

**San José State University**  
**Department of English & Comparative Literature**  
**ENGL 241: Fiction Writing Workshop, Spring 2022**

**Course and Contact Information**

<b>Instructor:</b>	Aamina Ahmad
<b>Office Location:</b>	Zoom Office; link available on Canvas Home Page and Announcements Page
<b>Telephone:</b>	Office only:
<b>Email:</b>	aamina.ahmad@sjsu.edu
<b>Office Hours:</b>	MW 12-1pm and <i>by appointment</i>
<b>Class Days/Time:</b>	Tuesdays 7pm-945pm
<b>Classroom:</b>	Zoom classroom; link available on Canvas Home page and Announcements Page
<b>Prerequisites:</b>	Reflection on College Writing
<b>GE/SJSU Studies Category:</b>	GE Area A2 Written Communication I

**What Will We Do in English 241?**

Welcome to Graduate Fiction Workshop!

The Graduate Fiction workshop is San Jose's most advanced fiction writing class. This class is designed for students pursuing writing as a vocation. Students enrolled in the MFA Program in Creative Writing have registration priority. If there is extra space, graduate students in other disciplines and Open University students may enroll with instructor permission.

Whatever your discipline, I am glad you are here, and I am thrilled that I will get to be one of the lucky few who gets to read your work before it goes out into the world. I thank you for sharing it with me, with all of us.

In this workshop we will read some published work (a range of stories and essays) but our primary focus will be you and your work. Reading and focusing on developing our ability to read *as writers* (particularly when we read finished, published texts) is a tool that we must hone in order to extract the many rich possibilities reading offers us as we develop and explore our own writing.

Workshop and reading the work of our peers also offers up the chance to learn from other writers, but reading work in progress, work which is still in development requires a different kind of approach, a different kind of reading. While we hope to learn from one another's work, in our workshop we will have an equally important role as guardians of the work in development; our aim as a community will be to nurture work in its tender stages and to support the writer as they try to bring their intentions and hopes for it to fruition. Along the way, as supporters of the work in question, not just critics, we will learn more about craft, about process, and about the power of literary community. Sometimes, traditional round-table format will be the way in which we do carry out this work, but we will also use a developmental writer-led workshop that will allow writers to talk aloud about their work, lead our discussion, look inward, and come to their own conclusions about their work in

collaboration with the workshop. These strategies are intended to allow each writer to discover more deeply their intentions while being supported by their writing community.

Together we will start by reading the Macondo Workshop's Compassionate Code of Conduct which will offer us a foundation for our workshop process. In addition, on our first day we will collaboratively establish norms that we think will work for our community—these norms can change as we move through the semester depending on what the community agrees is working, or could be improved. My belief is that as a community we can together play, explore and inspire one another to grow in our understanding of craft; I am excited about all that we will learn together.

### [The Format of Our Class: Online Synchronous and Asynchronous](#)

Our ENGL 241 class is an online class. But it is an online class with both asynchronous and synchronous components. What will this look like for you and mean for your schedule?

We will meet **every week on Tuesday from 7pm-945pm synchronously via Zoom**. But homework and assignment preparation will be completed outside of those class hours and submitted via Canvas.

### [A Word On Using Zoom and Making it Work](#)

We've all had a lot of experience on Zoom these last two years and probably have a lot of feelings around it. I'm going to make some suggestions about how we use Zoom designed to make it a little more effective and hopefully a little less arduous for all of us.

#### **Signing in:**

- Please sign in with your full first name and last name as listed on the class roster.
- If you are able to add your pronouns to your handle that would be great and helps all of us.
- If you do not have access to a computer or smartphone with internet access, call in to class using a landline phone. This is not optimal; please try to locate an internet-enabled device to use for class. Contact me and let's work together to remedy if you are in this situation.
- Stay focused, and remain engaged in class activities. Close any apps on your device that are not relevant and turn off notifications.

#### **Video:**

- Turn on your video when possible. It is helpful to be able to see each other, just as in an in-person class. Seeing each as we share our work can help to create a sense of safety and connection which is useful to us as artists and can really reduce the metaphorical sense of distance between us.
- If you have limited internet bandwidth, use your phone for the audio. Zoom allows users to use the computer for video only and then to use your phone (cell or landline) for the audio. This greatly reduces bandwidth use.
- If you're unable to find an environment without a lot of visual distractions, use the virtual background option on your computer. This enables you to replace your physical setting with the virtual image of your choice. You can also choose to blur your background.
- Use gallery view. This option will provide you with a greater sense of our class community.
- One more very important consideration: Many of you will have good reasons for not wanting to turn your video but it is worth being aware that a power imbalance occurs when some people are looking and those they are looking at cannot see them back in return. If you have a functioning camera and choose *not* to use it, please think about ways you can help those whose cameras are on feel less vulnerable given this strange power dynamic. What forms of participation can you use to create and maintain your presence as an engaged participant in class so that those whose cameras are on don't feel that they are the only ones there/the only ones sharing of themselves?

### Audio:

- Mute your microphone when you are not talking. This helps eliminate background noise.
- Use a headset when possible. If you own headphones with a microphone, please use them. This improves audio quality.
- Be in a quiet place when possible. Find a quiet, distraction-free spot to log in. Turn off any music, videos, etc. in the background.

### Chat:

- Follow my guidelines. I will usually ask one of you to act as chat monitor as I find it hard to look through the chat while teaching but I do really like it when you make use of the chat and it is a very useful tool for those of you who might feel less comfortable unmuting.
- If you make use of the chat feature, use the window to share questions and comments that are relevant to class.
- Don't share anything you wouldn't put up on the projector in class!
- Disrespect or hate speech is not permitted. Just like in your in-person classes, respectful behavior is expected.

### What are our Course Learning Objectives (CLOs) in English 241?

This course addresses the following Student Learning Objectives (SLOs) approved for the MFA in Creative Writing:

- SLO 3: Students will demonstrate an appropriate level of knowledge of literary history, literary theory, and craft and theory of creative writing.
- SLO 4: Students will demonstrate critical and analytical skills in the evaluation and interpretation of literary texts.
- SLO 5: Students will demonstrate a command of written academic English, including the abilities to: a) organize and present material in a cogent fashion; b) formulate and defend original arguments; c) employ effectively the language of their discipline; d) write under time constraints.

### What Books Will I Need?

I will provide all readings for class. They will usually be found as PDFs/links on Canvas on Announcements/Discussions when I assign them. I will also try to make sure I upload them to Files. If you're ever confused, or if I've said something should be there and it isn't, please reach out to me (I may well have forgotten to put it up!), so I can make sure you have the materials you need for class.

### What Else Will I Need for Class?

- You will need to have access to a laptop/pen and paper if that is how you prefer to work.
- You will need regular Internet and email access outside of class.
- Some room to move around while we meet may be helpful.

### How Will We Stay in Touch During the Course?

Course materials such as syllabus, handouts, notes, and assignment instructions can be found on the Canvas learning management system course website. You are responsible for checking the messaging system through MySJSU to learn of any updates.

I will primarily leave message for you on the [Announcements page](#), so this should be your go-to page to stay on top of what work is expected and what preparation must be done before class.

## What Kind of Work Can I Expect?

- You will be required to submit a minimum of two submissions for workshop **on time** (30%), three if schedule allows
- You will be required to comment on ALL submissions to workshop (via letters, commentary on pages, and through participation in class discussion). Letters will be submitted to Canvas **on time**. (30%)
- You will host a class discussion of an assigned story or one you have selected with a group (10%)
- You will be required to complete any readings, discussions and to participate in any in-class, generative writing (10%)
- You will attend a literary reading and reflect on the experience (10%)
- You will write a final reflection on the workshop process and your discoveries through workshop (10%)

I do try to assign a balanced work load bearing in mind many of us are juggling multiple responsibilities related to work and family life combined with the additional pressures of online learning. I also sometimes move things around in the schedule to accommodate the group's interests and needs (and we may not always cover everything I hope to cover).

However, if you find you are struggling with the assigned workload please come and see me to discuss strategies to address this.

## Story Submissions

On the first day of workshop, you will sign up for dates to submit work through the semester. You will submit your story to a Canvas Discussion Board **ONE WEEK BEFORE YOUR WORKSHOP DATE**.

Along with your story submission, which should be between 3000-5000, the writer will submit **a letter of intent**. This letter should be attached at the end of the submission and should be addressed to the workshop. This is a moment for you as the writer to reflect on your writing process—think about where you struggled, think about what your intentions were with the piece, and use the letter of intent as a tool to start to outline your own questions about the piece which the workshop will address. You may ask questions in this letter but really think through what might be useful craft questions for you that will speak to where you are in your process.

Questions like: *did you like my story?* are vague and unhelpful to you and the workshop, but a question like: *I am struggling with the point of view in this story—what do you think is the effect of the point of view I've chosen in this story?*

We will often use these questions as a way for the workshop to make sure that it answers your concerns as they relate to your intentions with the story.

## Workshop Letters

Everyone will be expected to annotate workshop submissions and produce a response to submissions which will be posted on a Canvas discussion board. You will be required to meet a minimum word count (you should, at this level, be easily able to produce three-quarters of a page in length of thoughtful critique) and there will be guidance on the board for the kind of approach I'd like you to use in your letter of support.

Questions to keep in mind as you read (so we don't simply fall into the pattern of what we like/don't like, want more of, etc.) are below: How is character developed? How do form and language work in the text? How do they shape our sense of the world of the characters and the characters themselves? What interested you most about the authorial choices? Do you see transcendence in the text? Or transgression? What does that look like? What struck you, what challenged you as a reader and what gave you food for thought as writers?

## [After Workshop](#)

We'll be generating our workshop norms together at the start of this process but even though I know we will approach workshop with the best of intentions, with generosity and with a view to giving the writer what they need most at this moment in their process—you may feel, if your work is being read, depleted, confused, or just plain not yourself after workshop. This is not unusual! I experienced it a lot. It can take a little time to process and to figure out your next steps after having work subject to such focus from so many people. I encourage you to consider coming to talk through things with me after workshop—often talking aloud can help you do some of the processing that will help you feel on surer footing as you move forward with your project.

## [How Will We Workshop?](#)

I will be offering you two modes of workshop this semester. One model, based on Liz Lerman's Critical Response process, which I call a developmental workshop is a style of workshop designed to support early work. The writer leads this discussion by inviting the workshop to answer their questions stated in their letter of intent. They can then answer neutral questions from the workshop. This is not a critique/praise model but a dialogue-based workshop in which the workshop helps the writer who is in the early stages of development and need the support to keep moving forward.

The other model is the round table workshop which you will be more familiar with. The workshop will still receive a letter of intent if the writer thinks that might be helpful but we will focus on what works in the text and areas for further development. In this workshop, the writer will remain silent if they want to but is welcome to speak up as needed, particularly if the workshop goes offtrack.

I offer the two models so that you can start to assess where you are in your process and determine which kind of workshop will be most helpful to you at this moment in your process. I encourage you all to try each model out but part of our process in this workshop is that you will have to start to determine what your needs are as a writer.

In both models, you will still receive a letter from every member of the workshop and written comments on your story.

## [A Note on the Assigned Readings](#)

I have selected a range of works (stories, essays and craft essays/podcasts/videos) that I think will offer us a lot to think about in terms of form, technique and voice. You may connect with some texts or you may not, but our aim is to not to get caught up in our personal taste or in literary interpretation. Our aim is to arrive at some conclusions about *how* each of these texts work and consider how the techniques they contain might be adopted, adapted or instructive for our own writing processes.

The stories cover a wide range of material including many difficult or distressing subjects. I will attempt to issue content warnings but it is not always easy to predict what material will be difficult for readers. If you have a concern regarding a PTSD health challenge related to the readings, please reach out to me as early as possible so I can consider an alternate reading. But please note that when we read we open ourselves up to experiences and feelings we might prefer not to encounter (part of the writer's job is to go where others don't); this discomfort is not the same as PTSD. Should this happen, I hope we can find a way to examine the challenges the text presents and probe more deeply into why we write stories and the choices we make when telling them.

## [Hosting](#)

You will sign up for hosting duties on the first day of class. Everyone will be expected to host in pairs the assigned text for that week or one of your choosing. You will be assessed on your preparation and how effectively you can engage the group in a discussion of the work. You don't have to present an academic argument or offer us conclusions about the meaning of the work. Meet with your partner beforehand to think through ways in which you can invite the rest of us into a conversation

about **how the text works, how character, form, language, genre interact and what they can teach us about the art of character-building**. What is the writer trying to make us feel at particular moments and how are they doing this? You might want to share sections you love, what you found difficult, what has you puzzled/wondering, and try to ask the group to dig more deeply into these moments. Try to keep the issue of craft in focus—the why and how of the writer’s aesthetic decisions.

In addition, I’d like you to also create and share with us a music playlist (just a song or two) that connects to the chosen text.

### In-Class Writing

I will ask you fairly regularly to generate some writing in class. I will usually give you some kind of prompt that will get you writing or I may ask you to use a reading as a starting point. Sometimes I will ask you to bring in something to develop or revise in class. The idea is to allow the text/prompt to inspire you, to experiment as wildly and freely as possible. The intention will just be to keep your writing muscles moving and to encourage one another to generate material in the moment, to experience the pleasure of making art out of whatever time and inspiration we have. My hope is that some of this material may become useful to you during workshop as the basis for a later submission or somewhere on your writing journey.

### Attending a Literary Reading

You are required to attend at least one literary event this semester. Luckily there are a huge number of events happening online including events organized by SJSU’s CLA (we are so lucky to have this resource). You are required to attend and respond with a reflection on the event and what you got from your attendance (these questions can be found on Canvas Assignments).

### Final Reflection

At the end of the semester, I’ll ask you to write a brief reflection asking you to consider your own writing, your own processes and any new considerations workshop might have prompted for you in relation to your own work. I’ll ask you to think through your intentions and how you hope to keep working toward them.

### How We Will Collaborate as A Writing Community

Workshop doesn’t work without you, without all of us *actively* taking part. This means coming to class *prepared* and ready to engage with the text and with the collaborative process. Your thoughts may not be fully-formed, you may be unsure of what you feel about a submission—the workshop allows us to come to revelations and realizations together, but this is only possible if we come ready to take on that work and participate fully in all the ways this class requires: online, in-class discussion (listening and speaking) and through writing.

Our aim is to create a safe and supportive environment which will help each writer achieve their goals for their work and for themselves. For that to happen, it is essential for each of us to respect the labor of each member of our community by being prepared, being present and making sure each member is given space to speak and that all contributions are treated with the utmost care.

### To help us achieve this please ensure that:

- Spoken and written commentary from peers is always directed at the work, not the writer. Personal attacks and offensive or inappropriate language will not be tolerated. Students who cannot follow these guidelines will be dismissed from the course. If you receive any offensive comments on your work, please let me know as soon as possible so I can address the problem.
- Be courteous, respectful, and tactful. Adopt the attitude of an editor for a publishing house whose acquisitions editor has already bought the manuscript that is being discussed: You will be working with this writer for some time. It is up to you not only to critique the writer's work, but to form a constructive professional relationship with the writer.
- Comments should contribute to a meaningful discussion. Brief and constructive comments are helpful. Purely negative,

- mean-spirited and redundant comments are not. Once you've made your point, you do not need to revisit the issue.
- Comments should come from a place of discovery—not judgement. You should read the work on its own terms.
- Comments should be well thought out. Consider how what you say and how you say it may be received by others.
- If you have something particularly insightful to say, by all means, speak up; you don't have to wait for permission from me.
- When the instructor is talking, you should be listening.
- When another student is talking in discussion, you should be listening.
- It is difficult to hear any critique but I urge you to listen carefully and give yourself time to digest commentary rather than reacting in a defensive way in the moment. Sit with the feedback and see if it has value for you. You do not have to do what the workshop says – this is your work.
- If your peers are using unhelpful language, you should feel able to speak up. If you feel safe doing so, let the person who uses such language know that what they are saying is problematic and/or discourages meaningful discussion. If you do not feel safe and empowered to do so, talk to the instructor about the issue.
- The instructor's policy is to address directly (i.e., in private with the individual) any issue pertaining to a student before airing the matter to the class.
- The workshop will not be effective if you are careless/insulting in your comments (written and spoken), and/or otherwise defy workshop protocol.

Student code of conduct (SJSU and classroom policies)

Students are responsible for maintaining a respectful environment in the classroom. San Jose State is committed to maintaining a safe education and working environment free of discrimination, harassment and sexual violence. Policies are available online at: <http://www.sjsu.edu/studentconduct/policies/> and [http://notalone.sjsu.edu/policy\\_information/index.html](http://notalone.sjsu.edu/policy_information/index.html)

Per Title 5, the university prohibits “[activities] that substantially and materially disrupts the normal operations of the University” and “conduct that threatens or endangers the health or safety of any person within or related to the University community, including physical abuse, threats, intimidation, harassment, or sexual misconduct.” Please keep this in mind as you submit work for this course. The work you create in this class should aspire to resemble in quality the work we read. The work should be literary and character driven (this class is not the place for cat poems, romances, fan-fiction, fantasy, horror, crime, and the like.) I will not tolerate any work that is gratuitously violent, pornographic. If you aren't sure about your work, see me before distributing it to your classmates.

**Please note: These guidelines are taken from (and adapted in places) from Professor Norris's excellent workshop etiquette guide and I am grateful for them as they lay down some excellent advice to help us navigate this process.**

### [Grading In This Class](#)

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.

Determination of Grades:

The Department of English reaffirms its commitment to the differential grading scale as defined by the SJSU Catalog (Grades-Letter Grading).

Grades issued must represent a full range of student performance: A+/A/A-= excellent; B+/B/B-= above average; C+/C/C-= average; D+/D/D-= below average; F= failure. Within any of the letter grade ranges (e.g. B+/B/B-), the assignment of a + or - grade will reflect stronger (+) or weaker(-) completion of the goals of the assignment.

A/A-: Satisfactory participation in 2-3 or more workshops as the writer; provided feedback to ALL writers being workshopped; one hosting session completed; reflection paper completed

B+/B/B-: Satisfactory participation in 2-3 or more workshops as the writer; provided feedback to most writers being workshopped; one hosting session completed ; reflection paper completed

C+/C/C-: Satisfactory participation in 1-2 workshops as the writer; provided sporadic feedback to writers being workshopped; one hosting session or reflection paper completed

D+/D/D-: Incomplete: Satisfactory participation in 1 workshop as the writer; some class exercises completed

F: Almost no work completed

Grade	Points	Percentage
A	930 to 1000	93 to 100%
A minus	900 to 929	90 to 92%
B plus	860 to 899	86 to 89 %
B	830 to 859	83 to 85%
B minus	800 to 829	80 to 82%
C plus	760 to 799	76 to 79%
C	730 to 759	73 to 75%
C minus	700 to 729	70 to 72%
D plus	660 to 699	66 to 69%
D	630 to 659	63 to 65%
D minus	600 to 629	60 to 62%

**Attendance:** According to [University Policy F-69-24](#), attendance is not a criterion for grading *and* states that “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

#### **Active Participation in Class Discussions:**

Please do understand that absence from class impacts your ability to participate in this class and will make it harder for you to uphold your part of the grading contract. Given also that essential preparatory work for your assignments is done in class and because craft and writing assignments all build on one another, not participating in our community will likely affect your performance in this class.

#### **[More General Guidelines On How We Will Get the Most Out of Our Collaboration](#)**

- **Zoom Office hours:** I am a resource for you and here to help with queries or to clarify any concerns you might have about the class or your assignments. Make use of me! You may make an appointment or drop in during office hours. Either way, I welcome the chance to support your writing as best I can.
- **Attendance on Zoom In-person Days (Tuesdays):** Please remember that **Attendance:** is required. The risks of non-attendance are: **your overall grade will be adversely affected. In particular, please be aware that absences on workshop days have a profoundly detrimental impact on your grade and development as a writer.** I do understand that as we meet on Zoom, you may be facing other issues: space in which to work, childcare, anxieties for others or for your own health. Zoom itself, while it’s indispensable, can also be tiring and distracting (all those open tabs!). I wanted you to know that I will do my best to work with you to find ways to make the process easier. But we may be required to exercise more patience and compassion with one another than usual as we try to find our way within this framework. If it feels like a struggle or if you need extra support, reach out to me. I want to do my best to make this class work for each one of you.
- **Missed work:** If you do miss class (excused or unexcused), do ask your colleagues for assistance in catching up on the missed work and be available to them for the same. With a large number of students, it is not easy for me to

respond to promptly (or at times, at all), so it makes sense that instead of floundering, feeling overwhelmed or waiting for me to reply, you find the means as a learning community to support one another. How might you do this? Exchanging numbers and emails with peers will help!

- **Excused absences (for illness, family emergencies, etc.):** *If possible*, it would be helpful if you could communicate such absences in advance of class. I may at times also ask for documentation for illness. Work that needs to be made up as a result of an EXCUSED ABSENCE **only** must be done so by arrangement with me.
- **Punctuality:** Given how distracting late arrivals are for the whole class, I ask that you arrive on time. If you know you are going to be late (as with an absence) telling me ahead of time allows me to accommodate this with the least amount of disruption to our community.
- **Deadlines and Late Work:** I do expect you to meet all deadlines and that your assignments meet the requirements outlined in the assignment. This is an expectation borne of trying to prepare you for the working life of a writer where missed deadlines are simply not tolerated. If deadlines are proving difficult to meet, please come and talk to me so we can strategize ways to help you meet them. Life happens but I do not want the workshop to meet without anything to discuss and this should not happen if you are thinking and planning ahead.
- **Online discussions may be a part of your assigned homework. I do not accept late discussion posts. Please also note you may be asked to complete additional discussion boards for class or in-class.**
- **Format:** please submit your stories double spaced, point 12, and make sure that page numbers are marked to ensure ease of reading (this is to make it easier for me and your peers to read your work and assist you with our feedback). You will need to submit on a googledoc and make sure readers have permission to comment.
- **Email:** is the best way to communicate with me. If you email after 5pm please note that I may not be able to respond till after 9am the following morning. Similarly, with queries that come in on Friday night - be prepared that I may not respond till the following Monday. Please plan accordingly for this scheduling issue. Longer queries specific to your writing or an assignment are best addressed during office hours.
- **Your work** as part of our collective inquiry into writing, reading, and democracy is public in this class. We will share work in Canvas regularly. (Please note: because of this I must reserve the right to publish your work to the class as part of our workshop activities).
- **Peer Review:** I ask that you give thoughtful and engaged feedback to peers during peer review and via your engagement on discussion boards. I also ask that you work sincerely, fairly and collaboratively on group projects (your peers will give feedback on your level of engagement, effort and commitment at the end of projects and whenever we come to the end of a group assignment). We are a community and communities thrive when we all give as much as we take.
- **Workshops:** I also expect you to actively engage with the work of your class mates during workshops and treat their labor with respect and consideration; we have the choice to really help one another in this class, and I believe that if we do, we will all get a great deal from our collaboration.
- **A note on gender pronouns and names:** Please feel free to share your correct pronouns with your classmates at any time during the course, or with me individually. I will do my best to make sure that your identification and pronoun designations are respected.
- **Participation:** Class participation takes a number of forms from listening to your peers, contributing to discussion, completing in class assignments to workshoping. I expect you to participate in ALL these ways. Learning to express your ideas in a public forum is an important life skill and this class is a safe place to learn how to master this. It does not come easily to everyone but I hope to see improvements in this skill over the course – as hard as it might feel to speak up, I expect you to try. Remember: participation in in-class activities (and on Canvas Boards) are a key component of your grade. The more prepared you are before class, the easier this will feel: do the reading, complete your letters before class and any required written work so you don't have to 'hide' in class, or worse, skip it.
- **Class interaction:** As I have mentioned, I expect active participation. In whatever way you participate, I expect thoughtful and respectful interactions in this class. This means being alert, open and actively listening during discussion but it also means being respectful of your colleagues and their opinions. We may disagree with one another but that should not impact the compassion and respect with which we try to understand one another's point of view.

- **Classroom Etiquette:** Please honor and respect the labor in our classroom (including mine) by coming to class prepared. You will get much more out of this class if you have completed all assigned work beforehand. I think it is fair to ask that you do not sleep, text, do homework for other classes, play around with cell phones or socialize in a distracting manner during this class. Part of being a member of a learning community means respecting the learning that is ongoing in our community and all of these behaviors undermine that process. I will do my best to shape activities in a way that is useful and helpful to your success, but I cannot carry the load of making our class an effective learning space alone. I ask you to help in this by attending class with your whole heart and in making our classroom a place where all of us (including me) can learn and grow.
- **Plagiarism:** Make sure you understand what plagiarism is – if you have any doubts about how you are handling your material, please come and see me before you turn in your work. Academic dishonesty has serious repercussions and will certainly have a profound impact on the terms of the grading contract. There is no reason this should happen, but if you have any doubts, please talk to me.

I really look forward to our work together!

### University Policies

University Policies: the link below contains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc.: <http://www.sjsu.edu/gup/syllabusinfo/index.html>.

### Course Schedule

**Please note this schedule is subject to change** – you will be informed of changes either via Canvas Announcements or email. Please mark your workshop dates on your calendar so you do not miss vital delivery dates.

**Please also remember missing a workshop date (your own or the workshop of other writers) will have a detrimental effect on your grade. If you think this might happen, it is your responsibility to communicate with your peers and problem solve to avoid impacting the quality and effectiveness of workshop.**

Week/Lesson/Module	Date	Topics, Readings, Assignments, Deadlines	
1		SJSU Classes begin 1/26, first meeting takes place on 2/1	
2	2/1	Introductions, setting norms, signing up for workshop dates What is our purpose? Various modes of workshop and what they can do for us. Read before class: <i>“Write Like a Motherfucker.”</i>	
3	2/8	Read before Class: <i>“Fail Better” by Zadie Smith</i> Small group work and generative writing	
4	2/15	<b>Hosting: Group 1: the stories of Ben Hoffman</b> Workshop x 3	
5	2/22	Workshops x 4	
6	3/1	Workshops x 4	
7	3/8	Workshop x 4	
7	3/15	<b>Hosting Group 2: the stories of Jackie Thomas Kennedy</b> Workshop x 3	

Week/Lesson/ Module	Date	Topics, Readings, Assignments, Deadlines	
8	3/22	Workshop x 4 writers	
9	3/29	Workshop x 4 writers	
10	4/5	<b>Hosting Group 3: the stories of Onyinye Ihezukwu</b> Workshop x 3 writers	
11	4/12	<b>Hosting Group 4: the stories of Jamel Brinkley</b> Workshop x 3 writers	
12	4/19	Open for a third workshop (TBC)/Generative workshop	
13	4/26	Open for a third workshop (TBC)/Revision Workshop	
14	5/3	Open for a third workshop (TBC)/Publishing discussion	
15	5/10	Last Class Reading/Make up Workshops if needed	
16			