

San José State University
Department of English and Comparative Literature
ENGLISH 71: Introduction to Creative Writing
Fall 2018
T, TH 3:00 – 4:15 PM
Section 1

Instructor: Prof. Alan Soldofsky

Office Location: FO 106

Telephone: 408-924-4432

Email: alan.soldofsky@sjsu.edu

Office Hours: M W 3:30 – 4:45 PM, or T, Th by appointment

Classroom Clark Hall 111

GE Category Letters C2

Course Description

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

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

The primary activity in the class is for students to write original works of poetry, 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' 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 blended classroom 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.

Tuesday meetings: Usually reserved for whole class workshops, where one small group's members (one group per class) will be workshopped by the instructor and all the class members.

Thursday meetings: Usually reserved for small groups to meet, discuss drafts, and discuss or complete writing exercises.

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 assigned textbooks as well as materials posted on the Canvas course site modules. In the writing workshop forums, drafts of students' 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"> 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. 2. Identify creative writing strategies and techniques contained in students' original works of poetry, creative nonfiction, and fiction written for this class. 3. Evaluate the level of successful application of various creative writing elements and techniques observed in student works creative writing submitted for this class. 	<ol style="list-style-type: none"> 1. Identify basic elements and techniques found in poetry, creative nonfiction, and short stories. 2. Read published models of poetry, creative nonfiction, and short stories. Identify key creative elements and strategies they contain. 3. Write critical comments (both positive and constructive) on works of student poetry, creative nonfiction, and fiction posted on the class Canvas Discussion pages during the semester.
<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"> 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. 	<ol style="list-style-type: none"> 1. Complete weekly assignments to read examples of poetry, creative nonfiction, and short stories by prominent published authors. 2. Complete weekly short quizzes on the assigned readings from prominent authors of poetry, creative nonfiction, and short

		<p>stories.</p> <p>3. Attend two readings by creative writers presented at SJSU, or in the local area, or (or that you view online). Write brief detailed reviews describing the work writers presented.</p>
<p>SLO 3: Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.</p>	<p>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>	<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	1. Identify how basic	1. Identify basic elements

<p>enable students to recognize how significant works illuminate enduring human concerns.</p>	<p>elements of creative writing in models of published poetry, creative nonfiction, and short stories contribute to a work's overall quality 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>and techniques found in poetry, creative nonfiction, and short stories.</p> <p>2. Read published models 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 (both positive and constructive) 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>1. Read drafts of peers' creative writing assignments posted in Student Writing Groups and class Workshop Discussions to analyze the correctness, clarity, and</p>

	<p>2. Demonstrate the ability to improve the correctness, clarity, and conciseness of a creative writing text through 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>conciseness and overall effectiveness of work.</p> <p>2. Regularly post comments and replies to Student 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>
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REQUIRED TEXTS

Cahill, Tim. [*Hold the Enlightenment*](#)
Lamott, Anne, [*Bird By Bird*](#)
Starkey, David, [*Creative Writing: Four Genres in Brief*](#), Third Edition.
Soldofsky, Alan, [*In the Buddha Factory*](#).
Wolff, Tobias, [*The Vintage Book of Contemporary American Short Stories*](#)

RECOMMENDED TEXTS

T. C. Boyle. [*Stories*](#).
Kamiya, Gary. [*Cool Gray City of Love: 49 Views of San Francisco*](#).
Lam, Andrew. [*Birds of Paradise Lost*](#)
Perez, David. [*Love in the Time of Robot Apocalypse*](#)
Schakel, Peter, and Jack Ridl. [*250 Poems: A Portable Anthology*](#).

WEB SITES

<p>Course Homepage on CANVAS</p>	<p>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: https://sjsu.instructure.com/courses/1266783</p>
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Center for Literary Arts at SJSU	Calendar of free readings and conversations by prominent authors of poetry, creative nonfiction, and fiction presented on campus: http://www.litart.org/
Academy of American Poets URL	Large resource with thousands of poems, essays, biographies, weekly features, and poems for special occasions. www.poets.org
Poetry Foundation URL	Large archive of poems, <i>poets</i> , <i>poetry</i> news, articles, and book reviews. Browse for poems by poet or title. Archives of Poetry Magazine. www.poetryfoundation.org
Poetry Flash URL	A literary review and events calendar for the Bay Area, West, and beyond. www.Poetryflash.org .
Poetry Center San Jose URL	Information on events primarily poetry happening in the San Jose area. http://www.pcsj.org .

OFFICE HOURS

Face-to-face office hours: M, W 3:00 – 4:30 PM; Or T, Th PM by appointment. Students should meet with their T.A. and with the instructor at least one time during the semester to discuss their writing, if it's feasible. Zoom video appointments are also available.

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 Zoom session with a T.A. or the instructor, you must set up the time in advance. The instructor will try to 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. Student writing groups will meet in class most Tuesdays. Each student is required to comment on 2 creative writing assignments Group members have posted on Canvas. Each student is also required to reply to at least 1 comment 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.

One small writing group per week is assigned to post revised drafts of assignments on the ENGL 71 Creative Writing Workshop Discussion. Most Thursdays, the pieces posted in the Workshop Discussion will be workshopped (discussed in class) weekly. Each student is required to comment on Canvas on at least 1 creative writing assignment classmates have posted on the Workshop Discussion. Each student is also required to reply to at least one comment posted about a classmate's work. In the Workshop Discussions post

comments on classmates who are not members of your own Creative Writing Group first. If you wish, you may also post on works by members of your group that you didn't comment about in your group discussions.

Creative Writing Genre Units

Poetry Unit Aug. 21 – Sept 27.

Poetry portfolio completion date (final drafts of all five poems): submissions due by October 10.

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; or “Self-Portrait” by Linda Pastan; or “Self-Portrait” by Edward Hirsch; or “Written by Himself,” by Gregory Pardlo; or “Parts of an Autobiography” by Carmen Giménez Smith.
- 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-beat (stress) line. The story you tell may reflect your ethnic or cultural identity.
- Poetry Assignment # 5: Poem in a Fixed 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: Oct. 2 - Oct. 25

Nonfiction piece due (final draft): Submission due by Nov 7.

Some 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: Oct. 30 – Dec 6.

Fiction short-story portfolio (final drafts): all submissions due by Dec. 17.

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 Canvas Discussions on the Student Writing Group sites as the place to post drafts of your work for your other writing group members to read and comment on.

One writing group per week will post their work to the class Workshop Discussion. You should expect that your group will post to the main Workshop Discussion time three times during the semester. We will workshop pieces posted on Canvas in class.

Small Writing Groups: Prior to Thursday in-class Writing Group meetings, post drafts of your writing assignments weekly to your designated Writing Group on Canvas. You may use your Canvas ePortfolio to keep track of your drafts and revisions. (Click the [ePortfolio help link](#) for instructions on accessing and saving work to your ePortfolio.) Group members are required to comment on drafts of at least one other members' writing assignments. And reply to at least one other members' comment(s). You will be guided in making your comments by a Discussion Guide posted for each individual creative writing assignment. To receive credit for your comment, you are expected to apply criteria from the Discussion Guide and to write at least 2 to 3 sentences that constructively critique some aspect of your peers' writing. Your discussion of your peers' creative writing drafts will be facilitate by the instructor and/or by a graduate student teaching assistant.

T.A.'s Assigned to Moderate Small Writing Groups:

Small Writing Group 1: Brandon Luu
Small Writing Group 2: Carmen Kennedy
Small Writing Group 3: Brandon Luu
Small Writing Group 4: Carmen Kennedy

In-class and Online workshop: Writing Groups will rotate weekly uploading drafts of assignments to the Class Workshop Discussion. Most Thursdays will be used for in-class Workshop discussions. Class members are required to draft and post assignments as described in the schedule on the course calendar. Class members are each responsible for contributing constructively to the critiques of their classmates' writings both in small group Discussions and in the class Workshop. Before the class meets, students should read the comments and replies posted by their classmates on Canvas. Those comments will be incorporated into the classroom Workshop.

Discussion Guides and Checklists: For each assignment you will find an online Discussion Guide provided on Canvas, which will be reviewed in class. These criteria for writing a successful assigned reflect the rubrics the instructor and T.A.'s use to assess each creative writing assignment.

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 on CANVAS.

THE BLENDED CLASSROOM

All regular writing assignments and weekly activities during the semester will be posted on the Canvas learning management system. Course access begins August 20. 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.

To get the most revision help from the Small Writing Group Discussions and the weekly Workshops, 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. The Student Writing Group and class Workshop Discussions 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 literary short-fiction. Finishing all the course activities will maximize your chances to complete your final genre portfolios that meets 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 every other group members' drafts for each assignment and be prepared to discuss/critique the drafts each week during in-class Group meetings. Also, students are required to post at least 1 comment to one of their Group members for each assignment. And also are required to reply to 1 comment posted by others in your Group on Canvas.
- Each Writing Group's date for posting their work for discussion in the in-class Workshop is shown on the course calendar and in Canvas. It's important that you know when it's your Group's turn to post work. And to post your revised/most current draft in advance of the class Workshop meeting to give class members time to read and reflect on it.
- Students are expected to read all writings posted and be ready to discuss them in the in-class Workshop. Students are also required to post a comment on the Canvas Workshop Discussion to at least 1 student (not in your own Writing Group) for each new (or revised) piece posted. Students who do not post a comment on another student's work will receive "0" participation credit for that assignment.
- 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.
- 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. You can learn these criteria by reading the weekly Discussion Guides posted on Canvas.

- 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 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.
- SJSU respects students' diversity and privacy. Do not submit work or comments that will intentionally cause offense or hurt to another student (or instructor). If such work or comments are found, the instructor will first discuss it with you, then remove it from Canvas. If you knowingly submit offensive material you will receive 0 credit for that assignment. Creative Writers often produce work that raises sensitive issues or challenges readers' sensibilities and mores. If you have written something that you think might possibly offend someone else in the class, check with your T.A. and/or the instructor before you post it. When you post potentially sensitive material, you are encouraged to include a "trigger warning."

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): Oct. 10.
- Nonfiction Portfolio Assignments: Nov. 7.
- Short Fiction Portfolio Assignments: Dec. 17.

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 Writing Group Discussions and 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, and ambiguity. 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 20%
- Fiction Assignments 30%
- Student Writing Group and Workshop Discussions 15%
- Weekly Canvas quizzes 10%
- EXTRA CREDIT: Additional Poetry, Nonfiction, or Fiction 10%

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 RESOURCES AND POLICIES

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

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."

More University Policies

The link below contains university-wide policy information relevant to all courses, such as additional information on academic integrity, accommodations, dropping/adding, etc.

<http://www.sjsu.edu/gup/syllabusinfo/>

COURSE CALENDAR: ENGLISH 71 – Section 1
Prof. Alan Soldofsky
Fall 2018

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	
Week 1:	<p><u>COURSE ORIENTATION</u></p> <p>Aug. 21</p> <p>Discuss the ENGL 71 Syllabus. The syllabus contains essential information about the course objectives, assignments, writing and workshop requirements, grades, and assessments.</p> <p>Introduce Yourself: Post your profile on Canvas by going to Personal Settings and editing your Profile. Click here to watch a video how to update your Personal Settings and Profile Picture.</p> <p>Set Up Your ePortfolio: Set up an ePortfolio for you to keep drafts and revisions of your work. Click here for a tutorial on how to set up your ePortfolio.</p> <p>Meet Your Writing Group: 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.</p> <p>Introduce Yourself: Then post on the “Introduce Yourself” DISCUSSION 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 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>READING ASSIGNED:</p> <ul style="list-style-type: none"> ● In <i>Creative Writing</i> (abbreviated <i>CW</i>), “A Few Things You Should Know About Creative Writing” and “A Few Words

<p>Aug. 23</p>	<p>About Revision,” pp. 1 – 13; “Writing Poetry,” pp. 14 – 17; “Prose Poem,” pp. 69-72. “Basketball,” Sherman Alexie, p. 77; “Postcard from Kashmir,” Agha Shahid Ali p. 78.</p> <ul style="list-style-type: none"> ● In <i>Bird by Bird</i> (abbreviated BBB): “Getting Started” pp. 3 – 15; “Writing Groups” pp. 151 - 161. ● Online Handout: Read “Vivid, Clear Language” Worksheet. ● Online Poems for Poetry Assignment #1: Read “Self-Portrait” by Adam Zagajewski; “Self-Portrait” by Linda Pastan; “Self-Portrait” by Edward Hirsch; “Written by Himself” by Gregory Pardlo; and “Parts of an Autobiography” by Carmen Giménez Smith. <hr/> <p>PRE-WRITING ASSIGNMENT: 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 Aug. 28).</p> <p>WRITING ASSIGNED: Complete Poetry Assignment #1—Write a poem (or a 250 to 500-word Prose Poem) modeled on “Self-Portrait” by Adam Zagajewski; “Self-Portrait” by Linda Pastan; “Self-Portrait” by Edward Hirsch; “Written by Himself,” by Gregory Pardlo; or “Parts of an Autobiography” by Carmen Giménez Smith. 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 places you’ve lived and things you enjoy doing, or from what you do every day. Post Self-Portrait poems to your Writing Groups by Aug. 28, for your group members’ comments.</p> <p>CHECK LIST AND DISCUSSION GUIDE:</p> <ul style="list-style-type: none"> ● Online Discussion Guide: Self-Portrait poems.
<p>Week 2: Aug. 28</p>	<p>WRITING GROUPS: Meet in class. Post written comments on Self-Portrait poems Canvas (by Aug. 30).</p> <p>READING ASSIGNED:</p> <ul style="list-style-type: none"> ● In <i>CW</i>: “Elements of Poetry,” p. 18. “Winter,” Ruth Stone, pp. 20-21; “A Quiet Poem,” Elaine Equi, pp. 82-83; “Crossing the Swamp,” Mary Oliver, pp. 93-94; “Hip Hop Ghazal,” Patricia Smith. ● In <i>BBB</i>: “Short Assignments,” “Shitty First Drafts,” and “Perfectionism” (16 – 32). ● Online Handout, Ghazal Poem Worksheet. <hr/> <p>WORKSHOP: GROUP 1 to post Self-Portrait/Autobiography poems on Canvas Workshop Discussion. (Make any revisions to “Self-</p>
<p>Aug. 30</p>	

	<p>5-, or 6-stress line. Name the dominant rhythm. 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 Sept. 18).</p> <p>CHECKLISTS AND DISCUSSION GUIDE:</p> <ul style="list-style-type: none"> ● In <i>CW</i>: "Lines and Stanzas," pp. 28 – 29; Meter and Rhythm, p. 36; "Music of Poetry," p. 40. ● Online Discussion Guide: Narrative/Fixed Stanza poem. <p>TEST YOURSELF: Take the quiz labeled Test Yourself: Quiz 3 on Canvas.</p>
<p>Week 5: Sept. 18</p>	<p>WRITING GROUPS: Meet in class. Post written comments on Group members' Narrative/Fixed stanza poems (by Sept. 20).</p> <p>READING ASSIGNED:</p> <ul style="list-style-type: none"> ● <i>CW</i>: "Poetic Forms," pp. 53-72. ● Poems to Read: <ul style="list-style-type: none"> ○ Sonnets: in <i>CW</i>: Sonnet XIX, Shakespeare, p. 50; "House Party Sonnet: '66," Elizabeth Alexander, p. 77; "Instead of Her Own," Molly Peacock, p. 98; "Acquainted with the Night," Robert Frost, ○ Sestinas: Elizabeth Bishop, "Sestina", "A Miracle for Breakfast"; Seamus Heaney, "Two Lorries." ○ Villanelles: Elizabeth Bishop, "One Art"; Dylan Thomas, "Do Not Go Gentle Into that Good Night"; Theodore Roethke, "The Waking." ○ Pantoums: John Ashbery, "Pantoum"; Carolyn Kizer, "Parent's Pantoum" ● Online Handout: Sestina and Villanelle Worksheet; Pantoum Worksheet. ● <i>BBB</i>: "Looking Around"; "The Moral Point of View" (97 – 109).
<p>Sept. 20</p>	<p>WORKSHOP: GROUP 4 to post revised Narrative/Fixed stanza poems to the Workshop Discussion (by Sept. 21).</p> <ul style="list-style-type: none"> ● Post further comments on Group 4 Narrative/Fixed Stanza poems (by Sept. 21). <p>WRITING ASSIGNED: Poetry Assignment #5—Poem in a Fixed Form: Write a poem in a traditional form: you may select to write a Sonnet (any type), Sestina, Villanelle, or Pantoum. Post to Writing</p>

<p>Oct. 4</p>	<p>Sex: An Introduction,” pp. xii – xviii; “Hold the Enlightenment,” pp. 3 – 10; “Bug Scream,” pp. 28 – 35; “Fire and Ice and Everything Nice” pp. 43 – 50.</p> <hr/> <p>INDIVIDUAL AND SMALL GROUP MEETINGS: Students will meet individually and in small groups with the instructor (and T.A.’s) to discuss poems revised for the Poetry Portfolio.</p> <p>WRITING ASSIGNED: Nonfiction Assignment: <u>In class.</u></p> <ul style="list-style-type: none"> • 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 (Oct. 9). <p>DISCUSSION GUIDE: Read and follow the Nonfiction Abstract Discussion Guide to focus your writing and your Writing Group Discussion.</p> <p>TEST YOURSELF: Take the quiz labeled Test Yourself: Quiz 6 on Canvas.</p>
<p>Week 8: Oct. 9</p>	<p>WRITING GROUPS: Meet in class. Post comments on Group members’ Nonfiction Brainstorming Sheet and Nonfiction Abstract (by Oct. 11).</p> <p>READING ASSIGNED:</p> <ul style="list-style-type: none"> • In <i>CW</i>: “Short Creative Nonfiction: Three Models,” pp. 186 – 187. “Liferower,” Rebecca McClanahan, pp. 187 - 190; “Joyas Voladoras,” Brian Doyle, pp. 191 - 193; “Jesus Shaves,” David Sedaris, pp. 193 - 196. • <i>BBB</i>: “Dialogue,” pp. 64 – 73. • <i>HE</i>: “The Terrible Land,” pp. 78 – 85; “This Teeming Ark,” pp. 94 – 102; “Near Massacre Ranch,” pp. 103 – 110. • Online Handout: “Opening Hooks Worksheet. • Online Nonfiction Writing Advice Links: <ul style="list-style-type: none"> ○ The Credible Sources webpage. ○ The How to Write a Strong Lead webpage. ○ The Creative Nonfiction Toolbox of Techniques webpage. ○ The Creative Nonfiction Tips webpage. <p>PRE-WRITING ASSIGNMENT: Read and complete the Opening Hook Worksheet on Canvas.</p>

<p>Oct. 11</p>	<hr/> <p>WORKSHOP: GROUP 2 to post the Nonfiction Brainstorming Worksheet and revised Nonfiction Abstract to the Workshop Discussion (by Oct. 12).</p> <ul style="list-style-type: none"> • Post further comments on at least one posted abstracts and reply to a comment on Canvas (by Oct. 16). <p>WRITING ASSIGNED:</p> <ul style="list-style-type: none"> • Research background materials for your topic. Compile the material (citations and notes) from your research in a file on your computer drive. • Begin a rough draft of your nonfiction piece. Incorporate appropriate factual background material into the draft. • Post the opening pages/rough draft of your nonfiction piece to your Writing Group Discussion for comments (Oct. 16). <p>DISCUSSION GUIDE: 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>TEST YOURSELF: Take the quiz labeled Test Yourself: Quiz 7 on Canvas.</p>
<p>Week 9: Oct. 16</p>	<p>WRITING GROUPS: Meet in class. Post comments on the opening pages (or in-progress rough draft) of the Nonfiction piece. Also post comments on the background sources used (by Oct. 18). Comment on at least one posted abstracts and reply to a comment on Canvas (by Oct. 19).</p> <p>READING ASSIGNED:</p> <ul style="list-style-type: none"> • <i>CW</i>: “Organizing Creative Nonfiction,” pp. 196 – 201; “Telling the Truth,” pp. 201 – 206; “Creative Nonfiction as Narrative,” pp. 206 – 211; Joan Didion, “In Bed” pp 233 – 235. • <i>HE</i>: “Collision Course,” pp. 222 – 228; “Panic,” pp. 283 - 289; “Trusty and Grace,” pp. 290 - 297.
<p>Oct. 18</p>	<hr/> <p>WORKSHOP: GROUP 3 to post revised Nonfiction opening pages/drafts to the Workshop Discussion (by Oct. 19).</p> <ul style="list-style-type: none"> • Post further comments on at least one posted nonfiction opening and reply to a comment on Canvas (by Oct. 23). <p>WRITING ASSIGNED: Complete a near-final draft of the Nonfiction piece and post to members of your Writing Group (by Oct. 23).</p>

Nov. 1	<p>UPLOAD ON CANVAS.</p> <p>SMALL GROUPS: Meet to finish discussing current working drafts of nonfiction piece.</p> <p>READING ASSIGNED:</p> <ul style="list-style-type: none"> ● <i>CW</i>: “Writing the Short-Short Story,” pp. 102-104; “The Elements of Fiction,” pp.104-105; “Three Models,” p. 105 – 114; Raymond Carver, “Popular Mechanics,” pp. 163 – 164; John Cheever, “Reunion,” 164 – 166. ● <i>BBB</i>: "Radio Station KFKD" (110 - 121). ● Online: “Reunion” discussed and read by Richard Ford, New Yorker Podcast. <p>PRE-WRITING ASSIGNMENT: <u>To write in class.</u> Brainstorm a short-short story. Then write a “logline,” a summary of your short-short story’s plot 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 Nov. 1).</p> <hr/> <p>WRITING GROUPS: Meet in class to discuss “logline” summaries of short story plots and protagonists. Comment further on at least one logline and protagonist description (by Nov. 1—before class meets). Also post a reply to a comment on Canvas (by Nov. 2).</p> <p>WRITING ASSIGNED: Draft a short-short story. Post to your Writing Group (by Nov. 6).</p> <p>DISCUSSION GUIDE: 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>TEST YOURSELF: Take the quiz labeled Test Yourself: Quiz 10 on Canvas.</p>
<p>Week 12: Nov. 6</p>	<p>WRITING GROUPS: Meet in class. Comment further on at least one short-short story draft and reply to at least one other student’s (by Nov. 8).</p> <p>READING ASSIGNED:</p> <ul style="list-style-type: none"> ● <i>CW</i>: “Structure and Design,” pp. 114 – 122; “Creating Characters,” pp. 122 – 130; Aimee Bender, “Loser,” pp. 154 – 157; T. Coraghessan Boyle, “The Hit Man,” pp. 157 – 160. ● <i>Contemporary Short Stories (CSS)</i>: "Murderers" by Leonard Michaels,” pp. 342 - 346.

<p>Nov. 8</p>	<ul style="list-style-type: none"> ● <i>BBB</i>: "Jealousy," pp. 133 - 144. ● Online Handout: "How to date a brown girl (black girl, white girl, or halfie)," a story by Junot Diaz ● Read more about plot structure on Plotting a Story page. <p>PRE-WRITING ASSIGNMENT:</p> <ul style="list-style-type: none"> ● Character Development Questions Workshop. Respond to questions about your main character in your Short Short-Story. Post responses to your Writing Group (by Nov. 6). Comment on 2 of your Group members' answers (by Nov. 8). ● Story Arc Worksheet: Read John Cheever's "Reunion," and in a few short sentences, describe how the story's rising action, climax, and denouement (resolution). <hr/> <p>WORKSHOP: Group 1 to post draft of short-short story to the Workshop Discussion for comments (by Nov. 8).</p> <ul style="list-style-type: none"> ● Post further comments on at least one short-short story and reply to a comment on Canvas (by Nov. 13). <p>WRITING ASSIGNED:</p> <ul style="list-style-type: none"> ● Finish revised draft of the short-short story. Post to your Writing Group (by Nov. 9). ● Complete your protagonists Online Dating Profile, and post to your writing group (by Nov. 12). ● 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 Nov. 13). <p>CHECKLISTS/DISCUSSION GUIDE:</p> <ul style="list-style-type: none"> ● In <i>CW</i>: Structure and Design, pp. 121 – 122. ● In <i>CW</i>: Creating Characters, pp. 129 – 130. ● Discussion Guide: Revising Plot Structure in Short-Short Stories. <p>TEST YOURSELF: Take the quiz labeled Test Yourself: Quiz 11 on Canvas.</p>
<p>Week 13: Nov. 13</p>	<p>WRITING GROUPS: Meet in class. Read and discuss revised short short-story drafts. Comment further on at least one short-short story draft and also post a reply to a comment on Canvas (by Nov. 15).</p> <p>READING ASSIGNED:</p> <ul style="list-style-type: none"> ● <i>CW</i>: "Writing Dialogue," pp. 130 – 135; "Setting the Scene," pp. 135 – 140; Jamaica Kincaid, "Girl," pp. 169 – 171; ● <i>CSS</i>: "Rock Springs," by Richard Ford, pp. 162 - 184;

<p>Nov. 15</p>	<p>“Emergency,” by Denis Johnson, pp. 274 – 285.</p> <ul style="list-style-type: none"> ● <i>BBB</i>: “Calling Around”; “Someone to Read Your Drafts,” pp. 151 - 171. ● Online Handouts: The Four Temperaments. Four Temperaments Test. ● Elements of Fiction (on Bedford-St. Martin’s website). Note: Students do not have to do the exercises. <p>PRE-WRITING ASSIGNMENTS:</p> <ul style="list-style-type: none"> ● Complete the Character Temperament Worksheet. Post to your Writing Group (by Nov. 16). <hr/> <p>WORKSHOP: Group 2 to post revised short-short story draft to the Workshop Discussion for comments (by Nov. 15).</p> <ul style="list-style-type: none"> ● Post further comments on at least one short-short story and reply to a comment on Canvas (by Nov. 20). <p>WRITING ASSIGNED:</p> <ul style="list-style-type: none"> ● 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. ● 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 Nov. 20). <p>CHECKLISTS/DISCUSSION GUIDE:</p> <ul style="list-style-type: none"> ● In <i>CW</i>: Writing Dialogue, pp. 135. ● In <i>CW</i>: Setting the Scene, pp. 139 – 140. ● Discussion Guide: Character Profile and Backstory. <p>TEST YOURSELF: Take the quiz labeled Test Yourself: Quiz 12 on Canvas.</p>
<p>Week 14: Nov. 20</p>	<p>WRITING GROUPS: Meet in class. Read and discuss full-length story opening pages. Comment further on at least one short-short story draft and also post a reply to a comment on Canvas (by Nov. 27).</p> <p>READING ASSIGNED:</p> <ul style="list-style-type: none"> ● <i>CW</i>: “Deciding on Point of View, Developing Tone and Style,”

READINGS YOU CAN ATTEND AND WRITE ABOUT

SJSU CENTER FOR LITERARY ARTS FALL 2018

- Sept. 21: Reed Magazine 151, Launch Party, featuring novelist and short story writer, T.C. Boyle, Hammer Theater, 7:00 pm.
- Oct. 17: Gary Kamiya Reading, author of *The Cool Gray City of Love*, and in Conversation with Michael Johns; Hammer Theater, 7:00 pm.
- Nov. 7: Mighty Mike McGee, Santa Clara County Poet Laureate; Reading and in Conversation with Tshaka Campbell; Café Stritch, 7:00 pm.

READINGS SPONSORED BY THE SJSU STEINBECK CENTER

Fifth Floor, SJSU Library

Tues, October 9, 7:00pm

Former Steinbeck Fellows **Dallas Woodburn** (*Woman, Running Late, In A Dress*) and **Peter Nathaniel Malae** (*Son of Amity*) will read from new works of fiction. Reception to follow.

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Weds, November 28, 7:00pm

Three of the six [2018-2019 Steinbeck Fellows](#) will read from new work and answer questions from the audience. Reception to follow.

San Jose Poetry Festival

Oct. 13 – 14 (All day each day)

History Park San José

Website: <http://pcsj.org/festival>

All Day Student Pass, \$5

Schedule of Readings and Performances:

Saturday poetry schedule:

Markham House Main Stage events plus staggered events to choose from:

- 9:00-9:30am, Markham House Main Stage
Blessing/Invocation by Kanyon Sayers-Roods, Costanoan Ohlone-Mutsun and Chumash, also goes by her given Native name Coyote Woman.
- 9:30-10:20am, Renzel Room
Yuki Teikei Haiku Society: Alison Woolpert and Karina Young

- 10:00-10:50am, Firehouse
Pranita Patel and Aparna Ganguly
- 10:30-11:20am, Renzel Room
VeteransWrite: Dale Barnett, Nick Butterfield, Emilio Gallegos, Jeffrey Leonard, Amy Meier, Doug Nelson, Carol Steele
- 11:30-12:20pm, Markham House Main Stage
Keynote Address: Matthew Zapruder, award-winning author of *Sun Bear* and *Why Poetry*
- 1:40-2:30pm, Firehouse
Yosimar Reyes
- 2:00-2:50pm, Renzel Room
Barbara Jane Reyes and Samantha Lê
- 2:40-3:30pm, Firehouse
Poet Laureate of East Palo Alto, **Poetess Kalamu Chaché**, and San Mateo County Poet Laureate, **Lisa Rosenberg**
- 3:00-3:50pm, Renzel Room
MK Chavez and Yaccaira Salvatierra
- 4:00-5:00pm, Markham House Main Stage
Spoken Word: Joseph Jason Santiago LaCour, Lorenz Dumuk, ASHA, and Kanyon Sayers-Roods
- 7:00-10:00pm, Cafe Stritch, 374 South First Street, downtown San José
San José Poetry Slam with special guest **Yesika Salgado**