

San José State University
Department of English and Comparative Literature
ENGLISH 71: Introduction to Creative Writing
Section 3
Spring 2013

Instructor: Prof. Alan Soldofsky

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Office Hours: T W 1:30 – 2:45 PM, or TH by appointment

Class Days/Time: M, W 10:30 – 11: 45AM

Classroom: Sweeney Hall 444

GE Category Letters C2

Course Description

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

Introduction to Creative Writing (English 71) is a 3-unit lower-division course designed and administered by the Department of English & Comparative Literature at San Jose State University in accordance with the University's General Education Program Guidelines to fulfill Core General Education requirements in the "C2" Letters area of Humanities & the Arts.

The primary activity in the class is for students to write original works of poetry, creative nonfiction, and fiction in response to works by published authors which will be used as models. The class will be divided into small groups to read and workshop group members' early drafts of creative writing assignments, and to lead discussion/presentations of the assigned reading. The instructor will give

lecture/presentations that address the basic elements of the creative writing genres, and the writing techniques, practices, and conventions associated with them. He will also give short lecture/presentations on assigned works of poetry, nonfiction, and short fiction that students will read during the semester as examples of significant works in these genres.

Methods and Procedures

This section of ENGL 71 is offered as a mixed mode course, with regular class meetings connected to course content and discussions hosted on the Desire2Learn (D2L) Learning Management System. With Desire2Learn it is easy to view, upload, and download Web pages and Word files that can be read either on a PC, Mac, or mobile device.

To prepare for each writing assignment, class members will read and analyze published works of poetry, creative nonfiction, and short fiction written by professional writers—work which students' can emulate as models for their creative writing assignments. The reading assignments include material from the assigned textbooks as well as materials posted on the D2L course site. In the writing workshop forums, drafts of students' creative writing will be analyzed and be given constructive feedback by class members, teaching assistants, and the instructor, encouraging further revision. The workshop process is designed to facilitate students completing successful final drafts of their creative writing assignments.

D2L includes its own internal email system. Each student will receive a D2L email address to be used to send and receive messages pertaining to this section of the ENGL 71 class. When contacting the instructor with questions or to submit work for feedback, please use the D2L internal course email system, which is a password-protected environment.

Describing how writers read, the Nobel Prize-winning novelist Toni Morrison writes: "Writing and reading are not all that distinct for a writer. Both exercises require being alert and ready for unaccountable beauty, for the intricateness or simple elegance of the writer's imagination, for the world that imagination evokes. Both require being mindful of the places where imagination sabotages itself, locks its own gates, pollutes its vision. Writing and reading mean being aware of the writer's notions of risk and safety, the serene achievement of, or sweaty fight for, meaning and response-ability."

Course Learning Objectives

English Department Student Learning Objectives (SLOs)

SLO 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.

SLO 2: Show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature.

SLO 3: Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.

SLO 4: Students will demonstrate the ability to develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively.

SLO 5: Students will demonstrate the ability to articulate the relations among culture, history, and texts.

GE Area C2 Student Learning Objectives (SLOs)

GE SLO 1: Letters courses will enable students to recognize how significant works illuminate enduring human concerns.

GE SLO 2: Letters courses will enable students to respond to significant works by writing both research-based critical analyses and personal responses.

GE SLO 3: Letters courses will enable students to write clearly and effectively. Writing shall be assessed for correctness, clarity, and conciseness.

REQUIRED TEXTS

Cahill, Tim. [*Hold the Enlightenment*](#)

Gwynn, R.S., [*Poetry: A Pocket Anthology*](#) (6th edition).

Lamott, Anne, [*Bird By Bird*](#)

Schaefer, Candace, and Diamond, Rick, [*The Creative Writing Guide*](#)

Wolff, Tobias, [*The Vintage Book of Contemporary American Short Stories*](#)

RECOMMENDED TEXTS

(Report on one additional book from the list below for extra credit.)

Addonizio, Kim. [*Lucifer at the Starlite*](#)

Addonizio, Kim and Cheryl Dumesnil (ed.), [*Dorothy Parker's Elbow: Tattoos on Writer, Writers on Tattoos*](#)

Phillips, Jayne Anne, [*Black Tickets*](#)

Steinberg, Susan, [*The End of Free Love*](#)

WEB SITES

Course Homepage on D2L	Up-to-date course information, syllabus, class activities, worksheets, reading/writing assigned, instructor and student blogs,
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	presentation notes and slides, etc. Log into D2L homepage: https://sjsu.desire2learn.com/d2l/lp/homepage/home.d2l?ou=141482
Center for Literary Arts at SJSU	Listings of readings and conversations presented on campus: http://www.litart.org/
Academy of American Poets	Large resource with thousands of poems, essays, biographies, weekly features, and poems for special occasions. www.poets.org
Poetry Foundation URL	Large archive of poems, <i>poets</i> , <i>poetry</i> news, articles, and book reviews. Browse for poems by poet or title. Archives of Poetry Magazine. www.poetryfoundation.org
Poetry Flash URL	A literary review and events calendar for the Bay Area, West, and beyond. www.Poetryflash.org .
Poetry Center San Jose URL	Information on the literary arts in San Jose. http://www.pcsj.org .
Dana Gioia website URL	A rich selection of the poetry and prose of Dana Gioia, who will be speaking on campus April 3 and 4: http://www.danagioia.net/

OFFICE HOURS

Live office hours: M, T, and W, 2:30 – 3:45 p.m. Or TH by appointment.

I will respond—usually within 24 hours—to other messages regarding the class which class members may leave in my D2L mailbox. If you wish to have an electronic chat or Facetime with the instructor, you must set up the time in advance.

Classroom Requirements and Course Protocol

Course Requirements

The class will consist primarily of four activities:

1. Reading assignments: Student will read and respond by emulating in their own writing works of poetry, creative nonfiction, and short fiction, designed to be used as models for students to learn about the craft and the process of creative writing. Also students will learn about significant authors of poetry, nonfiction, and short stories by closely reading samples of their work. [English Dept. SLO's 1, 2 & 5; GE SLO 1]

Each week, members of a different small writing

Test Yourself: Weekly Quizzes

Each week after you finish your reading assignments, you will complete a brief self-graded quiz in D2L which will help you better understand the concepts, techniques, and examples of creative writing by published professional writers which you read. The quizzes are self-correcting. The instructor will receive a report of what your original score was on the quiz after you graded your answers. It should only take you two or three

attempts to answer all the questions correctly. Take the quizzes and try to get all the answers right the first time. Quizzes comprise 5 percent of your grade. But taking them will help you better understand your reading and the techniques you are practicing in your writing and applying in comments you make in the workshop.

2. **Journal/Notebook:** Responding to reading assignments, pre-writing exercises; attending two poetry, nonfiction, and/or fiction readings (alternatively viewing full-length reading via online video). These activities will help you to better understand craft and techniques used in the genres of poetry, creative nonfiction, and short fiction that you will be mastering during each week. The weekly pre-writing activities will appear as files for you to open each week as the course content modules unfold. The weekly pre-writing activities files will often contain links to websites where you will read more about various skills and literary techniques that you will be expected to incorporate into the creative writing assignments you will complete for the course. In addition, you will find links to pages containing examples of poetry, creative nonfiction, and fiction that demonstrate the craft and techniques of creative writing you will be learning. You will keep the journal/notebook as Word files which you will upload at the end of each of the class's three genre units. [English Dept. SLO's 1, 2, & 5; GE SLO's 1 & 2]

3. **Creative Writing assignments:** You will complete work in three genres: Poetry; Creative Nonfiction; and Short Fiction. What follows is a brief description of the writing you are required to complete for each of the genre units for ENGL 7, sec. 10.

Poetry Unit Jan. 23 – March 4

Poetry portfolio completion date (final drafts of all five poems): all submissions due by March 4

[English Dept. SLO 3; GE SLO's 3 & 4]

You are required to turn in a minimum of five poems: Your completed poetry portfolio will include:

POETRY REQUIREMENTS

- Poetry assignment 1: A poem written in the Ghazal form—a form made up of a minimum of five self-contained couplets, each couplet combining an abstract line and a line containing a visual image (similar to a Haiku).
- Poetry assignment 2: An image poem that describes an old photograph of yourself or a family member. Or a poem that describes an object, seen as a metaphorical representation of some aspect of you or a family member's personality.
- Poetry assignment 3: A poem that narrates a story in a character's voice (someone other than you) which may imply or describe an aspect of your cultural identity.
- Poetry assignment 4: A poem that makes an allusion to (mentions as part of its subject) literature, art, science, history, or popular culture. Or a poem that constructs a symbol. This poem should be written in regular stanza structure (2, 3, or 4-line stanzas).
- One poem in patterned verse: in traditional closed verse form in metrical lines (rhymed or unrhymed); or a modern version of a closed verse form such as syllabic verse or a blues-based or modern ballad form.

Creative Nonfiction Unit: March 4 – April 8

Nonfiction piece due (final draft): Submissions due by April 8

[English Dept. SLO's 3, 4, & 5; GE SLO's 3 & 4]

Your research should underlie the factual basis of your essay or narrative article. Attach a list of references you used to the end of the article. (You may wish to include a bibliography or works cited list, using MLA Style citations). Examples of this kind of writing can be found in Tim Cahill's book, *Hold the Enlightenment*. You may also conduct an interview with someone as research for your piece. If you conduct an interview, you should attach a transcript with your finished draft. This piece may be in the form of:

- A familiar (personal) essay.
- A humorous or sarcastic narrative essay.
- A memoir based on personal experience.
- A travel, nature, or history-based article or story in which you write from first-hand experience as well as supplement with fact-based research.
- A profile of a notable person who you've interviewed and whose background and accomplishments you've carefully researched.

To complete the nonfiction assignment, use the library or the Internet to gather source material from other writers and/or experts. You must acknowledge in the body of your text the source(s) of the material you found while doing your research. Please double space the finished draft.

Fiction Unit: (week of) April 8 – May 13

Fiction short-story portfolio (final drafts): all submissions due by May 20

[English Dept. SLO's 3 & 4; GE SLO's 3 & 4]

You are required to complete a minimum of one flash fiction story and one longer short-story.

- One piece of flash fiction (short, short-story), 500 to 1,000 words.
- One longer short story, 1,500 to 3,000 words.
- Each short story should be written from a different point-of-view.
- Stories should emphasize character development over plot.
- Attach with your longer story, a preliminary character sketch or brainstorming sheet that you produced to develop your story's protagonist.
- Stories should emphasize character development over plot. No straight-out romance, fantasy, suspense thriller, or "space-opera" science fiction or other type of "genre-fiction" unless you receive the instructor's permission. No sensationalized violence. You are strongly discouraged from killing off your protagonist. Also, don't try to write a character's life-history in one short story or end with the line "but it was all a dream."

- Please double-space the final draft of your stories.
- If you've met all your requirements, you may request permission to write and submit a third story for extra credit.

4. Writing workshops: In a writing workshop, the instructor and/or teaching assistants will facilitate class members' close reading and discussion of each other's work, guiding peer feedback and offering comments. Students will workshop creative writing assignments in a two-step process. All class members will first share drafts of their creative writing assignments with a small writing group of their peers. Students will be assigned to a small writing group at the start of the semester. Following the small group discussion, members of a particular writing group will rotate each week sharing their drafts with the whole class in the Class Workshop Forum. In the class workshop, all students are encouraged to offer constructive feedback on the work posted by their peers. When presenting work in the workshop, students are encouraged to pay careful attention to comments from peers and from the instructor and/or teaching assistants. Do not be defensive when you receive critical feedback. Someone has taken time to think about what you've written and has attempted to make constructive suggestions. Consider which you suggestions you can most readily use and how they can help you revise your work. This feedback is often vital in helping you make changes that will result in a successful final draft.

USING DESIRE2LEARN (D2L) TO FACILITATE THE WORKSHOP PROCESS

This section of ENGL 71 will be taught as mixed-mode class. We will use the D2L Discussion Tool as the host Website for the small writing groups and class writing workshop. Each Wednesday, we will closely read discuss work posted on the Class Workshop Forum in class. Following the in-class workshop, students are encouraged to post constructive feedback and suggestions to the authors of the work discussed in class.

Digital Device Policy

Students are encouraged to bring laptops and tablets to use in class, but are restricted from reading Facebook and non-class related email during class meetings.

Small Writing Groups: Students will upload drafts of their creative writing assignments to their designated Group Forum in the appropriate topic area. Group members will analyze and discuss drafts of writing assignments, facilitated by a graduate teaching assistant and/or the instructor who will guide discussions of new work as well discussions of revisions of drafts previously discussed. Class members are required to participate regularly in their small Group Forum each week to receive a passing grade in the course.

Online workshops: Small writing groups will rotate weekly uploading their drafts-in-progress to the Class Workshop Forum in the appropriate topic area.

Class members are required to draft and post assignments as described in the schedule on the course calendar. All new work will first be discussed in the class member's small

writing group Forum. Class members are each responsible for contributing constructively to the critiques of their classmates' writings both in small group Forums and in the class Workshop Forum. These critiques will be offered as comments tracked in the texts of the creative work that class members post (as Word .doc or .rtf files). Class members will be able read the comments and suggestions made by their classmates as comments on the Word files he/she will find attached to the Desire2Learn discussion postings. NOTE:

Writing Group Forum Protocol and Etiquette

- Post a draft of each of your creative writing assignments to the appropriate topic area in your designated small Group Forum on 2DL.
- You can include questions in your postings that you would like the group to respond to regarding a draft of your writing.
- Every group member is required to participate in the peer discussion. You are required to post at least one response to each new (or revised piece) that is posted in your Group Forum. Class members not participating will a low grade or failing grade for this portion of the course in their final grade.
- Small groups will meet briefly on in the classroom, usually on Mondays, to comment on and monitor the progress of group members' creative writing assignments drafted the previous week.
- The instructor will eavesdrop on the small Group Forum discussions, and sometimes send messages to the group or to individual group members once the discussion is well underway.
- When your writing is discussed, remember you are not the text you have posted; the text has a separate identity of its own. The criticism and/or praise your text receives is not criticism or praise of you but of your work.
- Post your creative writing assignment drafts, according to the dates posted in the course calendar. The dates and expectations for your assignments are detailed in the weekly activity pages which you can find in the weekly content modules in the D2L class Website.

Class Workshop Forum Protocol and Etiquette

- When it is your group's turn to have writing discussed in Class Workshop Forum, upload your most recent draft for class discussion. It is best that you have post a draft which your small group Forum has already discussed, and which you have already begun to revise. Upload your draft to the appropriate topic area using the D2L link, which enables you to browse your computer disk.
- Pay careful attention to the comments you receive from classmates and the instructor. These comments should correspond to criteria for critiquing each assignment described in the assignment Discussion Guides in found in the weekly content modules in D2L.

- As a participant in a small Group Forum and the Class Workshop, you are responsible for helping your peers recognize both the strength and weakness in their work. You should be even handed and detailed. Do not over-praise or over-criticize.
- The more effort you make to closely read and understand the creative writing models you read in preparing to write an assignment, the more successful your own draft will be. Also, the more effort you make to closely read and comment on peers' writing, the more insight you will bring to revising your own work to the point where your piece will evolve into a successful final draft.

THE ONLINE CLASSROOM

LIVE CLASSROOM ORIENTATION MEETING:

Students are invited to attend an orientation meeting on Wednesday, Jan 23, 3:00 – 5:30 PM in IS 134.

ONLINE DIGITAL CLASSROOM:

All regular classroom activities during the semester will be conducted on the Desire2Learn (D2L) learning management system. Course access begins Jan. 23. You will need to be officially enrolled in the class and will be able to use your student number as a password to log on to D2L. At the orientation students will receive hands-on guidance in using the D2L LMS, and other information about the conduct of the course. Most interaction between class members and between class members and the instructor (and the graduate interns assisting in the course) will take place on the D2L system.

Use the D2L internal email system for communications with the instructor and assistants in ENGL 71. Messages sent to the instructor outside the system will receive a delayed response or will be ignored.

SUBMITTING WORK FOR A GRADE

By the end of each of the three genre units, students are required to have submitted all assignments for that genre's Final Portfolio. Upload a final draft of each assignment to the appropriately labeled Dropbox folder in D2L. You can upload your final draft before the genre-unit's Final Portfolio deadline. You will have one opportunity to revise your final draft after the instructor and/or T.A.'s sends you their assessment. No revisions will be accepted after the Final Portfolio deadline.

Final Portfolio Deadlines:

- Poetry Portfolio Assignments: March 4
- Nonfiction Portfolio Assignments: April 8
- Short Fiction Portfolio Assignments: May 20

The instructor and/or teaching assistants will provide brief written comments on of the final drafts of the assignments you submit, accompanied by a rubric used to assess that particular assignment's strengths and weaknesses. You can download these rubrics as

PDF, which you or your peers can use to practice assessing your writing assignments. You will get your work back with the instructor's and your teaching assistant's comments in approximately one to two weeks after you have turned it in. In some cases, you will need the instructor's permission to revise the final draft of an assignment.

GRADES

Grades will be based on the quality and quantity of writing you do as well as the quality and constructiveness of the feedback you offer to peers in the various workshop forums in which you are a participant.

Creative writing, though subject to the instructor's individual subjectivity, can be evaluated according to general standards used to determine how well a piece of writing works. These include: 1) Textual and/or technical competence and eloquence. 2) Imaginative risk. 3) Energy and freshness of language. 4) Effective use of metaphor and other forms of figurative language. 5) Clarity and precision of detail. 6) Capacity for mixed feelings and uncertainty. 7) Effective use of grammar, syntax, rhythm; also meter, rhyme, and other elements of poetic style and form. 8) Naturalness and believability. 9) Appropriateness of style to subject. 10) Compelling audience interest.

Final grades will be weighted approximately as follows:

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| • Poetry Assignments | 20% |
| • Nonfiction Assignments | 20% |
| • Fiction Assignments | 20% |
| • Small group and workshop forum participation | 10% |
| • Journal/notebook assignments | 15% |
| • Quizzes | 15% |

Grades given conform to the English Department and university grading policy. The Department of English is committed to the differential grading scale as defined in the official 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.

GRADING STATEMENT: In English Department courses, instructors comment on and grade the quality of writing as well as the quality of ideas being conveyed. All your writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs.

AVOIDING PLAGIARISM: Plagiarism is the unacknowledged use of somebody else's words or ideas and is considered an instance of academic dishonesty that instructors must report. Repeated instances of plagiarism will result in a student's expulsion from the University. You commit plagiarism by buying, stealing, or borrowing a paper or creative work; hiring someone to write a paper or creative work; building on someone's ideas

without providing a citation; or copying from another source or using a source too closely when paraphrasing. In other words, submit only your own work. To learn how to cite sources accurately and forthrightly, consult your handbook. The D2L LMS checks your work for possible plagiarism using technology from Turnitin.com.

Academic integrity

Students should know that the University's [Academic Integrity Policy is available at http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf](http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf). Your own commitment to learning, as evidenced by your enrollment at San Jose State University and the University's integrity policy, require you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The website for [Student Conduct and Ethical Development is available at http://www.sa.sjsu.edu/judicial_affairs/index.html](http://www.sa.sjsu.edu/judicial_affairs/index.html). Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include in your assignment any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy F06-1 requires approval of instructors.

Student Technology Resources

Computer labs for student use are available in the [Academic Success Center](http://www.at.sjsu.edu/asc/) at <http://www.at.sjsu.edu/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library.

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the Writing Center website: <http://www.sjsu.edu/writingcenter>. For additional resources and updated information,

follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.

SJSU Peer Connections

The Learning Assistance Resource Center (LARC) and the Peer Mentor Program have merged to become Peer Connections. Peer Connections is the new campus-wide resource for mentoring and tutoring. Our staff is here to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. Students are encouraged to take advantage of our services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10th and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit [Peer Connections website](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.

Campus policy in Compliance with the Americans with Disabilities Act

"If you need course adaptations or accommodations because of a disability, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities register with the DRC to establish a record of their disability."

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. [Information on add/drops are available at http://info.sjsu.edu/web-dbgen/narr/soc-fall/rec-324.html](http://info.sjsu.edu/web-dbgen/narr/soc-fall/rec-324.html) . [Information about late drop is available at http://www.sjsu.edu/sac/advising/latedrops/policy/](http://www.sjsu.edu/sac/advising/latedrops/policy/) . Students should be aware of the current deadlines and penalties for adding and dropping classes.

COURSE CALENDAR: ENGLISH 71 – Section 3

Prof. Alan Soldofsky

Spring 2013

Poetry, nonfiction, and fiction assignments are to be posted into the appropriate discussion forums or submitted to the instructor by announced deadlines. Click on the “Content” link on the upper navigation bar of the course homepage to see all details of reading and writing assignments, worksheets, and web links to prepare you to complete the required writing activities. A complete list of the week’s course activities and assignments will appear in weekly content modules, one week in advance. NOTEBOOK assignments should be completed on a weekly basis. Weeks will be identified on the calendar by Mondays.

POETRY UNIT	
<p>Week 1: Jan. 23</p>	<p>Course Orientation. Course description and methods. Using Desire to Learn (D2L) in a mixed mode classroom. Making your writing space. Starting with poetry—becoming more aware of language at the word-level. Writing with detail. Defining poetry: the ways a poem differs from prose. We will divide into small writing groups</p> <p>PRE-COURSE WRITING ASSESSMENT: Write a poem or 250-500 word prose piece titled “Self-Portrait,” modeled on “Self-Portrait” by Adam Zagajewski. This exercise is meant to provide a diagnostic assessment of your creative writing skills at the beginning of the course, and will not count toward your final grade. However, you will receive an incomplete in the course unless you complete the exercise. Submit the writing sample as an attached Word file to the Dropbox folder labeled “Pre-Course Self-Portrait” (the Dropbox tool is on the lower left D2L Nav bar. <u>Complete the Pre-Course Writing Assessment exercise by Feb. 4.</u></p> <p>READING ASSIGNED: <i>Creative Writing Guide</i> (abbreviated CWG) Ch. 2 “The Writing Space” (18 – 27); Ch. 3. “Writing With Detail” (40 – 55); Adrienne Rich “Ghazals,” (158 – 159). <i>Bird by Bird</i> (abbreviated BBB): “Getting Started” (3 - 15), “Writing Groups” (151 - 161). <i>Poetry</i>: “Introduction” (1 – 18). DISCUSSION LEADERS: GROUP 4, Jan. 28.</p> <p>WRITING ASSIGNED: Poetry Assignment # 1—Ghazal: (Post your draft on your small group’s Discussion Forum by <u>Jan. 28 for all group members’ comments</u>).</p> <p>TEST YOURSELF: Take the quiz labeled Test Yourself: Week 2 on D2L.</p>
<p>Week 2: Jan. 28</p>	<p>DISCUSSION/PRESENTATION: Week 1 assigned reading. <u>Discussion leaders: Group 4.</u> Review Ghazal assignment Worksheet and Discussion Guide.</p> <p>SMALL GROUPS: Meet in-class to discuss Ghazal assignment drafts.</p> <p>WRITING ASSIGNED: Poetry Assignment #2—Image Poem: (Post to Small</p>

<p>Jan. 30</p>	<p>Group Forum <u>before Feb. 1</u>. If you can, also post the photograph or picture of the object your poem is based on.)</p> <p>WORKSHOP: Group 1 to post Ghazals (before Jan. 30) for class members to read and discuss in class. Apply the criteria in the Discussion Guide for Week 1 when you respond.</p> <p>READING ASSIGNED: CWG: Ch. 4 “The Vision of Poetry” (62 – 87). <i>BBB</i>: “Short Assignments,” “Shitty First Drafts,” and “Perfectionism” (16 – 32). <i>Poetry</i>: “Introduction” (18 – 29).</p> <p>JOURNAL/NOTEBOOK: Write responses to the following exercises: CWG “WIP” 4-3, # 2; 4-4, #1, 2; 4-5, #1, 3; 4-6, #1.</p> <p>TEST YOURSELF: Take the quiz labeled Test Yourself: Week 2 on D2L.</p>
<p>Week 3: Feb. 4</p> <p>6</p>	<p>DISCUSSION/PRESENTATION: Week 2 assigned reading. <u>Discussion leaders: Group 1</u>. Review image poem assignment Worksheets and Discussion Guide.</p> <p>SMALL GROUPS: Meet in-class to discuss to image poem drafts.</p> <p>WRITING ASSIGNED: Poetry Assignment #3: Write a narrative poem from the point of view of a persona (a character who is not you). (Post to Small Group Forum <u>before Feb. 11</u>.)</p> <p>WORKSHOP: Group 2 to post their image poems (before Feb. 6) for all class members to read and discuss in class. Apply the criteria in the Discussion Guide for Week 2 when you respond.</p> <p>READING ASSIGNED: CWG Ch. 5 “The Sound of Poetry” (88 – 109). <i>BBB</i> “School Lunches”; “Polaroid’s”; “Character” (33 – 53); <i>Poetry</i>: “Introduction” (18 – 27); poems by Edwin Arlington Robinson (202 – 205).</p> <p>JOURNAL/NOTEBOOK: CWG: “Writing to Warm Up” # 4; “WIP” 5-2, # 3.</p> <p>TEST YOURSELF: Take the quiz labeled Test Yourself: Week 3 on D2L.</p>
<p>Week 4: Feb. 11</p>	<p>DISCUSSION/PRESENTATION: Week 3 assigned reading. <u>Discussion leaders: Group 2</u>. Review narrative/persona poem assignment Worksheets and Discussion Guide.</p> <p>SMALL GROUPS: Meet in-class to discuss to narrative/persona poem drafts.</p> <p>WRITING ASSIGNED: Poetry Assignment #4—Poem Containing an Allusion, in fixed stanza form: (Post to Small Group Forum <u>before Feb. 15</u>. Include any information about the subject being alluded to as a footnote to the poem.)</p>

Feb. 13	<p>WORKSHOP: Group 3 to post their narrative/persona poems or recent poems (before Feb. 13) for all class members to read and discuss in class. Apply the criteria in the Discussion Guide for Week 3 when you respond.</p> <p>READING ASSIGNED: CWG: Chpt. 6. BBB: “Plot” (54 – 63). <i>A Pocket Anthology</i>: “Introduction” (27 – 35).</p> <p>JOURNAL/NOTEBOOK: CWG “WIP” 6-1, # 2 (also scan these lines for rhythm) scan the first stanza or first four lines of a poem you choose from The Pocket Anthology. Write your own parody of William Carlos Williams’ “This Is Just to Say,” (CWG 142-143).</p> <p>TEST YOURSELF: Take the quiz labeled Test Yourself for Week 4 on D2L.</p>
<p>Week 5: Feb. 18</p> <p>20</p>	<p>DISCUSSION/PRESENTATION: Week 4 assigned reading. <u>Discussion leaders: Group 3</u>. Review poem containing an allusion assignment and scansion Worksheets. Also Week 4 Discussion Guide.</p> <p>WRITING ASSIGNED: Poetry Assignment #5—Poem in a Traditional Form or patterned verse: (Post to Small Group Forum <u>before Feb. 25</u>).</p> <p>SMALL GROUPS: Meet in-class to discuss to allusion poem drafts.</p> <hr/> <p>WORKSHOP: Group 4 to post their poems containing an allusion or other recent poems (before Feb. 20) for all class members to discuss in class. Apply the criteria in the Discussion Guide for Week 4 when you respond to the poem containing an allusion.</p> <p>READING ASSIGNED: CWG: Ch. 7 and “Sestina from the Home Gardener” (160 – 161). BBB: “Looking Around”; “The Moral Point of View” (97 – 109). <i>Poetry</i>: “Introduction” (38 – 44).</p> <p>JOURNAL/NOTEBOOK: CWG: “WIP” 7-6, #1. Scan the first stanza or first four lines of any poem you choose in a closed form from The Pocket Anthology. (A list of closed form poems contained in the anthology can be found in the index.)</p> <p>TEST YOURSELF: Take the quiz labeled Test Yourself for Week 5 on D2L.</p>
Week 6: Feb. 25:	<p>DISCUSSION/PRESENTATION: Week 5 assigned reading. <u>Discussion leaders: Group 4</u>. Review poem in a traditional form assignment and pattern verse Worksheets. Also Week 5 Discussion Guide.</p> <p>SMALL GROUPS: Meet in-class to discuss traditional form poem drafts.</p> <p>WRITING ASSIGNED: Nonfiction Abstract, 150 – 250 words: (Post to Small Group Forum by March 1). An abstract is a one-paragraph summary of the subject you plan to write about Research factual background material from the library or Internet. Compile a working bibliography of source materials.</p>

Feb. 27	<p>WORKSHOP: Group 1 to post their traditional verse poems (by Feb. 28) for all class members to discuss in class. Apply the criteria in the Discussion Guide for Week 5 when you respond to nonfiction proposals.</p> <p>READING ASSIGNED: <i>CWG</i> Ch. 8, (162 – 173). <i>BBB</i> “Set Design, “False Starts,” “Plot Treatment,” “Do You Know When You’re Done” (74 - 94). <i>Hold the Enlightenment (HE)</i> “Unattractive to the Opposite Sex: An Introduction” (xii – xviii); “Hold the Enlightenment” (3 – 10); “Fire and Ice and Everything Nice” (43 – 50).</p> <p>JOURNAL/NOTEBOOK: <i>CWG</i> “WIP” 8 – 1, # 2, a & b; 8 – 6, #1.</p> <p>TEST YOURSELF: Take the quiz labeled Test Yourself for Week 6 on D2L.</p>
NONFICTION UNIT	
Week 7: March 4	<p>POETRY PORTFOLIO DUE: SUBMIT POETRY PORTFOLIO BY MARCH 4.</p> <p>DISCUSSION/PRESENTATION: Week 6 assigned reading. <u>Discussion leaders: Group 1</u>. Review brainstorming a nonfiction piece and nonfiction Assignment worksheet. Also Week 6 Discussion Guide for nonfiction proposal.</p> <p>SMALL GROUPS: Meet in class to discuss group members’ draft nonfiction proposals.</p> <p>WRITING ASSIGNED: Complete a partial first draft of your nonfiction piece. Write the first page(s); develop an effective opening hook. Work the factual material into your draft. Include dialogue if appropriate. (Post to Small Group Forum <u>by March 8</u>).</p>
6	<p>WORKSHOP: <u>Group 2</u> to post their completed nonfiction abstracts (by March 6) for all class members to discuss in class.</p> <p>READING ASSIGNED: <i>CWG</i>: Ch. 8, (173 – 182). <i>BBB</i>: “Dialogue (64 – 73). “Bug Scream” (28 – 35); “The Platypus Hunter (36 – 42); “The Terrible Land” (78 – 85). Garrett Hongo, “<u>Kubota</u>.”</p> <p>JOURNAL/NOTEBOOK: <i>CRW</i>: WIP 8 – 8, # 1; 8 – 9, # 1, 2; 8 – 10, #1, 2. Find an article that you can download or attach via a link in your journal/notebook that could be a model for your non-fiction piece.</p> <p>TEST YOURSELF: Take the quiz labeled Test Yourself for Week 7 on D2L.</p>

<p>Week 8: March 11</p>	<p>DISCUSSION/PRESENTATION: Week 7 assigned reading. <u>Discussion leaders: Group 2</u>. Review drafting a nonfiction piece opening hooks worksheet. Also Week 7 Discussion Guide for nonfiction.</p> <p>SMALL GROUPS: Meet in class to discuss group members' nonfiction drafts in-progress. Also respond to group members' background sources.</p> <p>WRITING ASSIGNED: Draft the full text of your nonfiction piece. Incorporate all appropriate factual background material into the draft. <u>Post the opening page(s) of your nonfiction piece</u> to your Small Group Forum for comments (by March 11).</p> <hr/> <p>WORKSHOP: <u>Group 3</u> to post their nonfiction proposals with attached list of background sources, and nonfiction assignments in-progress (by March 13) to the class workshop forum for all class members to discuss in class.</p> <p>READING ASSIGNED: <i>CRG</i>: "Coming of Age in Mississippi" (247 – 252). <i>HE</i> "This Teeming Ark" (94 – 102); "Near Massacre Ranch" (103 – 110); "Collision Course" (222 – 228). EXTRA CREDIT: "The World's Most Dangerous Friend" (<i>HE</i> 203 – 221).</p> <p>JOURNAL/NOTEBOOK: <i>CRW</i>: WIP 8 – 11, # 1; 8 – 13, # 1.</p> <p>TEST YOURSELF: Take the quiz labeled Test_Yourself for Week 8 on D2L.</p>
<p>Week 9: March 18</p>	<p>DISCUSSION/PRESENTATION: Week 8 assigned reading. <u>Discussion leaders: Group 3</u>. Discuss strategies for drafting/editing a nonfiction piece. Discuss using background sources. Also Week 8 Discussion Guide for nonfiction.</p> <p>PRE-WRITING ASSIGNED: Flash Fiction Pre-Writing Worksheet: Brainstorm or write a brief sketch or a plot scenario for a one- to four page (250 - 1,000) story. Use the Flash Fiction assigned to be read for Week 9 such as the Carver, Cheever, or Molly Giles stories as models, as described in the worksheets.</p> <p>SMALL GROUPS: Meet in class to discuss group members' nonfiction drafts in-progress. Also respond to group members' background sources and editing strategies. Post completed draft of the nonfiction piece (with background sources) to your Small Group Forum (on D2L) <u>before April 3</u> for comments and suggestions.</p>

<p>March 20</p>	<p>WORKSHOP: <u>Group 4</u> to post their nonfiction proposals with attached list of background sources, and nonfiction assignments in-progress (by March 20) to the class workshop forum for class members to discuss in class.</p> <p>READING ASSIGNED: <i>BBB</i>: "Plot" (54 - 61); "Broccoli." <i>HE</i> "Panic" (283 - 289); "Trusty and Grace" (290 - 297). <i>CRG</i>: Ch. 9; also "Popular Mechanics" by Raymond Carver (252 - 253). "Reunion" by John Cheever (download the "Reunion" PDF from the Week 9 module.)</p> <p>JOURNAL/NOTEBOOK: <i>CRG</i>: WIP 9 - 1, # 1; 9 = 3, # 1; 9 = 4, # 2, 3; 9 = 5, # 2, 3; 9 - 6, # 3.</p> <p>TEST YOURSELF: Take the quiz labeled Test Yourself for Week 9 on D2L.</p>
<p>March 25 – April 1: SPRING BREAK & CEASER CHAVEZ HOLIDAY</p>	
<p>FICTION UNIT</p>	
<p>Week 10: April 3</p>	<p>DISCUSSION/PRESENTATION: Week 9 assigned reading. <u>Discussion leaders: Group 4</u>. Discuss Flash Fiction stories from Week 9: "Popular Mechanics" by Raymond Carver, "Reunion" by John Cheever, and "Seahorse Sex" by Molly Giles.</p> <p>WRITING ASSIGNED: Draft or revise your Flash Fiction story. (You may also draft a second Flash Fiction story for extra credit if you're current with all writing requirements.)</p> <p>SMALL GROUPS: Post comments and suggestions on your Group Forum on members' nonfiction assignment. Post draft of Flash Fiction story to your Small Group Forum (on D2L) for comments and suggestions.</p> <p>WORKSHOP: Group 1 (and others who may wish to) to post their nonfiction assignments to the Class Workshop Forum (before April 3) for class members to discuss in class. Nonfiction assignments can be workshopped on D2L Discussion forums until they are due: APRIL 8.</p> <p>READING ASSIGNED: <i>CRG</i>: Ch. 10, "Setting" (204 - 210). <i>BBB</i> "Radio Station KFKD" (110 - 121). <i>Contemporary Short Stories (CSS)</i>: "Where Are You Going, Where Have You Been" by Joyce Carol Oates (347 - 365).</p> <p>JOURNAL/NOTEBOOK: <i>CWG</i>: WIP 10 - 1, #1, 3. 10 - 2, # 1, 2.</p> <p>TEST YOURSELF: Take the quiz labeled <u>Test Yourself for Week 10</u> on D2L.</p>

<p>Week 11: April 8</p>	<p>NONFICTION FINAL DRAFT MUST BE SUBMITTED BY APRIL 8. Upload your nonfiction assignment (with the attached list of sources) as a Word file to the Dropbox folder labeled Nonfiction Piece. Also submit your journal/notebook for the nonfiction unit to the appropriate Dropbox folder in the Nonfiction Portfolio. (Two points will be deducted for each day your assignment is late.)</p> <p><u>DISCUSSION/PRESENTATION:</u> Week 10 assigned reading. <u>Discussion leaders: Group 1.</u> Discuss setting in short stories. Also discuss “On the Way to Work” by Stephen Elliott and “Where Are You Going, Where Have You Been” by Joyce Carol Oates. Differences between Flash Fiction and a full-length short story.</p> <p><u>WRITING ASSIGNED:</u> Finish final draft of Flash Fiction story. (<u>Post to your Small Group Forum by April 15).</u> Begin working on your longer short story. Brainstorm or sketch a scenario for the storyline, and develop ideas for a main protagonist(s) and antagonist(s).</p> <p><u>SMALL GROUPS:</u> Meet in class to comment and make suggestions on group members' Flash Fiction stories.</p>
<p>10</p>	<p><u>WORKSHOP:</u> Group 2 to post Flash Fiction piece to the class Workshop Forum (before April 10) for class members to discuss in class.</p> <p><u>READING ASSIGNED:</u> CWG Ch. 10 (210 - 223); also "Sweat" by Zora Neale Hurston (273 - 281). <i>Contemporary Short Stories (CSS):</i> "Murderers" by Leonard Michaels (342 - 346). <i>BBB</i> "Jealousy" (133 - 144). Read the file labeled "The Wrong Suitcase" by Maeve Binchy. Read more about plots on the Basic Plots page. Read more about plot structure on Plotting a Story page.</p> <p><u>JOURNAL/NOTEBOOK:</u> CWG "WIP" 10-7 #2, 4; 10 -8. Analyze one of this week's stories: "Murderers," "Sweat," or "The Wrong Suitcase." Summarize the <u>back story</u>. Note the initial event that starts the <u>rising action</u>. List other events that occur during the story's rising action. What event signals the story's climax? What happens at the story's resolution?</p> <p><u>TEST YOURSELF:</u> Take the quiz labeled <u>Test Yourself for Week 11</u> on D2L.</p>

<p>Week 12: April 15</p>	<p>DISCUSSION/PRESENTATION: Week 11 assigned reading. Discussion leaders: Group 2. Discuss plot structure; the narrative arc in short stories. Also discuss narrative structure in “The Wrong Suitcase” by Maeve Binchy, “Murders” by Leonard Michaels, and “Sweat” by Zora Neale Hurston.</p> <p>WRITING ASSIGNED: Write your protagonist's (main character's) profile for the full-length short-story assignment. Refer to the Four Personality Types page in the Week 12 Module. (Post to Small Group Forum by April 22). Include a sketch of the back story; post the whole draft if it is completed.</p> <p>SMALL GROUPS: Discuss character profiles posted on your Small Group Forum by April 15. Also discuss any posted Flash Fiction or longer short-story drafts. Follow the criteria in the Discussion Guides posted for Weeks 10 and 11 to guide your critical response to characters.</p>
<p>17</p>	<p>WORKSHOP: Group 3 to post Flash Fiction piece(s) to the class Workshop Forum (before April 17) for class members to discuss in class.</p> <p>READING ASSIGNED: Read the First-Person Point-of-View Worksheet page on the Week 12 Organizer Page. CWG: Ch. 11 (224 – 229); “Two Kinds” by Amy Tan (312 – 320). <i>BBB</i>: “Calling Around”; “Someone to Read Your Drafts” (151 - 171). <i>CSS</i>: “Rock Springs” by Richard Ford (162 - 184); “Emergency” by Denis Johnson (274 – 285). Click on the Elements of Fiction page (from Bedford-St. Martins) to read more about choosing a point of view for your story. Click here to read more about using an unreliable narrator in first-person point of view.</p> <p>JOURNAL/NOTEBOOK: CWG: “WIP” 10 - 1, #1, 3. 10 - 2, # 1, 2. Complete a profile for your protagonist. (See character profile worksheet on Desire2Learn under Week 11.) Draft scenes for your protagonist that you might use in your short-story.</p> <p>TEST YOURSELF: Take the quiz labeled Test Yourself for Week 12 on D2L.</p>

<p>Week 13: April 22</p>	<p>DISCUSSION/PRESENTATION: Week 12 assigned reading. Discussion leaders: Group 3. Discuss point of view; first-person. Also discuss the four primary personality types (for fiction). Apply personality profiles to characters in stories read for Week 12: “Two Kinds” by Amy Tan; “Rock Springs” by Richard Ford; and “Emergency” by Denis Johnson.</p> <p>PRE-WRITING ACTIVITY: Click on the link to read “The Hills Like White Elephants” by Ernest Hemingway.” Write a short scene using your own characters from a similar omniscient point-of-view in your Journal.</p> <p>WRITING ASSIGNED: Complete a working draft your longer story. Revise your Flash Fiction (to whatever extent you need to).</p> <p>SMALL GROUPS: Post first draft of your longer story to members of your writing group (by April 22). In class offer comments and revision suggestions about to group members’ stories. Apply criteria in the Discussion Guide posted for Week 12 to guide your critical response.</p>
<p>24</p>	<p>WORKSHOP: Group 4 to post Flash Fiction piece(s) and/or short-story drafts to the class Workshop Forum (before April 24) for class members to discuss in class.</p> <p>READING ASSIGNED: <i>CRG</i>: Ch. 11 (229 – 239). <i>BBB</i>: “Letters,” “Writers Block” (172 - 182). <i>CSS</i>: "The Things the Carry" by Tim O’Brien (366 - 384); "Home" by Jayne Anne Phillips (410 - 425); and “Bullet in the Brain” by Tobias Wolff.</p> <p>Read more on the Point of View page from the Literary Apprentice about selecting first person, third person and omniscient narration. Click on the link to “Bullet in the Brain” by Tobias Wolff. Read more on the Point of View page from the Literary Apprentice about selecting first person, third person and omniscient narration.</p> <p>JOURNAL/NOTEBOOK: <i>CRG</i>: “WIP” 11 – 5; # 1, 2, 3. Also pre-writing exercise and self-assessment worksheet to determine what to revise in your story’s plot-line</p> <p>TEST YOURSELF: Take the quiz labeled Test Yourself for Week 13 on D2L.</p>

<p>Week 14: April 29</p>	<p>DISCUSSION/PRESENTATION: Week 13 assigned reading. <u>Discussion leaders: Group 4</u>. Discuss point of view; third-person. Also discuss dialogue. Apply personality profiles to characters in stories read for Week 13: “The Things They Carry” by Tim O’Brien; “Home” by Jayne Anne Phillips; and “Bullet in the Brain” by Tobias Wolff. “Kinds” by Amy Tan; “Rock Springs” by Richard Ford; and “Emergency” by Denis Johnson.</p> <p>WRITING ASSIGNED: Continue working on or revise your longer story or your second Flash Fiction piece. Or revise your first story. . If you work on a third story (a Flash Fiction story or a story of more conventional length), use a point-of-view you did not use in the other two. Also try adding magic realist elements to the story—see if they work.</p> <p>SMALL GROUPS: Post first draft or revisions of your short-story to members of your writing group (by April 31). In class offer comments and revision suggestions to group members’. Apply criteria in the Discussion Guide posted for Week 13 to guide your critical response.</p>
<p>31</p>	<p>WORKSHOP: <u>Group 1 and 2</u> short-story drafts to the class Workshop Forum (before April 29) for class members to discuss in class.</p> <p>READING ASSIGNED: <i>CRG</i>: “Follow the Eagle” by William Kotzwinkle (281 – 283); “The Woman Who Came at Six O’clock,” by Gabriel Garcia Marquez (281 – 291). Read “<u>A Very Old Man With Enormous Wings</u>” by Gabriel Garcia Marquez, found on the Week 14 Organizer Page. Read the Magic Realism Worksheet. <i>BBB</i> “Index Cards,” “Calling Around,” (133 – 150). Read more about magic realism in the <u>Where to Find Magic Realism</u> article by Alberto Rios.</p> <p>JOURNAL/NOTEBOOK: Complete the Narrative Arc Self-Assessment sheet from Week 13. Write a scene or piece of Flash Fiction that exhibits magical realism. Or you can take a scene from one of your previous stories and re-write as a magic realist scene.</p> <p>FOR EXTRA CREDIT: Read "<u>The Rememberer</u>" by Aimee Bender, and describe how magic realist elements are used in the story.</p> <p>TEST YOURSELF: Go to the quiz labeled <u>Test Yourself for Week 14</u> on D2L.</p>

<p>Week 15: May 6</p> <p>8</p>	<p>DISCUSSION/PRESENTATION: Week 14 assigned reading. <u>Discussion leaders: Group 1</u>. Discuss magic realism; how it is exhibited in the stories assigned for Week 14. Discuss how to revise short fiction; learning from your narrative arc self-assessment.</p> <p>RE-WRITE YOUR DIAGNOSTIC WRITING SAMPLE “SELF-PORTRAIT: Upload the re-write of your Self-to the Post Diagnostic Dropbox folder (DUE BY MAY 13). Consult the rubric for evaluating a work of creative writing as you complete the diagnostic assignment.</p> <p>WRITING ASSIGNED: Complete and/or revise your full-length story.</p> <p>SMALL GROUPS: Post draft or revisions of your short-story to members of your writing group (by May 6). In class offer comments and revision suggestions to group members’ stories. Apply criteria in the Discussion Guide posted for Week 14 to guide your critical response.</p> <p>WORKSHOP <u>Group 3 and 4</u> to post their new or revised stories on the Class Workshop Forum (before May 8) for class members to discuss in class.</p> <p>READING ASSIGNED: CSS “Tall Tales from the Mekong Delta” by Kate Braverman (89 - 107); “Cathedral” by Raymond Carver (108 – 124); “A Romantic Weekend” by Mary Gaitskill (185 – 206). Read the Irony Worksheet page on the Week 15 Module. Read the Rubric for Evaluating Components of Creative Writing on the Week 15 Module.</p> <p>JOURNAL/NOTEBOOK: Compare the reliability of the narrators in the three stories you read for this week. Rank the narrators according to who is the most reliable, who is the least reliable. In a sentence for each story, describe in what way the main character is changed at the end of the story.</p> <p>TEST YOURSELF: Go to the quiz labeled <u>Test Yourself for Week 15</u> on D2L.</p>
<p>Week 16: May 13</p>	<p>DISCUSSION/PRESENTATION: Week 15 assigned reading. <u>Discussion leaders: Group 2</u>. Discuss the unreliable narrator. Discuss examples of unreliable narrators in the stories assigned for Week 15. Discuss irony in short-fiction. Discuss the narrative arcs of Week 15 stories, and their use of irony.</p> <p>SMALL GROUPS: Post final comments and revision suggestions to your Group Forum about any group members’ revised or new stories.</p> <p>WORKSHOP: Final opportunity to workshop a story in class that is posted on the Class Workshop Forum</p> <p>JOURNAL/NOTEBOOK: Complete all journal/notebook and pre-writing exercises. Submit by uploading your work to the appropriate D2L Dropbox folder.</p>

	<p>FINAL DRAFTS OF YOUR LONGER SHORT-STORY (AND EXTRA-CREDIT STORIES) AND ANY ADDITIONAL FLASH FICTION STORIES DUE BY MAY 17. (Drop box submission close May 20 for late submissions.) Upload each of your stories to the appropriate D2L Dropbox folder (follow the D2L upload menu for instructions). Also upload your fiction segment of your journal/notebook using the appropriate D2L Dropbox folder.</p> <p>TEST YOURSELF: No quizzes this week. Complete any late quizzes you need to make up or retake by May 20.</p>
<p>FINAL WEEK May 20</p>	<p>Dropbox submissions closed.</p>