

San José State University
Department of English and Comparative Literature
English 71-02, Introduction to Creative Writing, Spring 2019

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Office Hours: T/Th 10:30 – 11:30 a.m. and by appointment either in person or by Zoom
Class Days/Time: T/Th 12:00-1:15
Classroom Location: BBC 123

COURSE DESCRIPTION

Dear Writers,

Welcome to English 71-02!

Introduction to Creative Writing is a 3-unit, lower-division course designed, adopted, implemented, and University's General Education Program Guidelines to fulfill Core General Education requirements in the Letters area of Humanities & the Arts.

In this course, we will read and write poetry, creative non-fiction, and short fiction. The course will be taught using a combination of discussion, exercises, activities, and writing workshops. In the discussion, we will closely read and analyze published works of creative writing. In the writing workshops, students will analyze and critique the creative work of fellow class members. At the end of the semester, each of writers will produce a portfolio of revised work.

Canvas

Our class uses Canvas, the Learning Management System that SJSU purchased. Writers are responsible for submitting assignments to Canvas (Assignments, Discussions), sending them to group members (when required), and printing them out to turn in (when required). All major assignments will be reviewed for plagiarism using turnitin.com. The best way to contact me is through Canvas messaging.

If you have technical problems with Canvas, please contact the SJSU Help Desk. Your instructor cannot provide technical support.

Department Student Learning Objectives (SLOs):

In the Department of English and Comparative Literature, writers 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, and/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 the 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.

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

Sellers, Heather. *The Practice of Creative Writing: A Guide for Students*. Third Edition, ISBN 978 1 319 04016-1

Other Reading: A variety of additional examples of short creative nonfiction and fiction, as well as poems that writers will be required to print, read, annotate, and discuss in class and groups.

Course Reader: Can be picked up at Maple Press on 10th Street, Monday, January 28, or Tuesday before class. This course reader is generally less than \$15, and will contain extra craft and creative texts that we will read and use to illustrate and discuss important concepts and strategies that make creative writing effective.

Required Materials

- Writing Journal – spiral notebook
- Two-pocket folder
- Pens, Pencils, and Highlighters
- Access to a laptop (you can borrow them at MLK 4th floor, Internet, and Reliable Printing)

COURSE CONTENT

1. **Creative Writing**--Each student will write, revise, workshop, and submit the following new writing for workshop. This work will be commented on for later revision. Grade is based on process and use of specific strategies.
 - 1 creative nonfiction piece (approximately 3-4 pages each) drafted and revised
 - 1 fiction piece (approximately 4-5 pages) drafted and revised
 - "Self-Portrait" poem assessment (per university/department instructions)
 - 3 other poems of various lengths and forms

2. **Final portfolio and reflection**--At the end of class, you will have the opportunity to revise your work a third time. The revised work will be compiled into a portfolio. You will reflect on your work in this course (review the learning objectives) and assess your work in a two-page reflection. The entire packet is due the last class period before the final. Final grading is product based.
2. **Workshop responses**--For each writer's workshop, students will respond to the student work (peer-review) both by writing on the manuscript and by discussing in class with your colleagues in your group. Additionally, you will write a one-page response to the author for creative nonfiction and fiction, and a half page for each of the four poems. Responses must also be submitted to Canvas as by the date they are due. Late responses place a burden on all members of the group and will not be issued credit.
3. **Participation, Creative Reading, In-class and out-of-class short writing assignments.** —This class is highly participatory, which means you need to be in class, prepared to discuss the readings, write in-class, and participate in in-class activities. Writers will maintain a writing journal (spiral or other notebook) for in-class work and an evolving online journal for homework assignments, to be submitted to Canvas after each assignment in a Word doc format. In-class assignments cannot be made up. Also, writers are expected to read like writers. As you read the works in this class, you are expected to mark up the text, write down questions, and prepare for class discussions on specific concepts illustrated by those works.
4. **CLA or Other Literary/Reading event**—Writers are required to attend at least one on-campus literary event and write a 500-word review of the event. But I hope you will be hooked and go to more. Early in the semester, I will post a list of SJSU events. You are also to attend and write up community readings, slam sessions, etc. that take place outside of SJSU.
5. **Final**—May 20. This will be a fun performance reading of your own work. Full credit for active participation.

GRADING METHOD

I use contract grading in this class. This means that the requirements for grades are spelled out. If students meet the requirements spelled out below, they are guaranteed a semester grade in the B range. Writers may choose to earn a grade in the A range, which involves working above and beyond what is required for the grade of B. To earn a grade in the A range, writers must meet all the requirements for the B contract or higher prior to producing final portfolio, and the final portfolio must contain work that is of A-range quality (See portfolio grading below.) Writers may also choose to earn a grade in C range or to not pass the course, although I strongly encourage students to aim for a B or higher. I will provide formative feedback on first full drafts of major assignments, more feedback and a tentative grade on second drafts, and a final grade and brief comments on each student's portfolio. The tentative grade and comments on the second full drafts will enable students to make choices about how much they want or need to revise to achieve a particular final grade, which will be based on their portfolios.

Why do I use contract grading in this class?

Contract grading, particularly in creative courses, enables students to continue working on and improving their drafts throughout the semester before they receive their final grades. To learn and to develop skills, students must be willing to take risks and make mistakes without being penalized. Students who are actors, athletes, dancers, artists, magicians, musicians, and/or performers know this process. Before one becomes proficient – skilled – one must make mistakes, practice, receive feedback, and try again, and it is through this process of practice that one sees improvement in one's abilities. As long as students are willing to learn from these mistakes, they will progress.

Contract grading enables students to focus more easily on the process of learning and developing their skills as

readers, writers, and thinkers, instead of focusing on what they think the instructor wants and trying to provide that to get a specific grade, which I believe limits their creative development.

In my experience, contract grading has resulted in stronger writing, better student engagement, more student satisfaction, less anxiety, and generally higher grades than conventional grading.

My responsibility is to show my students to the best of my ability how to further develop skills so they are prepared for the level of reading, writing, analysis and thinking, thinking, discussing and sharing that is required of writers who create work that satisfies their readers/audiences. These skills are transferable to other courses in college and to their professional lives. Well-written stories elicit powerful emotional reactions from audiences, persuade customers, and contribute to collaborative efforts. Creativity is, in fact, the number one skill that employers are seeking in 2019. However, there is no magical way to instantly develop these skills. It takes practice.

Students are guaranteed a final grade in the B range or higher if they meet the following conditions:

1. **class participation.** Students must attend class to participate, so **students may not miss more than two classes (which is one week of school)** or leave during the beginning or middle of class. Students participation should be consistently at a B level or above. Within 24 hours after each class session, writers are required to submit a brief but detailed paragraph describing his or her specific participation efforts for that session to receive credit for that session.
2. **tardiness.** Students are in class on time. A lot of critical information is conveyed during the first 15 minutes of class, and I am not able stop the class to catch a tardy student up on what he or she missed. *If students are late or miss a class, they are responsible for finding out what information and assignments they missed from someone else in the class. I do not answer emails that ask me what a student missed in class when s/he was absent. Also, habitual tardiness (**more than three times**), which is considered disruptive by all, is not in accordance with the B contract. Each triple tardy will count as an absence and zero participation points.*
3. **class behavior and responsibility.** Writers will come to class prepared with materials and hard copies of work due (when required), in addition to behaving professionally at all times. This means that **they will turn off or silence and tuck away cell phones**, and will never do work for other classes in this class. Writers may be required to use laptops or tablets for some assignments, in which cases they use them appropriately for classwork and note taking, and will put them away per my request. Writers who use the e-book format of our text, must not use the computer for any other purpose, unless instructed to do so. Students are expected to remain awake, alert, and participate when called upon and without being called upon. When I am in class, I am alert and focused on my students and our work. I expect the same focus from students.
4. **major assignments.** Writers must complete all of the readings and turn in all of their work on time. Students are expected to substantive revisions on their drafts of major writing assignments—extending or changing the thinking or organization — not just editing or touching up. A detailed list of requirements/criteria for the B contract are provided for each assignment. Writers must complete the major requirements for each assignment and that their work shows that they have made a significant effort to do the work with thought.
5. **journals, quizzes, drafting, minor writing assignments, presentations, and other assigned work.** Writers will have two writing journals: a spiral notebook for in-class exercises and an online evolving writing journal. Quizzes on the text and additional readings will be offered online. Writers must pass quizzes with the equivalent of a B grade to meet the B contract. Minor assignments, such as practices and

projects from Seller's book, must be done and submitted on time. Sometimes writers will be required to bring a hard copy of a homework assignment so it can be discussed as a class, in groups, or in pairs.

6. **sharing and responding.** Writers will share their personalities, knowledge, and work with the rest of us throughout the semester, and will work cooperatively in groups, where they are willing to share their ideas and questions, to listen supportively to the ideas of others and, when called for, give full and thoughtful responses. Please keep in mind that if you have a question about an assignment, reading, or concept, one or more of your colleagues may have the same question, so please speak up!

Major assignments need to meet the following conditions:

- *Meet the requirements of the B contract* requirements specific to that assignment. If all requirements for the B contract are met prior to submission of final drafts for the portfolio, they will be eligible for a B range grade or higher, depending on what level of quality they achieve in their final portfolio drafts.
- *Complexity.* For each major assignment draft, students will be expected to add complexity and dimension with the goal of creating an increasingly satisfying experience for the reader. Students will learn how to use specific strategies to **create images, increase energy, build tension, embed patterns, illuminate insight, and engage in deep revision.** These strategies are the cornerstone of this course, and consistent use of these strategies in any genre of writing can help any writer significantly improve his or her writing.
- *Analysis.* In this course we will be analyzing the creative nonfiction, fiction, and poetry of others to determine what other writers "do" to elicit particular responses in their readers and how they do it. Some texts will require several readings, first to gain a better understanding of the author's intention (what does he or she want the reader to come away with) and then to zero in on some of his or her specific techniques so we can "borrow" them for our own writing. Writers will also analyze the works of their fellow writers, recognizing efforts to effectively use these strategies.
- *Copy editing and proofreading.* Some beginning writers are under the impression that creative writers do not have to adhere to the conventions of grammar, punctuation, or mechanics. While it is true that writers bend some of these rules, the best writers do this by choice, to create an effect in a work. For example, manipulating punctuation can in some cases increase the energy of a work; incorrect grammar in dialogue can tell the reader something about the speaker. However, creative work with patterns of errors that do not clearly serve the story, such as mixed verb tenses, misspelled words, or improperly punctuated dialogue tend to distract the reader and pull her or him out of the world the writer is attempting to create.

Note regarding the above: I generally recognize hastily completed drafts, and they rarely meet the minimum criteria for a grade in the B range.

Earning a grade in the A range

The grade of B depends on completing work and behaviors, which students who earn an A also achieve. However, the A grade, also depends on the quality of work. Thus, students earn a B if they put in good time, effort, and thought.

But to earn an A, students have to make their time and effort pay off in work that is particularly compelling and reader focused in their final portfolio collection of creative nonfiction, fiction, and poetry (in addition to meeting the conditions for the B contract). Notice that for grades up to B, students do not have to worry about my judgment or my standards of excellence, only the course requirements; for higher grades, students do. If students decide to strive for an "A," I welcome them making an appointment with me, so we chat and work

together on this endeavor. I am happy to help anyone who is willing to put in the required time and effort. For more specifics on characteristics of an A portfolio, see Final Portfolio Grading.

Earning grades lower than a B and not meeting the terms of the B contract

Please do not aim for a grade lower than a B. I feel that all writers are capable of meeting the requirements for a final course grade of B. The quickest way to slide from a “B” to a “C” or to a non-passing (below C-) grade is a repetition of one or a combination of the following: miss classes, show up unprepared and/or without hard copies of assignments, not turn things in on time, turn in sloppy or rushed work, and/or fail to meet the assignments’ requirements, or not complete the assignment/s.

Earning a grade in the C range

When students earn a grade of C they usually meet more than one of the following criteria:

- They have **missed four to six classes (two to three weeks of the term)** and/or may arrive to class repeatedly late
- They do not meet the B contract because:
 - they often are not prepared for class
 - they have missed minor assignments and/or the Writer’s Chair and/or Presentation/s
 - their work does not meet the requirements listed under the B contract for the assignments
 - they may be physically present (seated in their seat) but are not intellectually present or engaged in class
 - they are absorbed by their technology

Usually students earn a grade lower than B when they do their work at the last minute, which affects their work’s quality, occasionally participate in class, and/or do not consistently follow proper class room behavior and /or responsibility. (Please review the criteria under the B contract not only to earn a B but also to grow and learn.) A grade of a C is required to pass this course

Earning a non-passing grade (C- to F)

When students earn non-passing grades, they meet more than one of the following criteria:

- They have **missed more than six classes (three weeks of the term)** and/or arrive to class habitually late.
- They do not meet the B contract because:
 - they are not prepared for class
 - they have missed minor and major assignments and/or the Writer’s Chair and/or Presentation/s
 - their work does not meet the requirements listed under the B contract for the assignments or the student learning outcomes
 - they are physically present (seated in their seat) but are not intellectually present or engaged in class
 - they are absorbed by their technology

When students fail to meet the terms of the B contract by not completing and/or submitting assignments, they may earn a non-passing grade for English 71. Typically, students who do not pass English 1A do so by both missing class and not submitting assignments. Students who do not earn a C- or above in English 1A, will need to retake the course.

If students are missing classes and falling behind with the work, they need to see me sooner rather than later. I want everyone to be successful in class, but I cannot help students if they don’t speak up, disappear, or wait until

the end of the semester to ask for help.

Please note

This much is nonnegotiable: students are not eligible to pass the class unless they have attended at least 13 of the 16 weeks of classes, and completed, submitted and received credit for the three major writing assignments and three essay drafts in a timely manner, and produced and submitted their Final Portfolio.

PORTFOLIO GRADING

If writers have met the B contract up until they submit their final portfolio drafts, they are eligible to earn final grades in the A or B range if they meet the criteria set forth below.

A: For a grade in the A range on the portfolio in class, students must have met all requirements for the B contract throughout the semester. Additionally, they must produce a portfolio that contains a very thoughtful and well-written reflective essay and final revisions on major assignments that meet the “A” requirements for the majority of work in portfolio outlined below. Third and final drafts for an A range grade meet the following requirements:

- demonstrate a compelling plot, idea, event (significance)
- mostly show, not tell
- are generous with concrete imagery that appeals to most senses, as well as energy, tension, pattern, and insight
- each function well as a whole (structure)
- demonstrate an engaging voice
- incorporate strong word choices (style)
- are reader focused: create a satisfying experience for the reader
- avoid using clichéd or over-used language
- incorporate unusual/unique associations that fit the tone of each piece (originality)
- demonstrate significant revision effort (not just editing or proofreading)
- lack spelling and punctuation errors, typos, etc.
- are submitted on or before due date

B: For a final grade in the “B” range, students must have all requirements for the B contract up until the final portfolio. Additionally, they must produce a portfolio that contains a reasonably strong reflective essay and final revisions on all major assignments that meet all “B” requirements for the majority of work in portfolio as outlined below. Third and final drafts for an B range grade meet the following requirements:

- demonstrate a significant effort toward a compelling plot, idea, event (significance)
- demonstrate significant improvement in showing, not telling
- include concrete imagery to appeal to senses as well as some energy, pattern, and insight
- Produce work that mostly functions well as a whole (structure)
- demonstrate a generally engaging voice in major assignments
- Incorporate some strong word choices (style)
- demonstrate improvement on engaging the reader
- mostly avoid using clichéd or over-used language
- include some unusual/unique associations that fit the tone of each piece (originality)
- demonstrate a revision effort beyond editing or proofreading
- include few spelling and punctuation errors, typos, etc.
- are submitted on or before due date

C: Students who receive a grade in the C range or below, generally have not met the B grade contract throughout the semester and turn in a portfolio that neglects some aspects of the requirements, including work that exhibits several of the following characteristics:

- is derivative of other works (follow stories that have been overdone, TV or movies—lack originality)
- does not quite function as a whole (some parts may be underdeveloped)
- incorporates noticeably weaker word choices
- tells more than shows, and lacks much concrete imagery
- includes noticeably clichéd or over-used language
- demonstrates little revision effort or an effort that resembles editing or proofreading
- contains noticeable patterns of spelling and punctuation errors, typos, etc.
- is turned in late, but less than 48 hours after due date

C-, D, or F: Students who receive grade in the D or F range, have not met the B or C contracts throughout the semester and turn in a portfolio that exhibits the following characteristics:

- does not fulfill the assignment requirements
- does not function as a whole (several parts underdeveloped)
- is a cursory response that demonstrates a lack of motivation
- shows a poor understanding of the assignment

Course Assignments

Major Assignment	Word Count	GELOs	SLOs
Creative Non-fiction first draft and revised draft	1,000-1,250	1,2,4-6,10	1, 3
Short Fiction first draft and revised draft	1,250-1500	1,2,4-6,10	1-3
Self-portrait poem first draft and revised draft	Varies	4,5,9,10	3-5
Formal Poem first draft and revised draft	Varies	4,5,9,10	3-5
Poem of Witness first draft and revised draft	Varies	4,5,9,10	
Poem of Choice first draft and revised draft	Varies	4,5,9,10	3-5
Portfolio--Reflection Essay third (final) drafts Creative Nonfiction, Fiction, Poems	4500 words	1-10	1-5
Self-reflection	500 words	1-10	1-5
In-class Work/Short Assignments			
Workshop participation, annotations and written responses to peers' works	800 words	1-5, 7-9	1, 3, 5
Final class Poetry Reading	varies	4, 5, 9, 10	3-5
Journal exercises Practices, projects, reading annotations	1000 words	1-10	1-5
Class Participation			
Literary Event	500 words	1-3, 5,7, 9	3, 4

Attendance and Write-up			
Quizzes		1-5, 7-9	1, 3, 5
Discussions/activities		1-3, 5,7, 9	3, 4

CLASSROOM PROTOCOL

Please arrive prepared and on time for every session with your binder, texts, and homework. Come ready for class activities and discussion; your assignments should read, and, if hard copies are due, they are stapled and ready to turn in. Sessions may begin with reading assignments, group assignments, or short assignments that cannot be made up if you are late or absent.

- Please feel free to **ask questions** about anything that is not clear to you. If I don't have an answer, I will do my best to find one and get back to you.
- We are building a community of writers. **Respect** for each other and each other's work is key here. Student writing should not be discussed outside this classroom.
- If you **miss a class**, please **contact a classmate** for notes, reading assignments, and handouts. Also, remember to ask if any changes have been made to the assignment calendar. I strongly encourage you to **take notes in this class**. Much of what you will learn will come from lectures, class discussions, and in-class exercises.
- **Cell phones** are to be turned off and put away. Please speak to me if you have an urgent need to keep your phone on during class.
- **Laptops/tablets** may be used solely to follow course text in e-book form and for specific in class assignments. Students will be notified in advance if computers will be used. Laptops can be check out free of charge at MLK, 4th floor. Our time is very limited, so students may not do homework for other classes during our sessions.
- **Sleeping is not allowed** in class. Please get enough sleep so you are able to participate fully.
- **Recording, filming, or photographing** any parts of lectures or course material requires my permission and that of any students or guests. See rules on technology use: <http://www.sjsu.edu/english/comp/policy/index.html>.

PARTICIPATION

Because this course is highly participatory, and you must be here to participate, attendance matters. Students who attend regularly tend to be the most engaged, inspired, and productive; and their grades generally reflect that. **Practice SBBPR! Show up. Be on time. Be prepared. Participate. Revise.**

LATE ASSIGNMENTS

You are adults and responsible for attending class and turning in assignments on time. Because of the nature of this course in which participation is essential, material done in class, including in-class writing, discussions, activities, or other work, cannot be made up. Early drafts on assignments that are due to be workshopped cannot be late. Nor can feedback that other group members need to revise their essays. Please plan accordingly to turn your work in on time. Late final drafts on essays or poems or essays will be reduced by 10% per day. I cannot accept late portfolios due to the tight time line.

I do not accept emailed assignments.

If you must miss class, **contact a classmate** about what we covered, please do not write ask me what we discussed or if you missed “anything important.” Every class is important. Instead, contact a classmate for that material. However, I always welcome you to message me through Canvas if you need clarification on an assignment or need to arrange an appointment to meet in person.

PLAGIARISM

Plagiarism means passing someone else’s work off as your own, such as:

- using a story or poem or part thereof written by someone else
- using web page text directly in your papers without citing
- having someone else write all or part of your assignments
- Using work without my permission that you have written and submitted elsewhere

Any assignment containing plagiarized passages will receive an F grade automatically, and the incident will be reported to Student Affairs officials for potential further action.

Plagiarism and cheating will not be tolerated. Plagiarism or cheating on any portion of any assignment, including copying more than seven consecutive words from a web site, will result in a failing grade for assignment and possibly the course. All student work is subject to review through Turnitin.com to identify possible sources of plagiarism. Students found guilty of academic dishonesty will be reported to the proper authorities and may result in a course grade of F.

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs’ Syllabus Information web page at <http://www.sjsu.edu/gup/syllabusinfo/>.

Student Technology Resources

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and in the MLK library. Additional computer labs may be available in your department/college. Computers/laptops are also available for checkout from the MLK Library, 4th floor.

Student Counseling Services

Counseling and Psychological Services are designed to help students with adjustment to college, work through developmental needs, create meaningful relationships, improve academic performance, and cope with crises. More Information at <http://www.sjsu.edu/counseling/students/index.html>

SJSU Writing Center

The San José State University Writing Center offers a variety of resources to help students become better writers, and all of our services are free for SJSU students.

The Writing Center now has two locations: drop-in tutoring sessions in Clark Hall, Suite 126 and regularly scheduled tutoring sessions on the second floor in the MLK Library,

More information at <http://www.sjsu.edu/writingcenter/>.

Peer Connections

Peer Connections provides a variety of tutoring and mentoring services for students. For more information on services and locations see <http://peerconnections.sjsu.edu/>.

Accessible Education Center

The Accessible Education Center provides comprehensive support of the success of students with disabilities. For more information, see <http://www.sjsu.edu/aec/>.

English 71 / Introduction to Creative Writing, Fall 2018, Course Schedule

Key

POCW—The Practice of Creative Writing

HO—Handouts/Course Reader

OWJ—Online Writing Journal

Week	Date	Topics, Readings, Assignments, Deadlines
1	1.24.19 Class Intro	inventory, discuss class, text, and syllabus. <u>Homework</u> <ul style="list-style-type: none"> Read and annotate “How to Mark a Book” –Adler, “Girl” –Kincaid, and “Shitty First Drafts”--Lamott Write the story of your life in one long 250-word sentence. Submit to Canvas. Bring a hard copy to class.
2	1.29.19 Finding Focus/ Invention	What is creative writing? A few examples. Do practices 13, 15b; discuss 15a. <u>Homework</u> <ul style="list-style-type: none"> POCW—Read and annotate Introduction and Chapter 1. OWJ— Work on practices: 13, 15a, 15b.
2	1.31.19 Finding Focus/ Invention	Discuss close reading; do practices 17, 18, 19, 20; Discuss 21. <u>Homework</u> <ul style="list-style-type: none"> POCW--Read and annotate Chapter 2, pages 35-51, and “I Go Back to Berryman’s” –Scarpa and “Buying Wine” –Matthews, and “Another Lullaby for Insomniacs” --Stallings OWJ--Do writing project 63-5. Do online quiz on Intro, Chapter 1, and readings. Aim for a B grade or better, 83% or higher.
3	2.5.19 Creative Reading	Discuss readings, do practices 45 and 49. As a class, read and discuss “I Go Back to Berryman’s,” –Scarpa; begin writing project 62-3. <u>Homework</u> <ul style="list-style-type: none"> POCW—Read and annotate Chapter 2, pages 52-62, WJ—Complete writing project 62-3. Submit to Canvas. Bring a hard copy to class. (required)
3	2.7.19 Creative Reading	Discuss homework and readings; share writing; begin writing practice 63-5 by drawing scene. <u>Homework</u> <ul style="list-style-type: none"> Complete writing project 63-5 (first part). Submit to Canvas. Bring a hard copy to class. POCW—Carefully read and annotate Chapter 3. “Building Blocks, pages 83-109, and “Swerve” and “Cathedral” by Carver WJ—Do practices 85 and 86 on “Cathedral,” and writing project 93b. Do online quiz on Chapter 2 and readings. Aim for a B grade or better, 83% or higher.
4	2.12.19 Building Blocks	Discuss narrative building blocks; class do practice 89. Read as a class: “A Life in Sections” --Doerr. <u>Homework</u> <ul style="list-style-type: none"> WJ--Do practices 86, and 89 for “A Life in Sections.”

Week	Date	Topics, Readings, Assignments, Deadlines
		<ul style="list-style-type: none"> Additional reading as assigned.
4	2.14.19 Building Blocks/ Images	<p>Discuss practices. Do exercise on clichés and word packages, practice 98. Assign CNF writing groups https://www.youtube.com/watch?v=RSorZTtwgP4 Writing descriptively.</p> <p><u>Homework</u></p> <ul style="list-style-type: none"> WJ—Do practice 95b. Draw the scene first. Then write the scene. Submit written scene to Canvas. Bring a hard copy to class. POCW— Read and annotate chapter 4 “Images” pages 133-156 and “Surrounded by Sleep”—Sharma. WJ—Do practice 140a, and 156 Do online Chapter 3. Aim for a B grade or better, 83% or higher.
5	2.19.19 Images	<p>Discuss images vs. thoughts, scenes and summary images; do class anecdote exercise. Do practice 156.</p> <p><u>Homework</u></p> <ul style="list-style-type: none"> POCW--Read and annotate “Two Hearts”—Doyle. Read additional CNF works as assigned. WJ—Answer the following questions: How is the piece structured? How does the writer describe characters, setting, and actions/gestures? Which parts ignite your senses to “see” an image. What are the primary conflicts in each piece? Which words have the most spark and specificity? What are you left thinking and feeling? Each group will be asked to further analyze aspects of these stories, so in addition to submitting to Canvas, please bring a hard copy of your responses to class.
5	2.21.19 Images/ Energy	<p>Discuss readings, WJ exercise. Introduce “Energy.”</p> <p><u>Homework</u></p> <ul style="list-style-type: none"> POCW—Read and Annotate Chapter 5, “Energy,” and “Boys”—Moody, “The things I Lost” -- Arundel and “What Every Soldier Should Know”—Turner. WJ--Do practices 188, 189, 195a, 196a&b, 198a. Do online Quiz 4. Aim for a B grade or better, 83% or higher.
6	2.26.19 Energy/ Creative Non-Fiction	<p>Discuss readings, subjects, leaps, and words. Discuss CNF writing assignment. Practice 198b.</p> <p><u>Homework</u></p> <ul style="list-style-type: none"> Read and annotate additional CNF works as assigned. WJ— Answer the following questions: How is the piece structured? How does the writer describe characters, setting, and actions/gestures? Which parts ignite your senses to “see” an image. What are the primary conflicts in each piece? Which words have the most spark and specificity? What are you left thinking and feeling? Each group will be asked to further analyze aspects of these stories, so in addition to submitting to Canvas, please bring a hard copy of your responses to class.
6	2.28.19 Creative Nonfiction	<p>Discuss readings and CNF writing drafts for workshop.</p> <p><u>Homework</u></p> <ul style="list-style-type: none"> Review all of your work so far to determine what you would like to write/expand on for your CNF piece. Or if you prefer, write something new. WJ--Outline your piece. Draw the scenes with as much detail as possible. Write a draft. Submit to Canvas and to each member of your group.
7	3.5.19 Creative Nonfiction	<p>Discuss revising process, questions, prepare for CNF workshop.</p> <p><u>Homework</u></p>

Week	Date	Topics, Readings, Assignments, Deadlines
		<ul style="list-style-type: none"> Print and carefully read and annotate all work submitted by your group members. Also, follow guidelines to annotate and write a one-page response to each member's work. Submit to Canvas. Bring annotated CNF of peers, peer review sheets, and one-page responses.
7	3.7.19 Creative Nonfiction	<p>Group Workshop--Creative Nonfiction</p> <p><u>Homework</u></p> <ul style="list-style-type: none"> POCW--Reread and annotate pages 379-389 "Revising Nonfiction." Begin revising your CNF draft base on input from peers. My feedback will be available online by Sunday at 9:00 a.m. Please read and complete revision. Submit to Canvas. Print out a hard copy to turn in to me with writer's note, final draft, first draft clipped to all peers marked-up drafts and single-page responses. Do online Quiz Chapter 5. Aim for a B grade or better, 83% or higher.
8	3.12.19 Tension	<p>Discuss point of view and psychic distance, consistent verb tense. Discuss tension.</p> <p><u>Homework</u></p> <ul style="list-style-type: none"> POCW—Read and annotate Chapter 6, "Tension," pages 222-232 and, "What I Saw from Where I Stood"—Silver, "Hills Like White Elephants"—Hemingway, and "Bullet in the Brain"—Wolff, and "The End of Firpo in the World" --Saunders
8	3.14.19 Tension/ Fiction	<p>Discuss readings, voice, dialogue, POV.</p> <p><u>Homework</u></p> <ul style="list-style-type: none"> POCW—Read and annotate the second half of Chapter 6, "Tension," 233-245. Read and annotate "Greasy Lake," "White Angel," and other assigned stories. Do assigned practices.
9	3.19.19 Fiction	<p>Discuss "Greasy Lake" and other readings in in detail for plot and character arc, and discuss character sketch, description.</p> <p><u>Homework</u></p> <ul style="list-style-type: none"> Write out detailed notes for your fiction piece, including character sketches, setting, plot points, scene descriptions, specific dialogue and gestures. Then begin your fiction draft. Bring questions on draft to class.
9	3.21.19 Fiction	<p>Discuss character sketches. More on craft elements--character, setting/description, plot/action, dialogue, interiority, and summary/exposition.</p> <p><u>Homework.</u></p> <ul style="list-style-type: none"> Please read my comments on your CNF revision. Complete draft of your short story. Submit to Canvas. Send to members of your group, and bring a hard copy for me.
10	3.26.19 Fiction	<p>Continue discussion of craft elements, examples. Discuss patterns, and Insight, Chapter 8.</p> <ul style="list-style-type: none"> POCW—Read and annotate chapter 8 "Insight," pages 311-330. Review objects and gestures, pages 292-296. <p><u>Homework</u></p> <ul style="list-style-type: none"> Print and carefully read and annotate all work submitted by your group members. Mark drafts as instructed. Also, follow guidelines to write a one-page response to each member's work. Submit one-page responses to Canvas in one document, and bring hard copies to class to give to each member of your group after peer review.

Week	Date	Topics, Readings, Assignments, Deadlines
10	3.28.19 Fiction	Group Workshop—Fiction. Discuss witness poem. <u>Homework</u> <ul style="list-style-type: none"> ▪ Read POCW Revising Fiction. ▪ Please read peers and my comments, and use them and your own insights to help you complete your revision, which is due at on 4.9.19. Submit to Canvas. Print and bring a hard copy stapled/clipped in this order: Writer’s note, final draft, my marked-up draft with feedback to you, readers' responses, readers marked up drafts. ▪ Bring a notebook. Gather detailed notes for witness Poem. Spring break is a great time to look and listen to what is going on around you. Serve as a witness to interesting conversation or event.
11	4.2.19	Spring Break – Yay!
11	4.4.19	Spring Break Still, Yay!
12	4.9.19 Poetry	Fiction Packet Due. Discuss poetry elements: images, turns, meter, rhyme, rhythm, repetition. Videos. <u>Homework</u> <ul style="list-style-type: none"> ▪ Complete draft of witness poem. Submit to Canvas, and to group members. ▪ Read POCW pages on sonnets, formal poems, and packet on Formal poetry assignment.
12	4.11.19 Poetry	Discuss formal poetry assignment in detail. Examples. <u>Homework</u> <ul style="list-style-type: none"> ▪ POCW--Read and annotate additional formal poems in book or in handouts, and 375-379, 430-432, and 458-460. Do practices 456-1,2,3. ▪ Print and read each group member’s witness poem. Write comments on poem and a half-page response to each group member. Bring to class. ▪ Complete draft of formal poem. Submit to Canvas and to group members.
13	4.16.19 Poetry	Group Workshop Witness Poem. Discuss Self-portrait poem assignment. Read examples as a class. <u>Homework</u> <ul style="list-style-type: none"> ▪ Print and read each group member’s formal poem. Write comments on poem and a half-page response to each group member. Bring to class. ▪ Begin draft of self-portrait poem.
13	4.18.19 Poetry	Group Workshop Formal Poem. Discuss poem of choice. Spoken word poetry. <ul style="list-style-type: none"> ▪ Complete draft of self-portrait poem. Submit to Canvas and to group members. ▪ Revise witness poem. Submit to Canvas. Print hard copies of final draft of each poem, each peer’s marked-up draft and written response, stapled in that order. Turn in packets to me. ▪ Begin poem of choice.
14	4.23.19 Poetry	Discuss revision of formal poetry: word choice, meter, rhythm. <u>Homework</u> <ul style="list-style-type: none"> ▪ Print and read each group member’s self-portrait poem. Write comments on poem and a half-page response to each group member. Bring to class. ▪ Complete draft of poem of choice. Submit to Canvas. Bring hard copies to read to each other in class, and bring one for me.

Week	Date	Topics, Readings, Assignments, Deadlines
14	4.25.19 Poetry	Group workshop Self-Portrait Poems and Poem of Choice. <u>Homework</u> <ul style="list-style-type: none"> ▪ Revise formal poem. Submit to Canvas. Print hard copies of final draft of each poem, each peer's marked-up draft and written response, stapled in that order. Turn in packets to me. ▪ Revise self-portrait poem. Submit to Canvas. Print hard copies of final draft of each poem, each peer's marked-up draft and written response, stapled in that order. Turn in packets to me. ▪ Revise self-portrait poem. Submit to Canvas. Print hard copies of final draft of each poem, each peer's marked-up draft and written response, stapled in that order. Turn in packets to me.
15	4.30.19 Revision	Discuss portfolio, reflection essay, individual meetings with me. <u>Homework</u> <ul style="list-style-type: none"> ▪ Write draft of reflection essay. ▪ Begin final revisions of CNF and Fiction for Portfolio. ▪ Individual meetings with me.
15	5.2.19 Revision	Individual meetings with me. <u>Homework</u> <ul style="list-style-type: none"> ▪ Continue final revisions for portfolio. ▪ Individual meetings with me
16	5.7.19 Revision/ Reflection	Discuss revision, reflection essay, portfolio format. <u>Homework</u> <ul style="list-style-type: none"> ▪ Continue revisions of work for portfolio. ▪ Write final draft of portfolio. Format portfolio as assigned. Submit to Canvas. Turn in hard copies of all previous tentatively graded drafts with my comments. ▪ Individual meetings with me.
16	5.9.19 Revision	What's next? Writing beyond the classroom. Publishing opportunities. <u>Homework</u> <ul style="list-style-type: none"> ▪ Prepare for final poetry meeting ▪ Individual meetings with me.
Final	5.20.19 Final	Poetry Reading. Wednesday, 9:45-12:00. Attendance Required.

Yay! You did it!

Classmates' names, phone numbers, and emails

- 1.
- 2.
- 3.