

**San José State University**  
**Department of English and Comparative Literature**  
**English 71, *Introduction to Creative Writing*,**  
**Section 01 Fall 2016**

<b>Instructor:</b>	Sally Ashton, MFA
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<b>Email:</b>	Sally.ashton@sjsu.edu
<b>Office Hours:</b>	Tuesdays/Thursdays 11:45am-12:45pm and by appt.
<b>Class Days/Time:</b>	T/Th 1:30-2:45pm <b>FINAL 12/16 12:15-2:30PM</b>
<b>Classroom:</b>	BBC 123
<b>GE Category:</b>	Letters area of Humanities & the Arts

### **Course Format**

#### **Classroom-based Course with Required Technology Enhancements**

Students will need a home computer with dependable Internet connectivity to turn in assignments, and access texts, out of class online updates and enhancements for this mainstream course.

### **Canvas and MYSJSU Messaging**

Course materials such as the grammar text, syllabus, handouts, and some assignment instructions can be found on Canvas Learning Management System course login website at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through MySJSU at <http://my.sjsu.edu> to learn of any updates.

### **Engl 71 Course Description**

Introduction to Creative Writing (English 71) is a 3-unit lower-division course designed, adopted, implemented, 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 Letters area of Humanities & the Arts. Also note that this course is an elective in the English major and Creative Writing minor. It is a pre-requisite for taking upper division Creative Writing workshops.

**Section 01:** In this course, we will read, discuss, and write poetry, creative non-fiction and short fiction. The course will be taught using a combination of reading, discussion, written responses, and writing workshops. In the discussion, contemporary and historical published works will be closely read and analyzed. In the writing workshops, creative work written by class members

will be analyzed and critiqued for revision. Written responses will display analytical acumen, personal sensibility, and serious engagement with the text.

**Prerequisites:** I recommend at *minimum* the **completion of English Composition 1A** or equivalent. Excellent composition skills are the basis for any Creative Writing.

## Departmental Student Learning Objectives (CLO)

In the Department of English and Comparative Literature, students will demonstrate the ability to:

1. read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, and/or rhetoric;
2. show familiarity with major literary works, genres, periods, and critical approaches to British, American and World Literature;
3. write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and the nature of the subject;
4. develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively;
5. articulate the relations among culture, history, and texts.

## English 71 GE Course Goals (GELO):

Students enrolled in Introduction to Creative Writing will learn to:

- 1) Decipher and understand the form and content of assigned literary works;
- 2) Comprehend the historical and cultural contexts of assigned literary works;
- 3) Recognize the accomplishments of and issues related to writing by men and women representing diverse cultural traditions;
- 4) Acquire through both individual and collaborative/workshop efforts of a written and oral nature the skills necessary for reading, discussing, analyzing, interpreting, and—most importantly—emulating and writing works of poetry, creative nonfiction, and short fiction;
- 5) Communicate such skills with clarity and precision;
- 6) Develop an appreciation of literary works as expressions of human intellect and imagination, and as representations of diverse human cultures;
- 7) Develop the ability to write literary works that express intellect and imagination and that represent diversity in human cultures;
- 8) Respond to literature through clear and effective communication in both written and oral work;
- 9) Read and respond to texts with both analytical acumen and personal sensibility;
- 10) Appreciate how literary works illuminate enduring human concerns while also representing matters specific to a particular culture;
- 11) Write works of poetry, creative nonfiction, and short fiction that are of interest and value to the writer, to other students in the course, and to a diverse reading audience.

## Required Texts and Readings: **ALL TEXTS MUST BE THE EDITION NOTED.**

### Textbook

- *Imaginative Writing*, 4<sup>th</sup> Edition (only). Burroway, Janet; ISBN 13: 978-0-321-92317-2
- Course Reader (purchased from Maple Press *after* first class)
- **SJSU Campus Handbook: *The Everyday Writer* by Andrea Lunsford** (This is provided through the Writer's Help tab on Canvas)

## Required Materials

- 1 Mead Composition Book, College Ruled. (Marble) This course ONLY
- 1 double-pocket folder: This course ONLY
- Stapler: **All work stapled before class**
- Regular internet access
- The ability to print 6 copies of assignments for workshop, often 24pages/workshop.

## Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, students are expected to spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

## Grading Policy

All work must be submitted on time. Any unexcused late work will be graded down a full letter grade for every day it is late. If there is a reason you cannot make a deadline, contact me **BEFORE THE DEADLINE**. You must turn in all assignments to pass the class, even though assignments turned in more than 2 days after the due date will earn a “0”.

ENGLISH DEPARTMENT 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.

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.

Creative writing, though subject to the instructor's individual interpretation, 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.

A: Creative writing that receives an “A” is likely to:

- Fulfill **all** assignment requirements
- Demonstrate complex, unique and/or insightful approach
- Function well as a whole
- Demonstrate engaging voice
- Incorporate strong word choices
- Incorporate, where appropriate, striking imagery
- Lack clichéd or over-used language
- Incorporate unusual/unique associations that fit the tone of the piece
- Lack spelling and punctuation errors, typos, etc.**

B: Creative writing that receives a “B” is likely to:

Fulfill the assignment requirements  
 Demonstrate insightful approach  
 Function generally well as a whole  
 Demonstrate a generally engaging voice  
 Incorporate some strong word choices  
 Use some concrete imagery  
 Mostly lack clichéd or over-used language  
**Mostly lack spelling and punctuation errors, typos, etc.**

C: Creative writing that receives a “C” is likely to:  
**Meet** the assignment requirements  
 Be derivative of other works  
 Not completely function as a whole (some parts may be underdeveloped)  
 Incorporate some strong, and some weaker, word choices  
 Lack concrete imagery  
 Include clichéd or over-used language  
**Have some spelling and punctuation errors, typos, etc.**

D: Creative writing that receives a “D” is likely to:  
**Not fulfill** the assignment requirements  
 Not function as a whole  
 Be a cursory response that demonstrates lack of motivation and/or poor understanding of the assignment

F: No response.

Graded assignments will be based on these criteria. All assignments, graded and non-graded, will receive written feedback from instructor based on this criteria, as applicable.

**Final grades** in this section will be the product of the above factors based on a 4pt scale where 4=A:

Letter Grade	Grade Scale
A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.3
D	1.00
F	0.0

### Course Assignments

Assignment descriptions will be distributed and discussed for each major assignment. Assignments will cover informal and formal writing. Each student will revise and submit the following new writing. This includes bringing copies for workshop and participating *in* workshop. (SLO #3, 4)

Assignment	Word Count	% of Course Grade
English Department Assessment	n/a	Points
Creative Nonfiction: Memoir(linked vignettes) and 2 graded two-page sketches	2000	20%
Fiction: Short story in one scene and 2 graded two-page sketches	2000	20%
Final Poetry Packet: One each Ghazal, Sonnet, Free Verse with 2-page Reflection	n/a	20%
Points: Class participation*, Quizzes, Conference,** Workshops, Poetry Reading, Self-Portraits, 2 Event Papers, and assorted short assignments	(see below)	20%
Journal (see below)	2000+ informal	20%

\*Participation equates to engaging in class discussion, asking questions, and completing work done outside of class, including homework, reader responses, and close reading. In-class exercises and quizzes also make up the participation grade. Evaluate your own participation:

A –fully engaged; provides regular and helpful questions and comments

B –active listening; occasional, pertinent questions and comments

C –attentiveness questionable, **little questions or comments** posed

D –**unprepared** for class, disengaged

F –regularly **absent**, both physically and mentally. Asleep

Workshops will give students the opportunity to perform revision and critique toward final edits in a small group context. (SLO # 4, 5, 7, 11) effects *BOTH* genre grade *and* participation grade  
Daily Reading: Selections chosen from our texts, visiting authors, and selected outside material are required not only for your success in this class, but your success as a writer. Regular written responses are required. (SLO # 1, 2, 5)

Journal: You are required to keep a well-organized journal/notebook in which you will do assigned creative writing activities inside and outside class. You will also record your responses to the assigned readings here. You are urged to write down quotes from your readings that you may want to share with your classmates. You can also use your journal to develop drafts of new material or simply to react to what is working in your imagination as you respond to ideas and work presented by others in the course. Your notebook is due as indicated on the syllabus. **You will be graded on the quality and quantity of your entries.** (SLO #1, 2, 3, 5)

2 Literary Event Response Papers: (SLO #1, 3, 5)

Required conference in my office to discuss progress and concerns: Student’s responsibility to set time with me by midterm and to bring in work to review.

Final Exam: As part of your final experience in the course, Each student will give an in-class performance/reading from their final poetry packet at the end of the semester. (SLO #1, 2)

**Extra Credit** Attending ONE additional approved author reading with written response. (LO 2; diversity) Extra credit will *not* change a grade from failing to passing. Counts as one quiz.

RESOURCES FOR LITERARY EVENT SCHEDULES:

- [www.litart.org](http://www.litart.org) (Center for Literary Arts at SJSU)
- <http://www.pcsj.org/calendar.html> (Poetry Center San Jose)

- <http://www.sjsu.edu/english/events> (English Department Events listed)
- <http://www.livesv.com/categories/index/6/0/LITERATURE> Bay Area Literary Events
- <http://www.keplers.com/premier-events> Kepler's Bookstore, Menlo Park
- <http://poetryflash.org/> Northern CA literary events including the Bay Area **Active**

### Assignment Format

(this includes all written work *outside* the Journal)

- \* All prose work must be typed, double spaced; final poetry is single spaced
- \* Use a 12-point Times Roman font
- \* Use standard MLA essay heading format.
- \* Papers must be single-sided for the teacher (but copies for classmates for peer revision may be double-sided)
- \* Staple your papers BEFORE class. I do not accept unstapled work. (no paper clips, bent corners) Please buy a stapler. (LO 3, 5)

**Class Workshop Procedures:** For each unit (poetry, fiction, nonfiction) the class will divide into groups of approximately five students each. These will serve as your workshop groups. Your workshop group will consist of different students each unit, so you will get to read work by all of your classmates. Every time you turn in a piece of your work, you will bring enough copies for everyone in your workshop group *and* your teacher *and* yourself (six copies, usually). We will critique the pieces at home (writing directly on the manuscripts) and discuss them in workshop groups during the following class period. At the end of the discussion, you will get to keep the marked-up copies of your work. I have **zero tolerance** for late arrival to Workshop: you will be asked to leave. (LO 1)

### Attendance and Classroom Policies

Your Responsibility If You're Absent. If you miss class, contact a classmate to get notes, assignments, etc. It is your responsibility to figure out what's going on and to show up prepared the next class session. Please do not ask me to do extra things for you if you choose not to come to class.

No Work by Email. No work in my mailbox. No exceptions. I do not accept work by email or in my campus mailbox except as prearranged around absences. If you need to miss a class session, ask a classmate to turn in your classwork and to collect handouts and assignments for you. Otherwise, turn in the paper as "late" next class session.

**Always bring your journal and required texts to class.** These are required for participation. If you're not prepared to contribute to the class, be prepared to be asked to leave for the day

### Classroom Protocol

Come to class On Time. Late arrival is irresponsible. This is an INTERNET FREE course. Don't check or send texts while in class; use common sense and collegial behavior. Please do not eat in class.

### **Academic integrity: In a word, PLAGIARISM: DON'T DO IT**

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. **If you plagiarize**, you will fail the assignment and possibly the course.

Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

**Be Fully Present No electronic devices are to be on/used/visible during class.**  
Infractions will result in being dismissed from class.

## **University Policies**

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, recording of class and public sharing of Instructor Material, religious holidays, etc., is available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

## **Student Technology Resources (Optional)**

Computer labs for student use are available in the Academic Success Center located on the 1<sup>st</sup> floor of Clark Hall and on the 2<sup>nd</sup> 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. More information found here <http://www.sjsu.edu/at/asc/>

## **Peer Connections (Optional)**

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. See the Peer Connections website for more information <http://peerconnections.sjsu.edu/>

## **SJSU Writing Center (Optional)**

The SJSU Writing Center is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. Our writing specialists have met a rigorous GPA requirement, and they are well trained to assist all students at all levels within all disciplines to become better writers. The [Writing Center website](http://www.sjsu.edu/writingcenter/about/staff/) is located at <http://www.sjsu.edu/writingcenter/about/staff/>.

**Introduction to Creative Writing**  
**English 71 Section 01**  
**Fall 2016 Course Schedule**  
 Sound & Sense, Sense & Syntax

The schedule is subject to change with advance notice in class and follow-up email. Check it.

Abbreviations used in Schedule:  
 “IW”: *Imaginative Writing*; “CR”: course reader  
 BRING assigned texts and Journal to EVERY class.

Week	Date	Homework Readings, Assignments DUE this date	Topics and Considerations Discussed in Class this date
1	Th 8/25	Purchase ALL materials: Texts; Required Journal; Pocket Folder  Course Reader: Maple Press, 481 E San Carlos St  Begin reading for Tuesday’s class, below.	Introduction to the course Sound & Sense, Sense & Syntax  Review Syllabus Questionnaire Bios, 3X5
2	Tu 8/30	Purchase Course Booklet from Maple Press, 481 E. San Carlos AND <b>all</b> other required materials: BRING TO CLASS. 3X5 picture ID card  Reading: IW Chapter 1 pp. 1-14	IMAGE Assign <b>Daily lines</b> : Observations using 5 senses, 10-13 syllables. In class writing p. 12 1.7; p. 14 Image  Journal instructions
2	Th 9/1	Reading: IW Chapter 2 pp. 15-27 <b>and</b> Dillard p. 28 Journal: Daily lines per 1/27; <i>IW</i> 2.5	IMAGE <b>studio</b> . Journal work & 2.5 Reading discussion, Journal writing, small group work.
3	Tu 9/6	Reading: IW pp. 94-109 <b>and</b> Bausch 118 Journal: Daily lines as per 8/27, contd; 4.2 <b>and</b> IW p. 127 Try This 4.13 “Humiliation”	CHARACTER: Chapter 4 Conflict and Desire; 4.4 <b>QUIZ &amp; Supply Check</b> Assign Character Sketch In-Class Assign OVERHEARD LINES (5)
3	Th 9/9	Due: <b>Character Sketch draft</b> , 5 copies Reading: Hampl pp. 176-179 <b>and</b> p. 208 The Workshop Journal: <b>Daily Lines</b> : 5 different overheard lines of dialog	CHARACTER: Conflict & Desire, contd. <b>Workshop</b> <b>JOURNAL</b> : Self-check Grade; Reading Responses

4	Tu 9/13	Due: <b>Character Sketch</b> final copy, stapled Reading: IW pp.135-147. Journal: 5.4 and 5.1 <b>draw map</b> and write responses in <b>Journal</b>	SETTING: Chapter 5 Assign: Setting Daily Lines: (5 sets) Assign <b>Setting</b>  RR Carter
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4	Th 9/15	<b>Library Studio-20pts</b> Reading: IW Carter 153 Journal: Daily Lines: Setting RR: Carter TYPED, Turned in 10pts.	SETTING: LIBRARY studio 20pts
	Sun 9/18	<b>LITERARY EVENT: San Jose Poetry Festival</b> “Breaking Borders” pcsj.org/festival <b>9am-6pm</b> \$5 Students	Readings, Spoken Word, Music, World Poetry, Youth Poetry, Workshops
5	Tu 9/20	Due: <b>Setting</b> , final copy, stapled. Reading: IW pp. 166-175 & CR E.E. Miller; Levine; IW Komunyakaa 157; Daniel 168; French 170; (ALL) Journal: RR choose one to analyze for craft elements discussed in class to date.	STORY: Chapter 6 Character, plot, setting Assign Daily Lines (5) “What happened to...?”
5	Th 9/22	Reading: IW Hass 187 Journal: RR Hass craft elements	<b>Studio</b> Assign Short-Short (CR)
	Th 9/22	<b>Literary Event:</b> T.T. Monday, a.k.a. Nick Taylor	7pm MLK 225
6	Tu 9/27	Due: <b>Short-short draft</b> / 6 copies Reading: Hemingway pp. 279 Journal: RR Hemingway	STORY <b>Workshop</b> Assign daily lines with no Adjectives, adverbs, but Strong Verbs(no counting) Nick Flynn
6	Th 9/29	Due: <b>Short-short</b> , final copy Reading: IW pp. 225-231(setting) <b>and</b> CR Nick Flynn Journal: IW p. 225 “Warm-up” AND RR: Flynn	CREATIVE NONFICTION: Chapter 8 Memoir and Personal Essay; Scene and Summary 8.3; 7.1 “F, N, P” Assign Memoir: one vignette scene due 9/29
7	Tu 10/4	Due: <b>Vignette Scene, typed.</b> (20 pts) Reading: IW pp. 195-202 & 263-266 <b>and</b> Percy 112 Journal: RR compare/contrast Percy/Flynn	DEVELOPMENT: Chapter 7
7	Th 10/6	Reading: IW pp.234-236 <b>and</b> Atwood 245 Journal: 8.4 RR: Atwood	CREATIVE NONFICTION-Fact & Truth In-class writing:
	10/6- 10/12!!!	<b>LITERARY EVENTS!!! ONE WEEK OF LISTOWEL WRITERS WEEK IN LOS GATOS</b>	---Go! Calendar of events: <a href="http://writersweeklosgatos.com/">http://writersweeklosgatos.com/</a>
8	Tu 10/11	Due: <b>Journal I Memoir draft</b> 1 copy stapled to 2 blank sheets. Reading: IW 233 and 263-266; CR McDuffie Journal: RR McDuffie	Peer Review/ <b>Flash Workshop</b> 7.9, 7.10, 7.11, Ta-Nahisi video
8	Th 10/13	Do all the following: 7.9 and 7.10 and 7.11 <b>on</b> flash draft. Due: <b>Memoir Final with self-critique attached</b> ; separate stack flash drafts with revisions. Reading: IW pp. 53-61; Walker 62 RR Walker;	VOICE: Chapter 3 Point of view: first and third limited. Assign conversion <b>and</b> Email Prompts <b>Quiz 2</b> Craft Elements and Readings

9	Tu 10/18	Due: Due: <b>Conversion</b> , 2 pages Reading: IW pp. 259-263 Journal: IW 9.8 & 3.13 & minimum ONE email prompt completed	FICTION Story and plot “The emotions of fiction are autobiographical but the facts never are.” -- Richard Yates In class writing Story Outline/Story Board Assign Short Story
9	Th 10/20	Reading: 266-269 & Pearlman p.285 Journal: RR Pearlman: Outline	FICTION Backstory and flashback In class writing
10	Tu 10/25	<b>Due: Literary Event Paper#1</b> Reading: CR E.L. Doctorow, “Edgemont Drive” RR Doctorow	FICTION- Scene and Summary *Accomplishing a Draft p. 293
10	Th 10/27	<b>Due: Short Story Draft 1</b> , 6 copies: My copy mark which page to critique. <b>Before you Compose:</b> Reading: IW p. 263-265 & p. 197-199 Journal: 9.3 & 9.4	9.1 Elements of literary prose review Revision
11	Tu 11/1	Reading: Careful reading and in-line written critique of each of small group’s drafts AND IW 203-207 Journal: 2 lines of iambic Pentameter	<b>FICTION Workshop</b> Quiz 3 Elements of Fiction
11	Th 11/3	Due: <b>Short Story with self-critique attached; First Literary Event Paper</b> Reading: IW pp. 297-302 <b>and</b> Stern p. 318 Typed and handed in: IW p. 318-319 “Try this” A replacement poem.	POETRY INTRODUCTION Video/ In class writing/ Neruda Formal and Free Verse <b>Assessment</b>
12	Tu 11/8	Reading: IW 302-305 and CR “Meter/Scansion” Addonizio <b>and</b> CR poems Roethke and Jarman	METRICS AND SCANSION Iambic Pentameter A dance: breaking, leaping, turning Power Point
12	Th 11/10	Reading: CR Sonnet pages, description and <u>all</u> poems & CR “Meter/Scansion” Addonizio Journal: RR: favorite Sonnet	SONNET Metrics and scansion <b>Studio</b> Assign <b>Sonnet</b> ; review poetry workshop and portfolio protocol.
13	Tu 11/15	Due: <b>Sonnet, 6 copies</b> Reading: Journal: Daily lines-4 lines in iambic pentameter, one each ending on <b>bed, light, head, night</b>	<b>Workshop Sonnet</b> Homonyms/homophones Daily lines: <b>5 pairs</b> of lines, each pair ending in a different homophone.
	11/15	<b>LITERARY EVENT</b> Vendela Vida, SJSU Lurie Author-in-Residence 2017	7pm MLK 225
13	Th 11/17	NO CLASS to comp for 2 required out of class Literary Events Journal: Complete Weekend Prompts	NO MEETING

14	Tu 11/22	Reading: IW 307-310 & CR Ghazal  Journal: Daily Lines per 4/19 RR: Which ghazal do you admire the most and why?	GHAZAL Connotation and Metaphor Assign <b>Ghazal</b>  Leaping; image vs. idea: Daily Lines
14	Th 11/24	Due: <b>Ghazal, 6 copies</b> Reading: IW 302-304 (sound) Journal: Daily Lines with a LEAP, can use earlier lines. (5 total)	<b>Workshop Ghazal</b>  10.4 Assign Weekend Prompts
15	Tu 11/29	Due: Assessment Draft Reading: IW 305-307 The Poetic Line Complete minimum 1 of 5 Email PROMPTS	<b>Ideas and Inspiration:</b> <b>Studio</b> Generating new work. Linebreak; erasure; 5.12  Discuss Final Poetry Packet format
15	Th 12/1	Reading: IW pp. 310-313 <b>and</b> IW Poems: p. 320-325: Hoagland, Paley, Belieu, Olds, Laird  Journal: RR Choose your favorite poem from above and describe why. Discuss the poem in terms of linebreak, leap, turn, image, sound art. Journal Self-Check	FREE VERSE- The poetic line 10.14/10.15  Assign <b>Free Verse Poem</b>
16	Tu 12/6	<b>Due: Free Verse Poem, 6 copies</b> Reading: IW pp. 313-316  Journal: Type out fave poem <b>from 11/29</b> . Save. Separate into sentences. Save. Break poem into 3 word lines. Save. Break poem into lines of 10-13 syllables. Save. Staple doc into your journal. Journal: ALL email prompts due in journal.  RR: Read all 4 versions aloud. Discuss the effect of all 4 forms of line break. Which works best?	<b>Workshop Free Verse</b> The Turn  <b>Revising Assessment</b>
	Wed 12/7	<b>Literary Event:</b> Steinbeck Fellows: Metro columnist Gary Singh and novelist Xochitl-Julisa Bermejo	7pm MLK 225
16	Th 12/8	<b>LAST DAY OF CLASS</b> Due: <b>JOURNAL</b> <b>Any extra credit; English Assessment Revision</b> Reading: 211-218	<b>Revision Studio</b> Revising Poetry  <b>Quiz:</b> Poetry Forms
	Friday 12/16 12:15- 2:30pm	<b>UNIVERSITY FINAL:</b> <b>Poetry Reading</b> Due: <b>Revised Poetry Packet with 2 page reflection.</b> <b>Literary Event Paper #2</b>	YOU, on time. Do not be late. <b>Final period</b> ends when presentations are complete.