlier revisions). The Final Version(s) section could include a single piece or several, one genre or many, but each piece should be fully developed, and as revised, polished, proofread, and finished as possible.

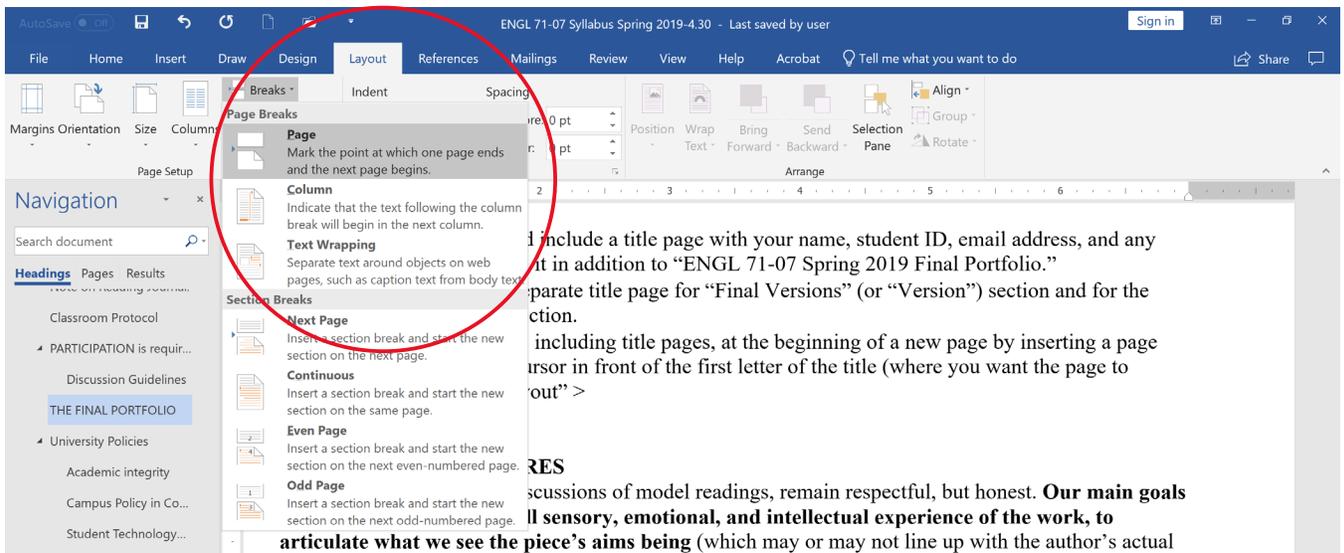
### Earlier Drafts

After all of the polished drafts, in a new section, in descending order from newest to oldest, should be **two to five (2-5) older versions**, all in different states of revision (you can also include early “alternate routes” you experimented with before deciding on the final form of the piece). You should choose those pieces you feel are most accomplished and successful in meeting their aims, those pieces from which you learned the most in the process of composition, and the pieces that show your capacity for effective revision.

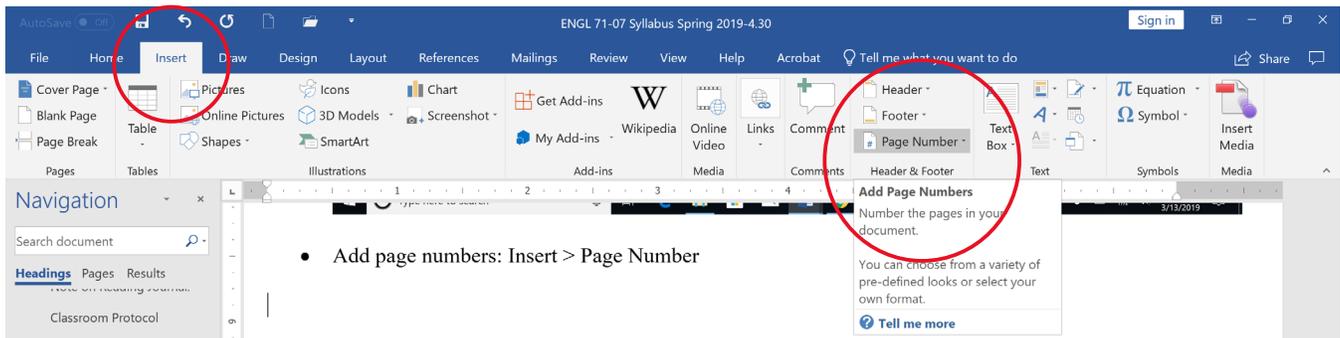
I will be grading your portfolio on creativity, literary skill and craft, and, above all else, demonstration of commitment and hard work in doing your very best on the pieces you revise for the portfolio (as with your peer critiques, reading journals, and everything else expected of you for the course).

### Formatting

- Your portfolio should include a title page with your name, student ID, email address, and any title you want to give it in addition to “ENGL 71-05 Fall 2019 Final Portfolio.”
- You should have a separate title page for “Final Versions” (or “Version”) section and for the “Earlier Versions” section.
- Start each new piece, including title pages, at the beginning of a new page by inserting a page break: 1) Place the cursor in front of the first letter of the title (where you want the page to begin). 2) Click Layout > Breaks > Page Break (or Section Break > New Section)



- Add page numbers: Insert > Page Number



- Add page numbers: Insert > Page Number

## University Policies

The link below contains university-wide policy information relevant to all courses, such as academic integrity, accommodations, and so forth: <http://www.sjsu.edu/gup/syllabusinfo/index.html>. The First-Year Writing Program’s policies can be found: [http://www.sjsu.edu/english/frosh/program\\_policies/index.html](http://www.sjsu.edu/english/frosh/program_policies/index.html). Plagiarism and other acts of academic dishonesty will not be tolerated under any circumstances. For your convenience, I have copied below some of the most important and/or useful.

## Academic integrity

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy F15-7](#) 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. Visit the [Student Conduct and Ethical Development](#) website for more information.

## 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](#) requires that students with

disabilities requesting accommodations must register with the [Accessible Education Center](#) (AEC) to establish a record of their disability.

## Student Technology Resources

Computer labs and other resources for student use are available in:

- Associated Students Print & Technology Center at <http://as.sjsu.edu/asptc/index.jsp> on the Student Union (East Wing 2nd floor Suite 2600)
- The Spartan Floor at the King Library at <http://library.sjsu.edu/about/spartan-floor>
- Student Computing Services at <http://library.sjsu.edu/student-computing-services/student-computing-services-center>
- Computers at the Martin Luther King Library (4<sup>th</sup> floor) for public at large at <https://www.sjpl.org/wireless>
- Additional computer labs may be available in your department/college

A wide variety of audio-visual equipment is available for student checkout from Collaboration & Academic Technology Services (<http://www.sjsu.edu/at/>) located in IRC Building. 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' free tutoring and mentoring is designed to assist students in the development of their full academic potential and to inspire them to become independent learners. Peer Connections tutors are trained to provide content-based tutoring in many lower division courses (some upper division) as well as writing and study skills assistance. Small group and individual tutoring are available. Peer Connections mentors are trained to provide support and resources in navigating the college experience. This support includes assistance in learning strategies and techniques on how to be a successful student. Peer Connections has a learning commons, desktop computers, and success workshops on a wide variety of topics. For more information on services, hours, locations, or a list of current workshops, please visit [Peer Connections website](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.

## SJSU Counseling and Psychological Services

The SJSU Counseling and Psychological Services is located on the corner of 7th Street and San Carlos in the new Student Wellness Center, Room 300B. Professional psychologists, social workers, and counselors are available to provide confidential 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 <http://www.sjsu.edu/counseling>.

## **Course Schedule for ENGL 71: Introduction to Creative Writing\***

\* This outline is a provisional sketch of our semester; it is subject to change. **See Canvas for full instructions and due dates for all assignments.** A helpful guide to Canvas can be found here: <https://community.canvaslms.com/docs/DOC-10701>.

### **Week 1: World into Words**

Elizabeth Bishop, “The Fish”; Jorie Graham, “The Turning”; Mark Doty “The Art of Description”

### **Week 2: Words Creating Worlds**

Christopher Isherwood, pp. 3-5 (to the break) from *A Single Man*; Kenneth Goldsmith “10:00,” from *Fidget*; Jamaica Kincaid, “What I Have Been Doing Lately”

### **Week 3: One’s World Unmade: Personal Essays at the Limit of “Self”**

James Baldwin, “Notes of a Native Son”; Annie Dillard, “Living Like a Weasel”; Maggie Nelson, from *Bluets*

### **Week 4: Upper Limit, Music I: The Singing Word**

Gertrude Stein, Haryette Mullen, Carole Maso, Andrew Joron, Terrence Hayes

### **Week 5: Text/Art I: Field Composition and Visual poetry**

Forrest Gander, Eric Baus, D. A. Powell, Douglas Kearney, Diana Khoi Nguyen, et al.

### **Week 6: Lower Limit, Speech I: Voicing Character, Painting a Portrait**

Junot Díaz, Vladimir Nabokov, C. D. Wright, Ocean Vuong, George Saunders

### **Week 7: Upper Limit, Music II: Sonnets, the “Little Songs”**

William Shakespeare, John Donne, John Keats, Haryette Mullen, Terrence Hayes, et al.

### **Week 8: TBD**

### **Week 9: Self-Portrait of the Artist as the Night Sky**

Jorie Graham, Chen Chen, Gregory Pardlo, Charles Simic, Natasha Trethewey, Shane McCrae

### **Week 10: TBD**

### **Week 11: Lower Limit, Speech III: Dialogic Voices**

Toni Morrison, George Saunders, Justin Torres, Alexander Chee, Suzan-Lori Parks, David Mamet, et al.

### **Week 12: Writing as Social Practice: Investigative and Documentary Poetics I**

Claudia Rankine, from *Citizen: An American Lyric*; Kate Schapira, *Climate Anxiety Counseling*

### **Week 13 | Tues Nov 12: Writing as Social Practice: Investigative and Documentary Poetics II**

Kathleen Normington: *The Dreamer Project: An Undocuplay*

### **Weeks 14-16: Final Portfolio Workshops**

### **Important Dates**

Monday, September 2 ..... Labor Day - Campus Closed  
Tuesday, September 3 ..... Last Day to Drop Courses without a “W” on your record  
Tuesday, September 10 ..... Last Day to Add Courses & Register Late  
Monday, November 11 ..... Veteran’s Day (Observed) - Campus Closed  
Wednesday, November 27 ..... Non-Instructional Day (no classes)  
Thursday, November 28 ..... Thanksgiving Holiday - Campus Closed

Friday, November 29 ..... Rescheduled Holiday - Campus Closed  
Monday, December 9 ..... Last Day of Instruction - Last Day of Classes  
Tuesday, December 10 ..... Study/Conference Day (no classes or exams)  
Wednesday - Tuesday December 11-17 ..... Final Examinations  
Wednesday, December 18 ..... Final Examinations Make-Up Day (MU)  
Friday, December 20 ..... Grades Due from Faculty