

# Creative Writing Section 04

## ENGL 71

Fall 2022 Section 04 3 Unit(s) 08/19/2022 to 12/06/2022 Modified 08/19/2022

### Contact Information

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#### Instructor: Professor Jessica Hollander

Email: [jessica.hollander@sjsu.edu](mailto:jessica.hollander@sjsu.edu)

Office: FOB106

Phone: (408)-924-5087

Website: [jessicahollanderwriter.com](http://jessicahollanderwriter.com)

#### Office Hours

Mon 9:30-10:30 am (online), Wed 3:00-4:00 pm (in office), or by appointment

Class Days/Time: MW 10:30-11:45

Classroom: ONLINE

Zoom join link: <https://sjsu.zoom.us/j/83410105471?pwd=RWV0d3VIOTdoTHJZUE1Mcnc1Ym4xUT09>  
(<https://sjsu.zoom.us/j/83410105471?pwd=RWV0d3VIOTdoTHJZUE1Mcnc1Ym4xUT09>)

### Course Description and Requisites

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Examinations of works of poetry, creative nonfiction and short fiction as expression of human intellect and imagination, to comprehend the historic and global cultural contexts, and recognize issues related to writing of diverse cultural traditions. Students will also write poetry, creative nonfiction, and a short fiction.

GE Area(s): C2. Humanities

Letter Graded

### \* Classroom Protocols

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#### *Collaboration and Active Participation*

This classroom will operate as a collaborative, communal space that opens up several pathways to learning: teacher to student, student to student, and student to teacher. As such, the course requires extensive contribution to large group discussion, small group work, evaluation of peer writing, and collaborative activities. This means all students are responsible for contributing verbally to both their own learning experience and the learning experience of others. As you will see below, a portion of the course grade is based on activities requiring active participation and collaboration with your peers.

#### *Attendance Policy*

Because of the collaborative, discussion-based nature of the course, attendance is essential for quality learning to take place, and students must attend class every day unless they are seriously ill or have other extenuating circumstances. If students must miss

class and wish to not have points deducted from their participation and reading response grades, you must let me know ahead of time and we may make private arrangements according to the situation. Please note that I will penalize for **excessive tardiness** by subtracting points from in-class participation and/or reading response grades as well. Make sure you are on Zoom and ready to go before class officially begins.

If the professor has symptoms of illness, we may conduct class online **asynchronously** until I can resume class in good health. I will inform you of any time we must miss class through Canvas email.

### **Zoom Rules**

Note: I may record our Zoom classes for the exclusive use of students in this class.

The guidelines below are intended to help us have smooth conversations in Zoom and promote a positive learning environment for us all.

- Have your **video turned on at all times** to demonstrate to me and your fellow students your active engagement. If you have special circumstances in which you need to have your video off occasionally, let me know ahead of time.
- If you use a virtual background, make sure that it is not distracting, full of motion or flashing lights, etc.
- Mute your microphone when you aren't speaking.
- Be mindful of background noise and distractions around you.
- Do not multi-task. Close all other internet windows so you aren't distracted by email or other applications. Turn off your phone and put it away. Just like in the classroom, focus your attention solely on the class.
- This course is discussion based, so come ready to actively participate. "Raise your hand" by clicking the hand raise icon or by putting a brief note in the chat window ("Question" or "Comment"). If I ask a question and no one else is speaking, you are welcome to just talk without raising your hand. Keep in mind that speaking up during class time is part of your participation grade.
- The chat window should be used only for class-related discussions—comments, sharing of resources, etc. Keep remarks on-topic and courteous.

### **Policy for Late Work:**

- Late assignments will be penalized by a full letter grade for each 24 hours they are late.
- However, if students cannot submit assignments on time due to legitimate circumstances beyond their control (i.e., things that do not involve a choice, like serious illness, medical emergency, or family funeral), they may schedule alternative arrangements with me in advance.
- Assignments late due to any other reason (things that involve choice or were known in advance, like voluntary or athletic travel, club activities, etc.) will be penalized.

### **Classroom Conduct**

Since the contribution of ideas from each student is critical to the learning process, any behavior that makes other students or me uncomfortable in our learning environment will not be tolerated. This includes interrupting others while they are talking, carrying on conversations separate from class discussion (including on the "chat" function), or making comments that could be perceived as offensive in terms of race, gender, sexual orientation, religion, ethnicity, nationality, disability, etc. Disruptive behavior also includes cell phone, text-messaging, or other electronic device use that is not directly essential to the class, reading the newspaper or other non-class related materials, physical abuse, verbal abuse, threats, stalking, hazing, possession of controlled substances, and possession of alcoholic beverages. Please make every effort to maintain an atmosphere where everyone is comfortable sharing and responding to ideas. Students who engage in behavior that is disruptive or obstructive to the teaching/learning environment will be penalized and subject to disciplinary sanctions.

**A Note about Technology:** Please turn your ringer off, do not check or send text messages or engage in social media, and don't use your computer for anything other than essentials for this class. Even if done discreetly, and even on Zoom, inappropriate media usage

is nearly always apparent and distracting to a teacher and to your fellow students, and this hurts the focused learning environment of the classroom. If you are using these devices for anything other than class-related activities, your participation grade will be **significantly** lowered, even if you are a good participator otherwise. Please email me if you notice student(s) using their technology in an inappropriate manner. This is necessary if we want to keep a positive, respectful, and fully-engaged learning and workshop community. Your feedback will remain anonymous.

### Other Discussion Guidelines

- Be respectful of others' opinions and give everyone a chance to speak.
- Actively listen and participate; don't zone out or repeat what has just been said.
- Never worry about offering a "wrong" interpretation. Sometimes following a hunch or feeling about a passage can lead us to an interesting examination we wouldn't get to otherwise.
- At the same time, ground your interpretations in the text itself (an image, a bit of dialogue, an internal thought) to support your analysis.
- In your feedback to peers, provide constructive criticism. We want to highlight the interesting things a piece is up to before suggesting some ways the piece could improve.

## Program Information

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Welcome to this General Education course.

SJSU's General Education Program establishes a strong foundation of versatile skills, fosters curiosity about the world, promotes ethical judgment, and prepares students to engage and contribute responsibly and cooperatively in a multicultural, information-rich society. General education classes integrate areas of study and encourage progressively more complex and creative analysis, expression, and problem solving.

The General Education Program has three goals:

**Goal 1:** To develop students' core competencies for academic, personal, creative, and professional pursuits.

**Goal 2:** To enact the university's commitment to diversity, inclusion, and justice by ensuring that students have the knowledge and skills to serve and contribute to the well-being of local and global communities and the environment.

**Goal 3:** To offer students integrated, multidisciplinary, and innovative study in which they pose challenging questions, address complex issues, and develop cooperative and creative responses.

More information about the General Education Program Learning Outcomes (PLOs) can be found on the [GE website](https://sjsu.edu/general-education/ge-requirements/overview/learning-outcomes.php). (<https://sjsu.edu/general-education/ge-requirements/overview/learning-outcomes.php>)

### English Program Information

The following statement has been adopted by the Department of English for inclusion in all syllabi: In English Department Courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs. The Department of English reaffirms its commitment to the differential grading scale as defined in the SJSU Catalog ("The Grading System").

Grades issued must represent a full range of student performance:

- A = excellent;
- B = above average;
- C = average;
- D = below average;
- F = failure.

Within any of the letter grade ranges (e.g. B+/B/B-), the assignment of a +(plus) or -(minus) grade will reflect stronger (+) or weaker (-) completion of the goals of the assignment.

### Program Learning Outcomes (PLO)

Upon successful completion of an undergraduate degree program in the Department of English and Comparative Literature, students will be able 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, including structures of power.

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**Department Information:**

**Department Name:** English and Comparative Literature

**Department Office:** FO 102

**Department Website:** [www.sjsu.edu/english](http://www.sjsu.edu/english) (<https://www.sjsu.edu/english>)

**Department email:** [english@sjsu.edu](mailto:english@sjsu.edu) (<mailto:english@sjsu.edu>)

**Department phone number:** 408-924-4425

## Course Goals

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**Course Description:**

English 71 is an introduction to formal aspects of creative writing and a celebration of creative complexity within and between the genres of fiction, poetry, and nonfiction. This class will increase students' analytical reading skills, give a greater understanding of the strategies available to them as writers, and provide a comfortable space to produce and share their own writing. We begin by examining the fundamental building blocks of creative writing: image, voice, character, setting, and story. We stretch our creative muscles with freewriting and exercises and develop analytical skills by reading and responding to examples of contemporary writing across genres. Next, we take a closer look at the specific art of each genre, examining diverse examples and increasing our attention to the effects of literary strategies. Students will produce creative work in each genre and participate in small group workshops where they will apply their literary analysis skills to each other's writing. Finally, each student will choose one piece to expand and revise. Introduction to Creative Writing provides the time and space to fall in love with the writing process, to build a relationship with students' own personal obsessions, and to grow more conscious and deliberate in the use of literary strategies with the goal of creating complex and exciting art.

**Learning Outcomes and Course Goals**

Upon successful completion of this course, students will be able to do the following:

**Department SLOs:**

- 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.

**General Education SLOs:**

1. analyze and understand works of philosophical and humanistic importance, including their temporal and cultural dimensions;
2. explore and articulate their own subjective aesthetic and intellectual responses to such texts;
3. analyze and assess ideas of value, meaning, and knowledge, as produced within the humanistic disciplines;
4. and research and write effective analyses of works of the human intellect and imagination.

Additionally, students enrolled in this class will learn to:

- Decipher and understand the form and content of assigned literary works;
- Comprehend the historical and cultural contexts of assigned literary works;
- Recognize the accomplishments of and issues related to writing by individuals representing diverse cultural traditions;
- 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;
- Communicate such skills with clarity and precision;
- Develop an appreciation of literary works as expressions of human intellect and imagination, and as representations of diverse human cultures;
- Respond to literature through clear and effective communication in both written and oral work;
- Read and respond to texts with both analytical acumen and personal sensibility;
- Appreciate how literary works illuminate enduring human concerns while also representing matters specific to a particular culture;
- 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.

## Course Learning Outcomes (CLOs)

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### GE Area C2: Humanities

Area C Arts and Humanities courses help students to respond subjectively as well as objectively to aesthetic experiences and to develop an understanding of the integrity of both emotional and intellectual responses. C2 Humanities courses encourage students to analyze and appreciate works of philosophical, historical, literary, aesthetic, and cultural importance.

### GE Area C2 Learning Outcomes

Upon successful completion of a C2 course, students should be able to:

1. analyze and understand works of philosophical and humanistic importance, including their temporal and cultural dimensions;
2. explore and articulate their own subjective aesthetic and intellectual responses to such texts;
3. analyze and assess ideas of value, meaning, and knowledge, as produced within the humanistic disciplines; and
4. research and write effective analyses of works of the human intellect and imagination

**Writing Practice:** Students will write a minimum of 1500 words in a language and style appropriate to the discipline.

## Course Materials

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### Required Texts:

1. *Imaginative Writing: The Elements of Craft, 4<sup>th</sup> Edition*, Janet Burroway, ISBN: 978-0-13-405324-0
2. Various pieces posted on Canvas.

## Course Requirements and Assignments

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### Grades

Grades will be determined by:

1. **In-Class Participation:** 10%
2. **Reading Reflections:** 25%
3. **Short At-Home Writing Exercises:** 20%
4. **Three Workshop Submissions:** 15%
5. **Workshop Feedback:** 20%
6. **Revision and Expansion:** 10%

### **In-Class Participation: 10%**

*This assignment meets department SLOs 1 and 2 and GE SLOs 1, 2, and 3*

- 50 points for active attendance (student is prepared for class, has all readings and assignments pulled up, is alert during large group discussions, participates in group work, in-class exercises and workshops, and is not disruptive, texting, or engaged with other non-class-related materials)
- 50 points for contribution to full-class discussions (student offers productive insight to readings and other materials when discussed with instructor and full class, is a vocal and considerate participant in workshop, shares in-class exercises, and consistently contributes verbally to dynamic learning experience of the whole class)

Students must arrive to our Zoom class on time having read all assigned reading and with all materials in hand, including copies of every reading, as we will often perform close-readings of texts. Again, **keep in mind that this class is based in discussion as well as lecture.** To a teacher, it is apparent who contributes regularly and productively and who rarely comes prepared or speaks all semester. To receive full points, be sure to register on my radar as a consistent contributor to large class discussions as well as to group work. Students should also be prepared for in-class quizzes, reflections, and activities based around readings. **You must be in class to receive credit for any quizzes, activities, and in-class writing we do each day.** If there are extreme circumstances requiring you to miss, you may contact me and complete alternative assignments.

### **Reading Reflections: 25%**

*This assignment meets department SLOs 1 and 2 and GE SLOs 1, 2, 3, and 4*

Reading reflections and quizzes will be completed at the beginning of most classes to ensure students are completing the assigned reading and analyzing the content. Students must be on Zoom on time to take reading quizzes, which will have a time limit.

### **Short At-Home Writing Exercises: 20%**

*This assignment meets department SLO 3 and GE SLO 2*

Students will often be given prompts as springboards for creative freewriting to complete outside of class time. This writing should be viewed as exploratory and experimental, not as a final draft. Students will share their writing in small groups and occasionally with the class. **Save each exercise as its own word document and be ready to share it the day it is due. You will post the document to your breakout group's discussion board.**

### **Manuscript Submissions: 15%**

*This assignment meets department SLO 3*

For each genre (nonfiction, fiction, and poetry), students will submit creative work to a small group and be workshopped by a portion of the class. This writing must be **new writing**, not revisions or writing completed at a previous time. Though writing will not be graded on content or aesthetic choices, and may range from traditional to experimental, keep in mind that as writers of literature we do want our work to be **complex and unique**, and workshops will examine pieces for this. In a standard 12-point font (TNR or Garamond), essays and stories should range from 3-5 double-spaced pages and poetry submissions should range from 4-5 pages. Manuscripts should be clean and clear of grammatical errors. Students will be marked down for unprofessionalism as well as for not meeting the page requirement (or trying to fudge page requirement with a different style/size font). **Failure to submit your work no later than the class period before workshop will result in a 0.**

For each workshop session, I will read and provide feedback to two-thirds of the student manuscripts, with each student receiving detailed feedback from me on **two of their three workshop submissions**. If you do not receive feedback from me on a submission you would like some feedback on, I am happy to give you some; please do not hesitate to ask! **Make sure to read my feedback, which is an**

essential part of the learning process, and which I may reference or discuss with you in class or in conference. I will also rotate between groups and participate in the discussions during workshop. If you ever want to discuss a piece further, I am happy to set up a meeting time.

**Please note:** Students will submit their manuscript as a word document to their workshop group on Canvas, where discussion boards will be designated. Students will then download their group members' manuscripts from those discussion boards and upload their feedback electronically to those boards as well.

### **Workshop Feedback: 20%**

*This assignment meets department SLOs 1, 2, and 3 and GE SLOs 1, 2, 3, and 4*

During each workshop week, students will provide each student writer with margin comments as well as three good sized paragraphs of typed feedback about their work (at least 300-400 words). Written feedback will be submitted electronically to your group's Canvas discussion board. After downloading a student manuscript, students will use the review function in Microsoft word to make comments in the margins (at least two per page). In addition, students will compose 300-400 words of feedback to each manuscript, which they will post in the discussion board along with an uploaded copy of the marked-up manuscript. Be sure to include aspects about the writing that you admire as well as suggestions that are respectful to what you believe to be the writer's vision and interests. To receive full points, you must also be present in class on workshop days and participate in the general discussion of student work.

### **Revision and Expansion: 10%**

*This assignment meets department SLO 3*

At the end of the semester, students will revise and expand one of their earlier submissions with consideration to peer and instructor feedback as well as with a more refined personal understanding of their own interests and goals. In a standard font (TNR or Garamond), final essays and stories should be approximately seven to ten double-spaced pages while poetry collections should be six to eight pages (1-8 poems). All work should attempt to present a beginning, middle, and end, offer thematic complexity, and portray a unique view of the world.

**\*A note on upsetting themes:** Some students have strong negative reactions to themes that are overtly sexual, violent, or incendiary in other ways. Creative works submitted for review that explore themes in ways that could be upsetting should be marked with a "trigger warning." I have marked course texts containing this sort of material in the calendar below as well (though the course texts are fairly mild in this regard and may prove palatable). Let me know if you are uncomfortable reading these works and alternatives will be assigned.

## ✓ Grading Information

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### **Final Grades**

Final numeric grades will be converted to letter grades like this: 100-98=A+; 97-93=A; 92-90=A-; 89-88=B+; 87-83=B; 82-80=B-; 79-78=C+; 77-73=C; 72-70=C-; 69-68=D+; 67-63=D; 62-60=D-; 59 and below=F. I strictly adhere to the standard grade roundup: if you have a .5 or above a .5, it goes up; if you have below a .5, it goes down. So if you have a 89.5, you will receive an A- for the class. If you have a 89.4, you receive a B+.

## University Policies

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Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on [Syllabus Information web page](#)

(<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>) (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>). Make sure to visit this page to review and be aware of these university policies and resources.

## Course Schedule

When	Topic	Notes
Week One, Day One	Unit #1: The Concrete and The Abstract	<p><b>In Class</b></p> <p>Review Syllabus</p> <p>Class Introduction: Writing Is...</p> <p>Journals and Freewriting</p> <p>Mining the World for Inspiration</p> <p>Classroom Exchange: Notes on Ground</p> <p>Why Not Genre Writing?</p> <p>Writing the Unexpected</p> <p>Fable Exercise: Having the Concrete Inform the Abstract</p>
Week One, Day Two	Unit #2: Building Blocks Block #1: Image	<p>Reading: Chapter 2, "Image" (16-23)</p> <p><i>Canvas</i>, "Emptying Town," Nick Flynn; "Long Goodbye," Carrie St. George Comer (Trigger warning – mildly suggestive of sexual assault)</p> <hr/> <p>Assignments Due: <b>A New Fable</b>: write a completely new fable replicating the structure from class but with a different setup and characters. Include three morals in terms that avoid cliché (surprise us!)</p> <hr/> <p>In class: Share Fables</p> <p>Close Reading Tactics: <i>From</i> Heaven and Earth in Jest</p> <p>"Show Don't Tell:" Using Senses</p> <p>Accumulation and Layering: Flynn and Comer Poems</p> <p>Class Exchange: Mismatched</p>

When	Topic	Notes
Week Two, Day One		<p>Reading: <i>Imaginative Writing</i>, Chapter 2, "Figures of Speech" (24-27)</p> <p><i>Canvas</i>, "In a Tub," Amy Hempel; "The Weather in San Francisco," Richard Brautigan</p> <hr/> <p>Assignments Due: Mismatched: in 1 page, expand and develop your mismatched exercise into the beginning of a poem, story, essay, or drama</p> <hr/> <p>In class: Figures of Speech</p> <p>Share Mismatched Pieces</p> <p>Power of Unlikely Comparisons</p> <p>Discuss Hempel and Brautigan</p>
Week Two, Day Two	Block #2: Voice	<p>Readings: <i>Imaginative Writing</i>, Chapter 3, "Voice" and "Point of View" (48-61)</p> <p><i>Canvas</i>, "Poem to Line My Casket," Josh Bell; "Lady Lazarus," Sylvia Plath</p> <p><i>Canvas</i>, "Snow White Turns 39," Anne Sheldon</p> <hr/> <p>Assignments Due:</p> <hr/> <p>In Class: Voice vs. Persona</p> <p>Bell and Plath Poems</p> <p>Mask Exercise</p> <p>POV options and limitations</p> <p>Character as Organizing Principle</p> <p>Anne Sheldon's Poem</p> <p>Famous Voice Exercise</p>
Week 3, Day One		Labor Day - No Class

When	Topic	Notes
Week 3, Day Two	Block #3: Character	<p data-bbox="354 184 829 239"><b>Reading:</b> <i>Imaginative Writing</i>, Chapter 4, "Character" (95-108)</p> <hr/> <p data-bbox="354 275 1507 422"><b>Assignments:</b> <b>Famous Voice:</b> Compose 1-2 pages in a fictional voice borrowed from a famous person or a famous character. Do not write the name of this person but convey who it is through their vocabulary, cadence, etc. In terms of content, try to complicate our understanding of the person/character (not entirely good or evil). (EX: Taylor Swift, Kanye West, Pocahontas, Miss Manners, Mickey Mouse, Elmo, Darth Vader, Hermione Granger, George Washington....)</p> <hr/> <p data-bbox="354 457 610 512"><b>In Class:</b> Share Famous Voice pieces</p> <p data-bbox="354 537 537 562">Character as Image</p> <p data-bbox="354 590 542 615">Complex Characters</p> <p data-bbox="354 642 581 667">Complex Consciousness</p> <p data-bbox="354 695 651 720">Exercise: Two Spaces, One Time</p>

When	Topic	Notes
Week Four	Block #4: Setting	<p><b>Day One</b></p> <p>Reading: <i>Imaginative Writing</i>, Chapter 5, Setting, (136-143)</p> <p>"Beirut," John Freeman; "Nobody Dies in the Spring," Philip Appleman (155-157)</p> <p>Assignment: <b>Two Spaces, One Time</b>: in 1-2 pages, expand and develop your two spaces exercise in which a character is in one physical place but processing sensory input from two or more spaces</p> <p>In Class: Share Two Spaces, One Time</p> <p>Stream-of-Consciousness</p> <p>Why Care About Setting?</p> <p>Setting as Character</p> <p>Setting As Camera: Angles and Distances</p> <p>Making it Unique Exercise: Setting List Poems</p> <p><b>Day Two</b></p> <p>Reading: <i>Imaginative Writing</i>, Chapter 5, Setting as Mood, Symbol, and Action (144-147)</p> <p>"The Werewolf," Angela Carter (153-154)</p> <p><i>Canvas</i>, "Thirty Years Rising," Olena Kalytiak Davis</p> <p>Assignment: <b>Setting List Poem/ Prose</b>: in 1-2 pages, expand and develop a unique setting that provides interesting contrasts in mood, tone, and/or content. Try to include all three "angles."</p> <p>In Class: Share List Poem/Prose Exercise</p> <p>Setting as Emotional Metaphor</p> <p>Discuss Kalytiak Davis</p> <p>As Conflict: Inharmonious Settings</p> <p>Discuss Angela Carter</p> <p>Real vs. Altered Settings Classroom Exchange: Place and Perspective</p>

When	Topic	Notes
Week Five	Unit #3: Creative Nonfiction	<p>Day One</p> <p>Reading: <i>Imaginative Writing</i>, Chapter 8, "Creative Nonfiction" (226-228); "Fact and Truth" (234-236)</p> <p>Canvas, "Ten Ways I Killed My Daughter," Steve Almond</p> <hr/> <p>Assignment: None</p> <hr/> <p>In Class: Concrete &amp; Abstract in Nonfiction</p> <p>Styles of Creative Nonfiction</p> <p>Memory, Truth, &amp; Non-Truth</p> <p>Defamiliarizing the Familiar</p> <p>Discuss Steve Almond's Story Introduce Nonfiction Assignment</p> <hr/> <p>Day Two</p> <hr/> <p>Reading: <i>Imaginative Writing</i>, Chapter 8, "Techniques of Creative Nonfiction" (229-234)</p> <p>"Red Sky in the Morning," Patricia Hampl (176-179)</p> <hr/> <p>Assignment: None</p> <hr/> <p>In Class: Managing Modes: Show and Tell, Scene and Interpretation</p> <p>Witnessing: Chasing, Gathering, Making It Your Own</p> <p>Discuss Hampl Piece</p> <p>Classroom Collaboration Exercise: On _____</p>

When	Topic	Notes
Week Six		<p>Day One</p> <p>Reading:  <i>Imaginative Writing</i>, "The Female Body," Margaret Atwood (245-247) (Trigger warning – mild sexual content)            "Margot's Diary," S.L. Wisenberg (247-250)            "The Workshop" (208-211)</p> <p>Assignment: On:____: Compose 3-4 paragraphs linked by a subject or theme, but each paragraph should explore the subject/ theme in distinct ways.</p> <p>In Class:            Share On ____ Exercises            Atwood and Wisenberg            Blurring Genre            Critiquing Culture, Complicating History            "Columbine High" Poem            Purpose: Concrete and Abstract Workshop Preparation            "One Art" Drafting Process</p> <p>Day Two</p> <p>Reading:</p> <p>Assignment: Due at midnight:            Creative Nonfiction Piece: 3-5 double-spaced pages (posted to workshop group on Canvas)</p> <p>In Class:</p>
Week Seven	Nonfiction Workshop	<p>Day One and Day Two (different essays each day:</p> <p>Reading:            Four Student Essays to be Workshopped</p> <p>Assignments:            Margin Comments + Typed Feedback for Each Student Essay:</p> <p>At least 300-400 words:</p> <ol style="list-style-type: none"> <li>1) applauding hot spots,</li> <li>2) making objective observations, and</li> <li>3) offering considerate suggestions</li> </ol> <p>In Class: Workshop</p>

When	Topic	Notes
Week Eight	Unit #4: Fiction	<p data-bbox="350 159 428 191">Day One</p> <hr/> <p data-bbox="350 233 797 344"> <b>Reading:</b>  <i>Imaginative Writing</i>, Chapter 6, "Story" (167-175)  <i>Canvas</i>, "Ocean," Barry Yourgrau </p> <hr/> <p data-bbox="350 375 537 407">Assignments: None</p> <hr/> <p data-bbox="350 438 553 491"> <b>In Class:</b>  Fiction vs. Nonfiction  Purpose of Fiction  Yourgrau and Defamiliarization  Story, Plot, Structure  Three Models of Conflict  Introduce Fiction Assignment  Exercise: Making Obstacles </p> <hr/> <p data-bbox="350 848 428 879">Day Two</p> <hr/> <p data-bbox="350 911 1243 1031"> <b>Reading:</b>  <i>Imaginative Writing</i>, Chapter 9, "Fiction," (260-270)  "Incarnations of Burned Children," David Foster Wallace (179-181) (Trigger warning – child in pain) </p> <hr/> <p data-bbox="350 1062 1484 1146"> <b>Assignments: Making Obstacles:</b> write a very short story (1-2 pages) that shows a character encountering two or three obstacles, experiencing one moment of human connection and one disconnection, and arriving at a complicated resolution – can't be all good or bad (see handout for more details) </p> <hr/> <p data-bbox="350 1178 639 1503"> <b>In Class:</b>  Five Narrative Modes  Backstory and Flashback  Share Obstacles Exercise  Wallace: Macro vs. Micro  Subtext, Subtlety, and Subplot  Exercise: Subtext and Dialogue </p>

When	Topic	Notes
Week Nine		<p>Day One:</p> <p>Reading: <i>Canvas</i>, "Island of Boyfriends," Stacey Richter</p> <p>Assignments: None</p> <p>In Class: Experimenting with Purpose</p> <p>Showing through Telling</p> <p>Richter and Cultural Critique Strange Premise Exercise</p> <p>Day Two:</p> <p>Reading: None</p> <p>Assignments: Due at midnight: Fiction Story: 3-5 pages (posted to workshop group on Canvas)</p> <p>In Class: Work Day</p>
Week Ten	Fiction Workshop	<p>Day One and Day Two:</p> <p>Reading: Student Stories to be Workshopped</p> <p>Assignments: Margin Comments + Typed Feedback for Each Student Story:</p> <p>At least 300-400 words:</p> <ol style="list-style-type: none"> <li>1) applauding hot spots,</li> <li>2) making objective observations, and</li> <li>3) offering considerate suggestions</li> </ol> <p>In Class: Workshop</p>

When	Topic	Notes
Week Eleven	Unit #5: Poetry	<p data-bbox="350 159 428 191"><b>Day One</b></p> <hr/> <p data-bbox="350 233 837 296"><b>Reading:</b> <i>Canvas</i>, The Triggering Town: Chapters One and Two</p> <hr/> <p data-bbox="350 348 537 380"><b>Assignments: None</b></p> <hr/> <p data-bbox="350 411 509 474"><b>In Class:</b> Prose vs. Poetry</p> <p data-bbox="350 495 444 527">Lineation</p> <p data-bbox="350 548 647 579">Trigger and Secondary Subjects</p> <p data-bbox="350 600 610 632">Obsessions and Vocabulary</p> <p data-bbox="350 653 647 684">Concrete and Abstract in Poetry</p> <p data-bbox="350 705 566 737">Poem-a-Day Challenge</p> <p data-bbox="350 758 708 821"><b>Classroom Exchange: Trigger Subjects</b> Introduce Poetry Assignment</p> <hr/> <p data-bbox="350 852 428 884"><b>Day Two</b></p> <hr/> <p data-bbox="350 926 1235 1041"><b>Reading:</b> <i>Imaginative Writing</i>, Chapter 10, "Poetry" (298-315) "There Is No Word," Tony Hoagland (320-321); "Love Is Not an Emergency," Erin Belieu (323-324)</p> <hr/> <p data-bbox="350 1062 1016 1094"><b>Assignments: Write a poem: that uses a triggering and secondary subject</b></p> <hr/> <p data-bbox="350 1125 631 1188"><b>In Class:</b> Poetic Forms and Techniques</p> <p data-bbox="350 1209 566 1241">Crash Course in Poetry</p> <p data-bbox="350 1262 602 1293">Exercise: Sound and Sense</p> <p data-bbox="350 1314 558 1346">Metaphor and Conceit</p> <p data-bbox="350 1367 634 1398">Close Read Sharon Olds Poem</p> <p data-bbox="350 1419 615 1451">Hoagland and Belieu Poems</p> <p data-bbox="350 1472 667 1503">Exercise: Metaphor/Conceit Poem</p>

When	Topic	Notes
Week Twelve		<p data-bbox="350 170 428 195">Day One</p> <div data-bbox="350 222 1516 772" style="border: 1px solid black; padding: 5px;"> <p data-bbox="350 239 440 264">Reading:</p> <p data-bbox="350 268 1256 294"><i>Imaginative Writing</i>, Revision Process for the poem "Anatomy of Disorder," Patty Seyburn (214-218)</p> <p data-bbox="350 321 703 346"><i>Canvas</i>, "The Raven," Edgar Allan Poe</p> <p data-bbox="350 380 1338 405">Assignment: <b>Write a poem:</b> that pays attention to sound and sense. You might also try to include a metaphor.</p> <p data-bbox="350 438 440 464">In Class:</p> <p data-bbox="350 468 540 493">Movement in Poetry</p> <p data-bbox="350 522 643 548">Exercise: Sentences that Travel</p> <p data-bbox="350 577 638 602">How Poets Think About Poetry</p> <p data-bbox="350 632 643 657">The Philosophy of Composition</p> <p data-bbox="350 686 638 711">Contrast Elements for Surprise</p> <p data-bbox="350 741 540 766">Working Your Poem</p> </div> <p data-bbox="350 804 428 829">Day Two</p> <div data-bbox="350 856 1516 1192" style="border: 1px solid black; padding: 5px;"> <p data-bbox="350 873 850 898">Reading: <i>Canvas</i>, "hey Allen Ginsberg..." Rachel Zucker</p> <p data-bbox="350 932 1458 982">Assignment: <b>Write a poem:</b> that is devoted to fully developing a single conceit <i>or</i> that consists of one sentence that travels through at least three planes of mind.</p> <p data-bbox="350 1016 440 1041">In Class:</p> <p data-bbox="350 1045 518 1071">Very Long Poems</p> <p data-bbox="350 1100 521 1125">Very Short Poems</p> <p data-bbox="350 1155 508 1180">Exercise: Haikus</p> </div>

When	Topic	Notes
Week Thirteen	Poetry Workshop	<p>Day One:</p> <p>Reading:</p> <p>Assignments: Due at class time:</p> <p>Workshop Poems: 4-5 pages of poetry (posted to workshop group on Canvas)</p> <p>In Class: Work Day</p> <p>Day Two: POETRY WORKSHOP</p> <p>Reading: Student poems to be workshopped</p> <p>Assignments:</p> <p>Margin Comments + Typed Feedback for Each Student Poem Packet:</p> <p>At least 300-400 words:</p> <ol style="list-style-type: none"> <li>1) applauding hot spots,</li> <li>2) making objective observations, and</li> <li>3) offering considerate suggestions</li> </ol> <p>In Class: Workshop</p>
Week Fourteen	Poetry Workshop	<p>Day One:</p> <p>Reading: Student poems to be workshopped</p> <p>Assignment:</p> <p>Margin Comments + Typed Feedback for Each Student Poem Packet:</p> <p>At least 300-400 words:</p> <ol style="list-style-type: none"> <li>1) applauding hot spots,</li> <li>2) making objective observations, and</li> <li>3) offering considerate suggestions</li> </ol> <p>In Class: Workshop</p> <p>Day Two:</p> <p>NO CLASS - THANKSGIVING BREAK</p>

When	Topic	Notes
Week Fifteen	Unit #6: Revision	<p>Day One:</p> <p>Reading: <i>Imaginative Writing, "Revision" (203-207)</i></p> <p>Assignment: Have two poems you'd like to revise</p> <p>In Class: Revision and Expansion Assignment</p> <p>Building Blocks Review</p> <p>Questions to Ask Yourself</p> <p>Complete Handout</p> <p>Day Two:</p> <p>Reading:</p> <p>Assignment: Have either your story or essay that you'd like to revise</p> <p><b>Due by midnight:</b></p> <p>Complete revision handouts for one poem and a prose excerpt of about 250 words.</p> <p>Post the original and revised versions to your group's discussion forum <b>by midnight.</b></p> <p>In Class: Prose Revision</p> <p>Complete handout</p>
Week Sixteen		<p>Day One</p> <p>Readings:</p> <p>Assignments: Respond (in 1-2 paragraphs) to your groupmate's revisions on Canvas</p> <p>In Class: Workshop Revisions</p> <p>Group Brainstorm for Expansion Micro and Macro level revisions</p> <p>Day Two: NO CLASS - STUDY/CONFERENCE DAY</p>
Final Exam		<p>Assignment: Revised and Expanded Manuscript Due</p> <p>In Class: Creative Writing Assessment</p>