

**San José State University**  
**Department of English and Comparative Literature**  
**ENGLISH 71: Introduction to Creative Writing**  
**Spring 2016**  
**Section 1 (On the World Wide Web)**

Instructor:	Prof. Alan Soldofsky
Office Location:	FO 106
Telephone:	408-924-4432
Email:	<a href="mailto:alan.soldofsky@sjsu.edu">alan.soldofsky@sjsu.edu</a>
Office Hours:	M T W 2:30 – 4:00 PM, or TH by appointment
Canvas Online Classroom	<a href="https://sjsu.instructure.com/courses/1113763">https://sjsu.instructure.com/courses/1113763</a>
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 a 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, fiction, and, creative nonfiction in response to works by published authors that 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. The instructor will provide online lecture notes

and worksheets that address the basic elements of the creative writing genres, and the writing techniques, practices, and conventions associated with them. Course content is organized as weekly content modules for students to access containing weekly Activity Pages that list readings assigned from the required textbooks and other various reading assignments, occasional short pre-writing exercises, writing assignments, and weekly self-grading quizzes. The materials you will encounter in the weekly Course Modules often contain more examples of—or links to—significant literary works that represent the kinds of poetry, creative nonfiction, and short fiction you will write during the semester.

## **Methods and Procedures**

**This section of ENGL 71 is a fully online course offered through eCampus on the Canvas Learning Management System.** With Canvas it is easy to upload and download Webpages and attached files that can be read either on a PC or Mac. The course will be taught using a combination of small Student Writing Group Discussions and whole-class writing Workshops Discussions of peers' creative writing. With Canvas 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 creative writing assignments. The reading assignments include material from the assigned textbooks as well as materials posted on the Canvas 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.

Canvas includes its own internal email system used to send and receive messages pertaining to this ENGL 71 class. When contacting the instructor with questions or to submit work for feedback, please use the Canvas internal 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)

Student Learning Objectives:	Skills/Knowledge Acquired:	Activities:
<p>SLO 1: Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of creative writing.</p>	<ol style="list-style-type: none"> <li>1. Identify basic elements of creative writing that models of published poetry, creative nonfiction, and short stories contain. Identify what these various strategies and techniques contribute to a work's overall quality and success.</li> <li>2. Identify creative writing strategies and techniques contained in students' original works of poetry, creative nonfiction, and fiction written for this class.</li> <li>3. Evaluate the level of successful application of various creative writing elements and techniques observed in student works creative writing submitted for this class.</li> </ol>	<ol style="list-style-type: none"> <li>1. Identify basic elements and techniques found in poetry, creative nonfiction, and short stories.</li> <li>2. Read published models of poetry, creative nonfiction, and short stories. Identify key creative elements and strategies they contain.</li> <li>3. Write critical comments (positive and negative) on works of student poetry, creative nonfiction, and fiction posted on the class Canvas Discussion pages during the semester.</li> </ol>
<p>SLO 2: Show familiarity with major literary works (of poetry), genres (styles), periods, and critical approaches to British, American, and World Literature.</p>	<ol style="list-style-type: none"> <li>1. Read and understand works of poetry, creative nonfiction, and short stories written by prominent modern and contemporary authors representing a range of American, British, and World literatures.</li> </ol>	<ol style="list-style-type: none"> <li>1. Complete weekly assignments to read examples of poetry, creative nonfiction, and short stories by prominent published authors.</li> <li>2. Complete weekly short quizzes on the assigned readings from prominent authors of poetry, creative nonfiction, and short stories.</li> <li>3. Attend two readings by creative writers presented at SJSU, or in the local area,</li> </ol>

		or (or that you view online). Write brief detailed reviews describing the work writers presented.
SLO 3: Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.	1. Write original works of poetry, creative nonfiction, and short stories that demonstrate successful application of key elements and techniques of poetry, creative nonfiction, and short stories identified as essential for the success of each genre.	<p>1. Complete assignments to write works of poetry, creative nonfiction, and short stories, to be posted on the Canvas Discussion pages for comments and analysis by members of your assigned Writing Group and T.A.s.</p> <p>2. Complete and revise poetry, creative nonfiction, and short stories to be posted on Canvas for weekly Workshop Discussions viewed by all class members and T.A.'s.</p> <p>3. Revise poetry, creative nonfiction, and short stories after receiving comments from Writing Group members, other class members, T.A.'s and the instructor. Submit assigned works of poetry, creative nonfiction, and short stories in final portfolio form to be graded by the instructor.</p>

**GE Area C2 Student Learning Objectives (SLOs)**

Student Learning Objectives:	Skills/Knowledge Acquired:	Activities:
SLO 1: Letters courses will enable students to recognize how significant works illuminate enduring human concerns.	1. Identify how basic elements of creative writing in models of published poetry, creative nonfiction, and short stories contribute to a work's overall quality	<p>1. Identify basic elements and techniques found in poetry, creative nonfiction, and short stories.</p> <p>2. Read published models</p>

	<p>and to its insights into enduring human concerns.</p> <p>2. Evaluate the level of successful application of creative writing elements and techniques in student's work to enable the student's work to illuminate enduring human concerns.</p>	<p>of poetry, creative nonfiction, and short stories. Identify key creative elements and strategies they contain that contribute to specific enduring human concerns.</p> <p>3. Write critical comments (positive and negative) on works of student poetry, creative nonfiction, and fiction posted on the class Canvas Discussion pages during the semester.</p>
<p>2. Letters courses will enable students to respond to significant works by writing both research-based critical analyses and personal responses.</p>	<p>1. Understand how works of poetry, creative nonfiction, and short stories by prominent authors are constructed from elements and techniques that are basic to each of these creative writing genres.</p>	<p>1. Write works of poetry, creative nonfiction, and short stories in response to reading works by published authors of these genres which demonstrate basic creative writing elements and techniques being studied.</p> <p>2. Attend and comment on two readings by prominent creative writers presented on the SJSU campus or in the local Silicon Valley area. Or view readings by prominent writers on the Internet.</p>
<p>3. Letters courses will enable students to write clearly and effectively. Writing shall be assessed for correctness, clarity, and conciseness.</p>	<p>1. Demonstrate the ability to meet the standards of correctness, clarity, and conciseness in writing original works of poetry, creative nonfiction, and short stories.</p> <p>2. Demonstrate the ability to improve the correctness, clarity, and conciseness of a creative writing text through</p>	<p>1. Read drafts of peers' creative writing assignments posted in Student Writing Groups and class Workshop Discussions to analyze the correctness, clarity, and conciseness and overall effectiveness of work.</p> <p>2. Regularly post comments and replies to Student</p>

	<p>applying revision techniques and principles discussed in Writing Groups and Workshop Discussions.</p> <p>3. Demonstrate the ability to improve correctness, clarity, conciseness, and overall effectiveness of a creative writing assignment through applying criteria detailed in that assignment's Creative Writing assessment rubric.</p>	<p>Writing Groups and class Workshop Discussions regarding the correctness, clarity, conciseness, and overall effectiveness of peers' creative writing drafts.</p> <p>3. Revise drafts of poetry, creative nonfiction, and short stories on which students have received comments from peers in Student Writing Groups and class Workshop Discussions.</p>
--	---	--

### REQUIRED TEXTS

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

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

Starkey, David, [\*Creative Writing: Four Genres in Brief\*](#).

Soldofsky, Alan, [\*In the Buddha Factory\*](#).

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

### RECOMMENDED TEXTS

Gwynn, R.S., [\*Poetry: A Pocket Anthology \(7th edition\)\*](#).

Lam, Andrew. [\*Birds of Paradise Lost\*](#)

Nguyen, Bich Minh. [\*Stealing Buddha's Dinner\*](#)

Perez, David. [\*Love in the Time of Robot Apocalypse\*](#)

### WEB SITES

Course Homepage on CANVAS	Up-to-date course information, syllabus, class activities, worksheets, reading/writing assigned, instructor and student blogs, presentation notes and slides, etc. Log into CANVAS homepage: <a href="https://sjsu.instructure.com/courses/1113763">https://sjsu.instructure.com/courses/1113763</a>
Center for Literary Arts at SJSU	Calendar of free readings and conversations by prominent authors of poetry, creative nonfiction, and fiction presented on campus: <a href="http://www.litart.org/">http://www.litart.org/</a>
Academy of	Large resource with thousands of poems, essays, biographies,

American Poets URL	weekly features, and poems for special occasions. <a href="http://www.poets.org">www.poets.org</a>
<i>Creative Writing: Four Genres in Brief</i>	Resources provided to support the readings in the David Starkey's, <i>Creative Writing</i> . Includes PDF's of checklists, author notes and biographies. <a href="http://bcs.bedfordstmartins.com/starkey2e/#t_836452">http://bcs.bedfordstmartins.com/starkey2e/#t_836452</a>
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. <a href="http://www.poetryfoundation.org">www.poetryfoundation.org</a>
Poetry Flash URL	A literary review and events calendar for the Bay Area, West, and beyond. <a href="http://www.Poetryflash.org">www.Poetryflash.org</a> .
Poetry Center San Jose URL	Information on events primarily poetry happening in the San Jose area. <a href="http://www.pcsj.org">http://www.pcsj.org</a> .

## OFFICE HOURS

Face-to-face office hours: M, T, W 2:30 – 3:45 p.m.; Or Th p.m. by appointment.

### **Instructor and T.A. Response Time to Emails and Assignments:**

I or one of the T.A.'s will respond—usually within 48 hours—to other messages regarding the class that class members may leave in my Canvas mailbox. If you wish to have an electronic chat or have Facetime with the instructor, you must set up the time in advance. The instructor will respond to assignments within 5 to 10 class days of them being posted or submitted. The instructor will monitor, and but not necessarily comment on all assignment drafts posted on the Student Writing Groups Discussion pages.

### **T.A. Roles:**

T.A.'s will monitor and facilitate Student Writing Groups. T.A.'s will comment on drafts of creative writing assignments posted in Writing Group Discussions as well as respond to student writing individually, helping students to apply the Checklists, Discussion Guides, and assessment rubrics used in the course to improve the overall quality of students' original works of poetry, creative nonfiction, and short stories. T.A.'s will also mark some student assignments for correctness, clarity, and conciseness, and assist the instructor in determining the grade for an individual assignment.

## Classroom Requirements and Course Protocol

## Course Requirements

The class will consist of four primary activities:

**1. Reading assignments:** Student will read and respond by emulating in their own writing creative writing elements that we will analyze in published works of poetry, creative nonfiction, and short stories by prominent authors, designed to be used as models for students to learn about the craft and the process of creative writing. Also students will read relevant facts about these significant authors of poetry, nonfiction, and short stories by closely reading samples of their work. In addition, you will read material in *Bird by Bird* that will better help you understand and practice the writing process. You will find reading assignments listed each week in the Course Activities pages` in the Canvas Learning Modules.

**2. Test Yourself: Weekly Quizzes:** Each week after you finish your reading assignments, you will complete a brief self-graded quiz in Canvas. The quizzes will help you better understand and apply the elements and techniques of creative writing that you've been learning during the week, including learning to analyze how the examples of literary works you read by professional writers are put together. These self-correcting quizzes will help you monitor your progress through the course. The instructor will record the highest score you received on each week's quiz. You will have two attempts to answer the questions correctly. Each weekly quiz is worth 2 points, for a total of 28 points for the semester.

**3. Creative Writing Assignments:** You will complete Creative Writing assignments in three genres: You will write original works of Poetry; Creative Nonfiction; and Short Stories.

**4. Writing Group and Workshop Discussions:** Students are required to post drafts of the poetry, creative nonfiction, and short-story assignments on the designated Student Writing Group Discussion pages. Each Student Writing Group will have its own homepage on Canvas. Each student is required to comment on 2 creative writing assignments Group members have posted. Each student is also required to reply to 2 comments posted on Group members Creative Writing Assignments. To find your Writing Group, go to the pull-down menu on the People tab on the right hand column of the ENGL 71 Canvas Homepage. These online small Student Writing Groups will function similarly to small breakout writing groups that would meet once per week in an live in-person classroom.

Students are required to post their Creative Writing Assignments, rotating one group per week, on the ENGL 71 Creative Writing Workshop Discussion. Each student is required to comment on 2 creative writing assignments classmates have posted on the Workshop Discussion. Each student is also required to reply to 2 comments posted on classmates Creative Writing Assignments. In the Workshop Discussions you should comment on classmates who are not members of your own Creative Writing Group. Or on works by members of your group that you didn't comment on in group discussions. This activity is

equivalent to the once-per-week writing workshops that would take place in a live in-person classroom.

**5. Attend Two Readings:** Attend and comment on two readings given by prominent creative writers on the SJSU campus or in Silicon Valley or the Bay Area. Or view readings by prominent writers on the Internet. You should identify by title your favorite poems, nonfiction pieces, or short fiction that the writers read. And explain what you liked about those works. Your comments should demonstrate to the instructor that you attended that particular writer's reading and paid close attention to what you heard the writer read. You are particularly urged to attend literary programs on campus sponsored by the [Center for Literary Arts](#).

### Creative Writing Genre Units

#### **Poetry Unit Jan. 28 – March 4**

***Poetry portfolio completion date (final drafts of all five poems): all submissions due by March 9.***

You are required to submit a group of five poems: Your completed poetry portfolio will include the following assignments:

#### POETRY ASSIGNMENTS

- Poetry assignment 1: A poem (or a 250 to 500-word Prose Poem) titled “Self-Portrait,” modeled on “Self-Portrait” by Adam Zagajewski, “Self-Portrait” by Linda Pastan, and/or “Self-Portrait” by Edward Hirsch.
- Poetry Assignment 2: 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). Your Ghazal can be in strict form or in a modified less strict form.
- Poetry Assignment 3: A short poem that contains images, which appeal to the senses. Base the poem on a photograph or an object (such as a car, an article of clothing, pair of shoes, a bird you often see, or something in your home.) Must contain at least one metaphor or simile.
- Poetry Assignment 4: Narrative Poem. Write a poem that tells a story in fixed stanza form in a more or less regular meter or rhythm (rhymed or unrhymed). You may choose a 4-, 5-, or 6-stress line. The story you tell may reflect your ethnic or cultural identity.
- Poetry Assignment # 5: Poem in a Traditional Form: Write a Sonnet (any type), Sestina, Villanelle, or Pantoum. Poem may be rhymed or unrhymed, in accentual meter or free verse.

LATE SUBMISSIONS will be deducted 5 points per day. Submissions will not be accepted if more than 5 class-days late. No submissions accepted after Oct. 15.

#### **Creative Nonfiction Unit: March 7 – April 8**

***Nonfiction piece due (final draft): Submission due by April 13.***

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 must use a minimum of **3** credible sources in your essay or article. 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: April 11 – May 13**

***Fiction short-story portfolio (final drafts): all submissions due by May 18.***

You are required to complete a minimum of one short short story and one full-length Short Story.

- One short-short story or “Flash Fiction”) 1,000 words or less.
- One full-length Story, 1,500 to 3,000 words.
- Attach with full-length Story, your character backstory and temperament sketch, and your plot-arc brainstorming worksheet.
- Stories should emphasize character development over plot. Commercial sorts of genre-fiction (romance, fantasy, suspense thriller, or “space-opera” science fiction or other type of “genre-fiction”) will not be accepted, unless you receive the instructor's permission. No sensationalized violence. You are strongly discouraged from killing 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.

### **USING CANVAS TO SUPPORT THE WORKSHOP PROCESS**

We will use the Canvas Discussions on the Student Writing Group sites as the place to post drafts of your work to your writing group.

One writing group at a time will post their members' work to whole class to workshop on the main Canvas. Each group will rotate posting their work on the weekly workshop discussion site. Group members should expect that their group will post to the main Workshop Discussion time three times during the semester.

**Student Writing Groups:** Students will upload drafts of their creative writing assignments to their designated Writing Group in the appropriate Discussion found under the Group Sites on Canvas. Use your Canvas ePortfolio to keep track of your drafts and revisions of assignments. (Click the [ePortfolio help link](#) for instructions on accessing and saving work to your ePortfolio. Writing Group members are expected to assess and discuss drafts of writing assignments with the assignments' authors, facilitated by a graduate teaching assistant enrolled in the MFA program in Creative Writing or the instructor. Class members are required to post 2 comments to other students in your writing group in response to the creative writing assignments group members post. You are also required to reply to 2 comments posted on each assignment. You will be guided in commenting on your peers' writing by a rubric posted for each individual creative writing assignment. To receive credit for your comment, you are expected to apply that particular assignment's rubric and to write at least 2 to 3 sentences that describe some aspect of you peers' writing which is successful and some aspect that can be improved. You discussion of peers' creative writing will be facilitated by the instructor or by a graduate student teaching assistant.

**Online workshops:** Small writing groups will rotate weekly uploading their drafts to the Class Workshop Discussion. 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 read the comments and replies to the comments made by their classmates on Canvas.

**Discussion Guides and Checklists:** For each assignment you will find an online Discussion Guide provided by the instructor. You will also find a Checklist of writing skills and techniques intended to help you focus on those creative writing elements emphasized in that week's Student Writing Group and Workshop Discussions. These are the specific writing skills and techniques reflected in the rubrics the instructors and T.A.'s use to assess the results of each creative writing assignments.

### **Rubrics:**

Each assignment will be assessed using a rubric, which is accessible to students, and is easy to apply with the help of the weekly Checklists (found in *Creative Writing: Four Genres in Brief*) and Discussion Guides.

## THE ONLINE CLASSROOM

### ONLINE DIGITAL CLASSROOM:

All regular classroom activities during the semester will be conducted on the Canvas learning management system. Course access begins January 22. 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 Canvas. If you are having trouble with accessing or navigating Canvas, you can contact the [SJSU IT helpdesk](#). Most interaction between class members and between class members and the instructor (and the T.A's in the course) will take place on the Canvas system. Some will take place during office hours.

Manage the time you spend doing classwork and assignments in this online section of ENGL 71: Introduction to Creative Writing the same way you would in a face-to-face class. It is important that you follow the schedule of class activities and assignments, and complete the genre portfolios on time. In order to participate most fruitfully in the Writing Group Discussions and the weekly Workshop Discussions, it is important that you faithfully follow the weekly schedule of reading and writing assignments. And that you complete the various course activities within the announced time limits. Just as in the face-to-face sections of ENGL 71, the Student Writing Group and class Workshop Discussions of the Creative Writing assignments are the core class activity. Each reading and writing activity assigned is designed to help you become more proficient at mastering the basic elements of poetry, creative nonfiction piece, and short stories. By finishing all the course activities, you will increase your opportunity to complete a poetry portfolio, nonfiction portfolio, and fiction portfolio that meet or exceed the English Department's and the instructor's standards.

**Canvas Email:** Use the Canvas internal email system for communications with the instructor and assistants, and also with your classmates in ENGL 71. Messages regarding the class sent to the instructor outside Canvas will receive a delayed response or will be ignored.

### Etiquette for Student Writing Groups and Class Workshop Discussions

- Every Writing Group member is expected to read his or her group members' drafts posted for each assignment on their Group Canvas site. Students are required to post 2 comments to 2 students in their Writing Group for each assignment. Students are also required to reply to 2 comments posted by others in your Group's Discussion.
- For Workshop Discussions, students are required to post a response to 2 students (not in your own Student Writing Group) for each new (or revised) piece posted in the Workshop Discussion. Students who do not post to 2 others students' work will receive "0" participation credit for that assignment.
- The instructor will monitor the Writing Group Discussions, and sometimes will send messages to the group or to individual group members once the discussion is 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 writing 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 that you can find in the weekly content modules in Canvas.
- When it's your group's turn to post work for the class Workshop Discussion, upload your assignment—preferably a revised draft—by the submission due date. Submission due dates are listed in the weekly Course Activity pages.
- Carefully read the comments and replies that you received from classmates, T.A.'s, and the instructor. These comments will address elements in your assignment that correspond to the rubric connected to each assignment.
- When you comment on peers' work, mention what you find to be the strengths as well as the weaknesses in the work. Comment on elements of the writing described in the assignment CHECKLISTS and the Discussion Guides. Write 3 to 5 sentences for each posting and reply.
- As an author whose writing is being discussed, you will want your peers' comments to be helpful for revising your writing before you submit it to the instructor for a grade. Please write comments on others' assignments with that in mind.

## **SUBMITTING WORK FOR A GRADE**

By the end of each of the 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 Assignment link in Canvas before the genre-unit's Portfolio deadline. No revisions will be accepted after the Portfolio deadline.

### **Final Portfolio Deadlines:**

- Poetry Portfolio (Assignments #1 – 5): March 11.
- Nonfiction Portfolio Assignments: April 6.
- Short Fiction Portfolio Assignments: May 19.

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.

## **Late Submissions and Postings**

1. Students are to post drafts of creative writing assignments to the designated Writing Groups Discussions by midnight of the due date. If you are late you will lose 1 point a

day for each day the work is late. If the draft is more than 3 days late, you will receive “0” credit for posting the assignment.

2. Students are to post creative writing assignments to the Workshop Discussion on the listed due date. If you are late, you will be given a 1-working day grace period. After the 1-day period, you will not be allowed to post your assignment to the Workshop Discussion and you will not receive credit for having the assignment discussed in the workshop.

3. By the listed due date students are to post weekly comments and replies to comments on drafts of creative writing assignments posted in the Writing Group Discussions. Postings more than 3-days late will receive “0” credit. Exceptions: when the creative writing assignment is posted late.

4. By the listed due date students each week are to post comments and replies to comments on creative writing assignments posted each week on the Workshop Discussion. Postings more than 3-days late will receive “0” credit. Exceptions: when the creative writing assignment is posted late.

### **Extra Credit**

Students who have demonstrated they have kept up all semester with all writing assignments, Writing Group and Workshop Discussion comments, and quizzes will be permitted to request permission to submit additional work(s) of creative writing for Extra Credit. Students may choose to submit 2 – 3 additional poems, 1 creative nonfiction piece, or an additional short story. Their submission will only be considered if the student has first obtained the instructor’s permission. Extra Credit submissions will be considered only at the end of the semester.

### **GRADES**

Grades will be based on the quality and quantity of writing you do as well as the quality and consistency of the feedback you give to peers in the various Student Writing Group Discussions and Writing Workshop Discussions.

Creative writing, though subject to an instructor's literary subjectivity and aesthetics, can be evaluated according to general standards used by creative writing teachers to determine how well a piece of writing works. These include: 1) Literary skill and/or technical competence and eloquence. 2) Level of imaginativeness. 3) Concreteness 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; compelling audience interest. 10) Clarity and correctness (grammar, syntax, and mechanics) of the text.

Final grades will be weighted approximately as follows:

- Poetry Assignments 25%
- Nonfiction Assignments 15%
- Fiction Assignments 30%
- Student Writing Group and Workshop Discussions 15%
- Quizzes 10%
- Comments on Readings Attended 5%

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 contain correct (or appropriate) 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 Canvas LMS checks your work for possible plagiarism using technology from Turnitin.com.

## **SJSU UNIVERSITY POLICIES AND RESOURCES**

### **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 there have gone through a rigorous hiring process, and are well trained to assist 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 10<sup>th</sup> 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.

### **SJSU 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 1

## Prof. Alan Soldofsky

### Spring 2016

*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.*

POETRY UNIT	
<p>Week 1: Jan. 28</p>	<p style="text-align: center;"><b><u>COURSE ORIENTATION</u></b></p> <p><b>START HERE</b></p> <p><b>Read the ENGL 71, sec. 1, Course Announcements</b>, which contains essential information about taking this online Creative Writing course using the Canvas learning management system.</p> <p><b>Read the ENGL 71, sec. 1, Syllabus</b>. The syllabus contains essential information about the course objectives, assignments, writing and workshop requirements, grades, and assessments. A detailed course calendar follows the body of the syllabus. You should explore the calendar and put important dates on your personal calendar.</p> <p><b>Introduce Yourself:</b> Post your profile on Canvas by going to Personal Settings and editing your Profile. <a href="#">Click here</a> to watch a video how to update your Personal Settings and Profile Picture.</p> <p><b>Set Up Your ePortfolio:</b> Set up an ePortfolio for you to keep drafts and revisions of your work. <a href="#">Click here</a> for a tutorial on how to set up your ePortfolio.</p> <p><b>Find Your Writing Group:</b> The instructor has assigned each student to a Writing Group, which has a maximum of 7 members. There are 4 Writing Groups in the class. Click here to find your Writing Group Home Page on Canvas. You will be asked to post drafts of creative writing assignments as DISCUSSIONS, to be read and critiqued by other Writing Group members in the replies.</p> <p><b>Discussion:</b> Reply to the “<a href="#">Introduce Yourself</a>” <b>DISCUSSION</b> on Canvas to share your writing voice with the other class members. In your Discussion reply, tell us something interesting about yourself, also your year in SJSU, other schools you’ve attended (if any), and interests related to Creative Writing and reading works of literature (classical or</p>

	<p>contemporary). Make your profile public so other students can read it. Read all the introductions being posted to the Introduce Yourself Discussion and reply by commenting on 2 other students' postings. Click here to read more about how to reply to or start a discussion on Canvas.</p> <p><b>READING ASSIGNED:</b></p> <ul style="list-style-type: none"> <li>• In <i>Creative Writing</i> (abbreviated <i>CW</i>), "A Few Things You Should Know About Creative Writing" and "A Few Words About Revision," pp. 1 – 13; "A Few Things You Should Know About Poetry," pp. 14 – 19. "<a href="#">Basketball</a>," Sherman Alexie, p. 71; "<a href="#">Postcard from Kashmir</a>," p. 72; "Repulse Bay," pp. 74 – 75.</li> <li>• In <i>Bird by Bird</i> (abbreviated <i>BBB</i>): "Getting Started" pp. 3 – 15; "Writing Groups" pp. 151 - 161.</li> <li>• Online Handout: Reading "Vivid Details: Concrete Language Worksheet."</li> <li>• Online Poems for Poetry Assignment #1: Print out and read "<a href="#">Self-Portrait</a>" by Adam Zagajewski, "<a href="#">Self-Portrait</a>" by Linda Pastan, and "<a href="#">Self-Portrait</a>" by Edward Hirsch.</li> </ul> <p><b>PRE-WRITING ASSIGNMENT:</b> Read the Vivid, Clear Language Worksheet and follow the links to the poems listed in it. Then complete the pre-writing exercise and submit it to the instructor (by Feb. 2).</p> <p><b>WRITING ASSIGNED:</b> Complete Poetry Assignment #1—Write a poem (or a 250 to 500-word Prose Poem) titled "Self-Portrait," modeled on "Self-Portrait" by Adam Zagajewski, "Self-Portrait" by Linda Pastan, and/or "Self-Portrait" by Edward Hirsch. You can write the poem either in lines or as Prose Poem. Use fresh, clear language (avoid clichés), and include details from your memory of your family, or from place you've lived and things you enjoy doing, or from what you do every day. Post Self-Portrait poems to your Writing Groups by Feb. 5.</p> <p><b>CHECK LIST AND DISCUSSION GUIDE:</b></p> <ul style="list-style-type: none"> <li>• Online Discussion Guide: Self-Portrait poems.</li> </ul>
<p>Week 2: Feb. 1</p>	<p><b>WRITING GROUPS:</b> Comment on Self-Portrait poems (by Feb. 3).</p> <p><b>WORKSHOP:</b></p> <ul style="list-style-type: none"> <li>• GROUP 1 to post "Self-Portrait" poems to the Workshop Discussion (by Feb. 4).</li> <li>• Read and comment on GROUP 1 "Self-Portrait" poems (by Feb. 5).</li> </ul> <p><b>READING ASSIGNED:</b> <i>CW</i>:).</p>

	<ul style="list-style-type: none"> <li>• In <i>CW</i>: “Elements of Poetry,” pp. 20 – 30. “<a href="#">Winter</a>,” Ruth Stone, pp. 22 – 23; “Ghazal,” pp. 64 – 65. “<a href="#">A Quiet Poem</a>,” Elaine Equi, pp. 77 – 78; “September Song,” Geoffery Hill, p. 79; “<a href="#">Crossing the Swamp</a>,” Mary Oliver, p. 86.</li> <li>• In <i>BBB</i>: “Short Assignments,” “Shitty First Drafts,” and “Perfectionism” (16 – 32).</li> <li>• Online Handout, Ghazal Poem Worksheet.</li> </ul> <p><b>WRITING ASSIGNED:</b> Poetry Assignment #2—Ghazal Poem. Read the Ghazal Poem Worksheet and the Ghazal Discussion Guide. Post your Ghazal poem draft to your Discussion Group (by Feb. 5).</p> <p><b>CHECKLISTS AND DISCUSSION GUIDE:</b></p> <ul style="list-style-type: none"> <li>• In <i>CW</i>: “Lines and Stanzas,” pp. 30 – 31.</li> <li>• Online Discussion Guide: Ghazal poems.</li> </ul> <p><b>TEST YOURSELF:</b> Take the quiz labeled Test Yourself: Quiz 1 on Canvas.</p>
<p>Week 3: Feb. 8</p>	<p><b>WRITING GROUPS:</b> Post comments on Group members’ Ghazal poems (by Feb. 9).</p> <p><b>WORKSHOP:</b></p> <ul style="list-style-type: none"> <li>• GROUP 2 to post Ghazals to the Workshop Discussion (by Feb 10).</li> <li>• Read and comment on GROUP 2 Ghazal poems (by Feb. 12).</li> </ul> <p><b>READING ASSIGNED:</b> <i>CW</i>).</p> <ul style="list-style-type: none"> <li>• In <i>CW</i>: “Elements of Poetry,” pp. 20 – 30. “<a href="#">Winter</a>,” Ruth Stone, pp. 22 – 23; “Ghazal,” John Ridland, pp. 64 – 65. “<a href="#">A Quiet Poem</a>,” Elaine Equi, pp. 77 – 78; “<a href="#">September Song</a>,” Geoffery Hill, p. 79; “<a href="#">Crossing the Swamp</a>,” Mary Oliver, p. 86.</li> <li>• In <i>BBB</i>: “Short Assignments,” “Shitty First Drafts,” and “Perfectionism” (16 – 32).</li> <li>• Online Handout, Ghazal Poem Worksheet.</li> </ul> <p><b>PRE-WRITING ASSIGNMENT:</b> Read the Figurative Language Worksheet. Complete and submit Pre-Writing Worksheet on Images, Metaphors and Similes. (Submit by Feb. 10.)</p> <p><b>WRITING ASSIGNED:</b> Poetry Assignment #3: Write a poem that contains images, which appeal to the senses. Base the poem on a photograph or an object (such as a car, an article of clothing, pair of shoes, a bird you often see, or something in your home.) Your image poem must contain at least one metaphor or simile. You can model</p>

	<p>your poem on one of the poems you've read for class. Tag the poem as being written either in a tone that is primarily objective or subjective. Post a draft to your Writing Groups (by Feb. 12).</p> <p><b>CHECKLISTS AND DISCUSSION GUIDE:</b></p> <ul style="list-style-type: none"> <li>• In <i>CW</i>: "Images, Symbols, and Figurative Language," pp. 49 – 50.</li> <li>• Online Discussion Guide: Image Poem with Metaphors.</li> </ul> <p><b>TEST YOURSELF:</b> Take the quiz labeled Test Yourself: Quiz 2 on Canvas.</p>
<p>Week 4: Feb. 15</p>	<p><b>WRITING GROUPS:</b> Post comments on Group members' Image poems (by Feb. 16).</p> <p><b>WORKSHOP:</b></p> <ul style="list-style-type: none"> <li>• GROUP 3 to post Image poems to the Workshop Discussion (by Feb. 17).</li> <li>• Read and comment on Group 3 Image poems (by Feb. 19).</li> </ul> <p><b>READING ASSIGNED:</b></p> <ul style="list-style-type: none"> <li>• <i>CW</i>: "Lines and Stanzas," pp. 24 – 31; "Meter and Rhythm," pp. 31 – 38; "The Music of Poetry," pp. 38 – 42.</li> <li>• Poems To Read: "I Feel Sorry for Jesus," p. 85; "The Game," David O'Meara, p. 87 (watch <a href="#">David O'Meara read "The Game,"</a>); "<a href="#">Short Ends</a>," Paul Bradley, p. 90; "<a href="#">Stopping by Woods on a Snowy Evening</a>," Robert Frost. "<a href="#">Richard Corey</a>," Edward Arlington Robinson. "<a href="#">This Be the Verse</a>," Philip Larkin. "<a href="#">Awakening</a>," "<a href="#">Anniversaries of Autumn</a>," Alan Soldofsky.</li> <li>• <i>BBB</i>: "Plot" (54 – 63).</li> </ul> <p><b>PRE-WRITING ASSIGNMENT:</b> Read, complete, and submit the pre-writing worksheet on Narrative Poems. (Submit by Feb. 17.)</p> <p><b>WRITING ASSIGNED:</b> Poetry Assignment #4—Narrative Poem. Write a poem that tells a story in fixed stanza form in a more or less regular meter or rhythm (rhymed or unrhymed). You may choose a 4-, 5-, or 6-stress line. Name the dominant rhythm, and also copy and scan the poem's first stanza. If the poem contains irony, identify the kind of irony it contains. If you wish you may reflect your ethnic or cultural identity in the speaker's voice and the style of diction you use in the poem. Post a draft to your Writing Group (by Feb. 19).</p> <p><b>CHECKLISTS AND DISCUSSION GUIDE:</b></p> <ul style="list-style-type: none"> <li>• In <i>CW</i>: "Lines and Stanzas," pp. 30 – 31; Meter and Rhythm,</li> </ul>

	<p>pp. 37 – 38; “Music of Poetry,” pp. 41 - 42.</p> <ul style="list-style-type: none"> <li>• Online Discussion Guide: Narrative/Fixed Stanza poem.</li> </ul> <p><b>TEST YOURSELF:</b> Take the quiz labeled Test Yourself: Quiz 3 on Canvas.</p>
<p>Week 5: Feb. 22</p>	<p><b>WRITING GROUPS:</b> Post comments on Group members’ Narrative/Fixed stanza poems (by Feb. 23).</p> <p><b>WORKSHOP:</b></p> <ul style="list-style-type: none"> <li>• GROUP 4 to post Narrative/Fixed stanza poems to the Workshop Discussion (by Feb. 24).</li> <li>• Read and comment on Group 4 Narrative/Fixed Stanza poems (by Feb. 26).</li> </ul> <p><b>READING ASSIGNED:</b></p> <ul style="list-style-type: none"> <li>• <i>CW</i>: “Poetic Forms,” pp. 55 – 67.</li> <li>• Poems to Read:</li> <li>• Online Handout: Sestina and Villanelle Worksheet; Pantoum Worksheet.</li> <li>• <i>BBB</i>: “Looking Around”; “The Moral Point of View” (97 – 109).</li> </ul> <p><b>WRITING ASSIGNED:</b> Poetry Assignment #5—Poem in a Traditional Form: Write a poem in a traditional form: you may select to write a Sonnet (any type), Sestina, Villanelle, or Pantoum. Post to Writing Group Discussion (by Feb. 29).</p> <p><b>CHECKLIST AND DISCUSSION GUIDE:</b></p> <ul style="list-style-type: none"> <li>• In <i>CW</i>: “Poetic Forms,” pp. 67 – 68.</li> <li>• Online Discussion Guide: Poem in Traditional Form.</li> </ul> <p><b>TEST YOURSELF:</b> Take the quiz labeled Test Yourself: Quiz 4 on Canvas.</p>
<p>Week 6: Feb. 29:</p>	<p><b>WRITING GROUPS:</b> Post comments on Group members’ Traditional Form poems (by March 1).</p> <p><b>WORKSHOP:</b></p> <ul style="list-style-type: none"> <li>• GROUP 1 to post Traditional form poems to the Workshop Discussion (by March 2).</li> <li>• Read and comment on Group 1 Traditional Form poems (by March 4).</li> </ul> <p><b>READING ASSIGNED:</b></p>

	<ul style="list-style-type: none"> <li>• <i>CW</i> “Diction, Syntax, and the Language of Poetry,” pp. 50 – 54.</li> <li>• <i>BBB</i> “Set Design, “False Starts,” “Plot Treatment,” “Do You Know When You’re Done” pp. 74 - 94.</li> </ul> <p><b>WRITING ASSIGNED:</b> Revise poems for your Poetry Portfolio. POETRY PORTFOLIO DUE: MARCH 9.</p> <p><b>CHECKLIST:</b> Review Poetry Portfolio checklist. Review</p> <p><b>TEST YOURSELF:</b> Take the quiz labeled Test Yourself: Quiz 5 on Canvas.</p>
<b>NONFICTION UNIT</b>	
<p>Week 7: March 7</p>	<p><b>POETRY PORTFOLIO DUE: SUBMIT POETRY PORTFOLIO BY MARCH 9. UPLOAD ON CANVAS.</b></p> <p><b>READING ASSIGNED:</b></p> <ul style="list-style-type: none"> <li>• In <i>CW</i>: “A Few Things You Should Know About Short Creative Nonfiction,” “The Elements of Creative Nonfiction,” pp. 170 – 175. “Getting Started Writing Creative Nonfiction,” pp. 210 – 213. James Brown, “My Papa’s Waltz,” pp. 215 – 217; “Edwidge Danticat, “Westbury Court,” pp. 217 – 220.</li> <li>• <i>Hold the Enlightenment (HE)</i> “Unattractive to the Opposite Sex: An Introduction,” pp. xii – xviii; “Hold the Enlightenment,” pp. 3 – 10; “<a href="#">Bug Scream</a>,” pp. 28 – 35; “Fire and Ice and Everything Nice” pp. 43 – 50.</li> </ul> <p><b>WRITING ASSIGNED:</b> Nonfiction Assignment: Brainstorm topics for writing a 1,500- to 1,500-word nonfiction piece, using the Nonfiction Brainstorming Worksheet. Write a 150- to 250-word abstract summarizing the topic and theme for the nonfiction piece you propose to write for this assignment. Complete and post your brainstorming sheet and abstract to your Writing Group (March 11).</p> <p><b>DISCUSSION GUIDE:</b> Read and follow the Nonfiction Abstract Discussion Guide to focus your writing and your Writing Group Discussion.</p> <p><b>TEST YOURSELF:</b> Take the quiz labeled Test Yourself: Quiz 6 on Canvas.</p>
<p>Week 8: March 14</p>	<p><b>WRITING GROUPS:</b> Post comments on Group members’ Nonfiction Brainstorming Sheet and Nonfiction Abstract (by March 15).</p> <p><b>WORKSHOP:</b> GROUP 2 to post the Nonfiction Brainstorming Worksheet and revised Nonfiction Abstract to the Workshop</p>

	<p>Discussion (by March 15). Comment on two posted abstracts and reply to two comments (by March 18).</p> <p><b>READING ASSIGNED:</b></p> <ul style="list-style-type: none"> <li>• <i>CW</i>: “The Elements of Creative Nonfiction,” pp. 174 – 175; “Short Creative Nonfiction: Three Models,” pp. 175 – 185.</li> <li>• <i>BBB</i>: “Dialogue,” pp. 64 – 73.</li> <li>• <i>HE</i>: “The Terrible Land,” pp. 78 – 85; “<a href="#">This Teeming Ark</a>,” pp. 94 – 102; “Near Massacre Ranch,” pp. 103 – 110.</li> <li>• Online Handout: “Opening Hooks Worksheet.”</li> <li>• Online Nonfiction Writing Advice Links: <ul style="list-style-type: none"> <li>○ The <a href="#">Credible Sources</a> webpage.</li> <li>○ The <a href="#">How to Write a Strong Lead</a> webpage.</li> <li>○ The <a href="#">Creative Nonfiction Toolbox of Techniques</a> webpage.</li> <li>○ The <a href="#">Creative Nonfiction Tips</a> webpage.</li> </ul> </li> </ul> <p><b>PRE-WRITING ASSIGNMENT:</b> Read and complete the Opening Hook Worksheet on Canvas.</p> <p><b>WRITING ASSIGNED:</b></p> <ul style="list-style-type: none"> <li>• Research background materials for your topic. Compile the material (citations and notes) from your research in a file on your computer drive.</li> <li>• Begin a rough draft of your nonfiction piece. Incorporate appropriate factual background material into the draft.</li> <li>• Post the opening pages/rough draft of your nonfiction piece to your Writing Group Discussion for comments (by March 18).</li> </ul> <p><b>DISCUSSION GUIDE:</b> Review the “Rough Draft” Discussion Guide, and follow the guide for drafting the opening pages of your nonfiction piece. And for comments you post on your Writing Group Discussion.</p> <p><b>TEST YOURSELF:</b> Take the quiz labeled Test Yourself: Quiz 7 on Canvas.</p>
<p>Week 9: March 21</p>	<p><b>WRITING GROUPS:</b> Post comments on the opening pages (or full rough draft) of the Nonfiction piece. Also post comments on the background sources used (by March 23).</p> <p><b>WORKSHOP:</b> GROUP 3 to post revised Nonfiction opening pages/drafts to the Workshop Discussion (by March 24). Comments due by March 25.</p> <p><b>READING ASSIGNED:</b></p> <ul style="list-style-type: none"> <li>• <i>CW</i>: “Organizing Creative Nonfiction,” pp. 185 – 189; “Telling the Truth,” pp. 190 – 194; “Creative Nonfiction as Narrative,”</li> </ul>

	<p>pp. 194 – 199; Pico Iyer, “In the Dark,” pp. 223 – 225.</p> <ul style="list-style-type: none"> <li>• <i>HE</i>: “Collision Course,” pp. 222 – 228; “Panic,” pp. 283 - 289; “Trusty and Grace,” pp. 290 - 297.</li> </ul> <p><b>WRITING ASSIGNED:</b> Complete a near-final draft of the Nonfiction piece and post to members of your Writing Group (by March 25).</p> <p><b>CHECKLISTS/DISCUSSION GUIDE:</b></p> <ul style="list-style-type: none"> <li>• <i>CW</i>: “Organizing Creative Nonfiction,” p. 189.</li> <li>• <i>CW</i>: “Telling the Truth,” p. 194.</li> <li>• <i>CW</i>: “Creative Nonfiction as Narrative,” p. 199.</li> <li>• Discussion Guide on Canvas: “Editing the Completed Work.”</li> </ul> <p><b>TEST YOURSELF:</b> Take the quiz labeled Test Yourself: Quiz 8 on Canvas.</p>
MARCH 28 - APRIL 1	SPRING BREAK
Week 10: April 4	<p><b>WRITING GROUPS:</b> Post comments on the near-complete draft of the Nonfiction piece. Also post comments on the background sources used (by April 5).</p> <p><b>WORKSHOP:</b> GROUP 4 to post revised nearly completed Nonfiction drafts to the Workshop Discussion (by April 6). Comments due by April 8.</p> <p><b>READING ASSIGNED:</b></p> <ul style="list-style-type: none"> <li>• <i>CW</i>: “The Poetry of Creative Nonfiction,” pp. 199 – 203; “Writing Yourself in Creative Nonfiction,” pp. 199 – 206; “Ethics and Edicts,” pp. 206 – 209; Alice Walker, “Dreads,” pp. 231 – 232.</li> <li>• <i>HE</i>: “Swimming with Great White Sharks,” pp. 165 – 178; “The World’s Most Dangerous Friend,” pp. 202 – 221.</li> <li>• <i>BBB</i>: “Plot,” pp. 54 - 61; “Broccoli,”</li> </ul> <p><b>WRITING ASSIGNED:</b> Complete final revisions of the Nonfiction piece and post to members of your Writing Group (by April 8).</p> <p><b>CHECKLISTS/DISCUSSION GUIDE:</b></p> <ul style="list-style-type: none"> <li>• In <i>CR</i>: “The Poetry of Creative Nonfiction,” p. 203.</li> <li>• In <i>CR</i>: “Writing Yourself in Creative Nonfiction,” p. 206.</li> <li>• In <i>CR</i>: “Ethics and Edicts,” p. 209.</li> <li>• In <i>CR</i>: Revision Checklist: Creative Nonfiction.</li> </ul> <p><b>TEST YOURSELF:</b> Take the quiz labeled Test Yourself: Quiz 9 on</p>

	Canvas.
<b>FICTION UNIT</b>	
Week 11: April 11	<p><b>NONFICTION PORTFOLIO DUE:</b> SUBMIT NONFICTION ABSTRACT AND NONFICTION FINAL DRAFT BY <u>APRIL 13</u>. UPLOAD ON CANVAS.</p> <p><b>READING ASSIGNED:</b></p> <ul style="list-style-type: none"> <li>• <i>CR</i>: “A Few Things You Should Know About the Short-Short Story,” pp. 98 – 100; “The Elements of Fiction,” pp. 100 – 101; “Three Models,” p. 101 – 108; Raymond Carver, “Popular Mechanics,” pp. 155 – 156; John Cheever, “Reunion,” 156 – 158.</li> <li>• <i>BBB</i> "Radio Station KFKD" (110 - 121).</li> <li>• Online; “Reunion” discussed and read by Richard Ford, New Yorker Podcast.</li> </ul> <p><b>PRE-WRITING ASSIGNMENT:</b> Read the Short-Short Story Pre-Writing Worksheet. Brainstorm a short-short story. Then write a “logline,” a summary of your short-short story in 25 words or less. Also write a 3-sentence description of your protagonist’s backstory—these details should not be included in the story itself. Share with Writing Group and comment (by April 15).</p> <p><b>WRITING ASSIGNED:</b> Draft a short-short story. Post to your Writing Group (by April 18).</p> <p><b>DISCUSSION GUIDE:</b> Writing Short-Short Stories Discussion Guide. Use the guide in posting comments to your Writing Group and for revising your short-short story.</p> <p><b>TEST YOURSELF:</b> Take the quiz labeled Test Yourself: Quiz 10 on Canvas.</p>
Week 12: April 18	<p><b>WRITING GROUPS:</b> Read and post comment on Short-short story drafts (by April 19).</p> <p><b>WORKSHOP:</b> Group 1 to post draft of short-short story to the Workshop Discussion for comments (by April 20).</p> <p><b>READING ASSIGNED:</b></p> <ul style="list-style-type: none"> <li>• <i>CW</i>: “Structure and Design,” pp. 108 – 115; “Creating Characters,” pp. 116 – 123; Aimee Bender, “Loser,” pp. 146 – 149; T. Coraghessan Boyle, “<a href="#">The Hit Man</a>,” pp. 149 – 152.</li> <li>• <i>Contemporary Short Stories (CSS)</i>: "Murderers" by Leonard Michaels,” pp. 342 - 346.</li> </ul>

	<ul style="list-style-type: none"> <li>• <i>BBB</i> "Jealousy," pp. 133 - 144.</li> <li>• Online Handout: Writing Magic Realism; Gabriel Garcia Marquez, "A Very Old Man with Enormous Wings." Read more about the basics of <a href="#">Magic Realism</a>.</li> <li>• Read more about plot structure on <a href="#">Plotting a Story</a> page.</li> </ul> <p><b>PRE-WRTING ASSIGNMENT:</b></p> <ul style="list-style-type: none"> <li>• Character Development Questions Workshop. Respond to questions about your main character in your Short Short-Story. Post responses to your Writing Group (by April 20). Comment on 2 of your Group members' answers (by April 22).</li> <li>• Online Handout: "The Wrong Suitcase" by Maeve Binchy.</li> <li>• Story Arc Worksheet: Read "The Wrong Suitcase" by Maeve Binchy, and in a few short sentences, describe how the story's rising action, climax, and denouncement (resolution).</li> </ul> <p><b>WRITING ASSIGNED:</b></p> <ul style="list-style-type: none"> <li>• Finish revised draft of the short-short story. Post to your Writing Group (by April 22).</li> <li>• Brainstorm or sketch a scenario for the longer Short Story. Develop a character profile for the main protagonist(s) and antagonist(s). Post to your Writing Groups (by April 25).</li> </ul> <p><b>CHECKLISTS/DISCUSSION GUIDE:</b></p> <ul style="list-style-type: none"> <li>• In <i>CW</i>: Structure and Design, pp. 115 – 116.</li> <li>• In <i>CW</i>: Creating Characters, pp. 122 – 123.</li> <li>• Discussion Guide: Revising Plot Structure in Short-Short Stories.</li> </ul> <p><b>TEST YOURSELF:</b> Take the quiz labeled Test Yourself: Quiz 11 on Canvas.</p>
<p>Week 13: April 25</p>	<p><b>WRITING GROUPS:</b> Read and post comment on Short Short-Story revised drafts (by April 26).</p> <p><b>WORKSHOP:</b> Group 2 to post revised short-short story to the Workshop Discussion for comments (by April 27).</p> <p><b>READING ASSIGNED:</b></p> <ul style="list-style-type: none"> <li>• <i>CW</i>: "Writing Dialogue," pp. 124 – 128; "Setting the Scene," pp. 129 – 133; Jamaica Kincaid, "Girl," pp. 163 – 164; Guadalupe Valdes, "Recuerdo," pp. 165 – 169.</li> <li>• <i>CSS</i>: "Rock Springs," by Richard Ford, pp. 162 - 184; "Emergency," by Denis Johnson, pp. 274 – 285.</li> <li>• <i>BBB</i>: "Calling Around"; "Someone to Read Your Drafts," pp. 151 - 171.</li> </ul>

	<ul style="list-style-type: none"> <li>• Online Handout: <a href="#">The Four Temperaments</a>.</li> <li>• Elements of Fiction (on Bedford-St. Martins website). Note: Students do not have to do the exercises.</li> </ul> <p><b>PRE-WRITING ASSIGNMENTS:</b></p> <ul style="list-style-type: none"> <li>• Complete the Character Temperament Worksheet. Post to your Writing Group (by April 27).</li> <li>• Write a page of dialogue illustrating the temperament and personality of your full-length short story’s protagonist and other main character(s). Write a scene of dialogue—one you’ll not use in your short story—in which your protagonist and other character(s) order breakfast in a restaurant. Then name the combination of temperaments exhibited by your main characters (by April 29).</li> </ul> <p><b>WRITING ASSIGNED:</b></p> <ul style="list-style-type: none"> <li>• Begin writing your full-length short story. The story should be driven by character, not plot. The story should be built around a protagonist (and perhaps another main character) whose profile(s) you have completed. Avoid writing a story purely as a mystery, thriller, or story in the science fiction or fantasy genre. The story should be written in a realistic or magic realist style.</li> <li>• Draft the opening pages for your full-length short story. The story should engage the reader in right away. Use dialogue and description of the setting to dramatize the first few scenes rather than narrative exposition about your characters. Use techniques from stories that you have most enjoyed from your assigned reading. Post the opening pages to your writing group (by May 2).</li> </ul> <p><b>CHECKLISTS/DISCUSSION GUIDE:</b></p> <ul style="list-style-type: none"> <li>• In <i>CW</i>: Writing Dialogue, p. 128.</li> <li>• In <i>CW</i>: Setting the Scene, pp. 132 – 133.</li> <li>• Discussion Guide: Character Profile and Backstory.</li> </ul> <p><b>TEST YOURSELF:</b> Take the quiz labeled Test Yourself: Quiz 12 on Canvas.</p>
<p>Week 14: May 2</p>	<p><b>WRITING GROUPS:</b> Read and post comments your Full-Length Story opening pages (by May 4 and comments by May 6).</p> <p><b>WORKSHOP:</b> Group 3 to post Character Temperament Profiles and opening pages of the Full-Length Short Story (by April 29).</p> <p><b>READING ASSIGNED:</b></p> <ul style="list-style-type: none"> <li>• <i>CW</i>: “Deciding on Point of View, Developing Tone and Style,” pp. 133 – 141; Ursula Beigi, “Doves,” pp. 158 – 160.</li> <li>• <i>CSS</i>: "Home," by Jayne Anne Phillips, pp. 410 - 425.</li> </ul>

	<ul style="list-style-type: none"> <li>• <i>BBB</i>: “Letters,” “Writers Block,” pp. 172 - 182.</li> <li>• Online Handout: “<a href="#">Bullet in the Brain</a>” by Tobias Wolff.</li> </ul> <p><b>PRE-WRITING ASSIGNMENT:</b></p> <ul style="list-style-type: none"> <li>• Complete the Pre-Writing Worksheet. Post to your Writing Group (by April 6).</li> <li>• Analyzing and Switching Point-of-View Exercise (due by May 1).</li> </ul> <p><b>WRITING ASSIGNED:</b> Complete a working draft your Full Length Short Story. Post to your Writing Group by May 9.</p> <p><b>DISCUSSION GUIDE:</b></p> <ul style="list-style-type: none"> <li>• In <i>CW</i>: Deciding on Point of View, Developing Tone and Style, pp. 140 – 141.</li> </ul> <p><b>TEST YOURSELF:</b> Take the quiz labeled <u>Test Yourself: Quiz 13</u> on Canvas.</p>
<p>Week 15: May 9</p>	<p><b>WRITING GROUPS:</b> Read and post comments on the final drafts of Full Length Short Story. (Post comments and replies by May 11).</p> <p><b>WORKSHOP:</b> Group 4 to post the Full-Length Short Story to the Workshop Discussion (by May 11. Post comments by May 16).</p> <p><b>READING ASSIGNED:</b></p> <ul style="list-style-type: none"> <li>• <i>CSS</i> “Tall Tales from the Mekong Delta,” by Kate Braverman, pp. 89 - 107; “Cathedral,” by Raymond Carver, pp. 108 – 124.</li> <li>• <i>BBB</i> “Index Cards,” “Calling Around,” (133 – 150).</li> <li>• Online Handout: Point-of-View Worksheet page.</li> <li>• Online Handout: Unreliable Narrators.</li> </ul> <p><b>WRITING ASSIGNED:</b> Complete revisions of the Full-Length Short Story.</p> <p><b>CHECKLISTS/DISCUSSION GUIDE:</b></p> <ul style="list-style-type: none"> <li>• In <i>CW</i>: Revision Checklist: Short Fiction</li> <li>• Discussion Guide: Revising the Full-Length Short Story.</li> <li>• Discussion Guide: On the Narrator’s Reliability</li> </ul> <p><b>TEST YOURSELF:</b> Go to the quiz labeled Test Yourself: Quiz 14 on Canvas.</p>
<p>Week 16: May 16 - 17</p>	<p><b>WRITING GROUPS:</b> Read and post any last comments on the Full Length Short Story final revisions. (Post comments by May 16).</p>

	<b>COURSE ASSESSMENT EXERCISE:</b> Revise your “Self-Portrait” poem (or prose poem): Submit the re-write of your Self-Portrait (by May 16).
Final May 18 - 20	<b>FICTION PORTFOLIO:</b> Submit one Short-Short story and one Full-Length Short Story. (Due May 18; submissions close May 20.)  <b>EXTRA CREDIT:</b> With instructor’s permission. Submit extra credit work (by May 18.).