

San José State University  
Department of English and Comparative Literature

**ENGL 130, Writing Fiction, Spring 2022**

**Course and Contact Information**

Instructor(s):	Aamina Ahmad
Office Location:	Zoom office:
Email:	aamina.ahmad@sjsu.edu
<b>Office Hours:</b>	<b>MW 1200pm-1pm via ZOOM (link on Canvas home page and Announcements) and by appointment</b>
<b>Class Days/Time:</b>	<b>TTh 12pm-1.15pm (link on Canvas home page and Announcements)</b>
Classroom:	ZOOM 12pm-1.15pm, Online: <b>synchronous <u>and</u> asynchronous</b> components
Prerequisites:	ENGL 71

**Course Description**

Welcome to English 130: a 4-unit workshop class in short stories.

In this class, we will workshop your short stories (and in some cases, the openings of novels) with the aim of developing our craft as writers. *In order to do this, we are first going to read widely and dissect closely a range of fictional texts, interrogating how writers employ a variety of techniques to create a work of art that leaves an imprint on us. We'll develop a new way of reading— as writers—and as writers the question that interests us most is: how does a piece of short fiction work? How are the writers we read creating characters that feel real to us? How is the point of view impacting the way we experience the world of the story? How is the writer controlling plot and pacing? And how are all these elements working in concert to create a story that engages us emotionally and intellectually, that has something vital to say about the world? How can we do the same in our own work?*

*Our focus will be on character-based literary fiction but within that wide genre of writing, we'll experience a wealth and range of stories. We'll begin by talking about what we think the term literary fiction means and where we think our stories and our voices fit into that broad category. After exploring this new genre and this new way of reading, you will be ready to write. As a workshop based class, you will share your work with the class and with the support of the workshop continue to develop your story and your writing voice. You will leave the class with two new short stories, a sense of the world of literary fiction and of where your work sits within it. I am excited to embark on this creative journey with you!*

**The Format of Our Class: Online Synchronous and Asynchronous**

Our ENGL 130 class is an online class. But it is an online class with both asynchronous and synchronous components. What will this look like for you and mean for your schedule?

**It means we will meet on 1/27 the first THURSDAY OF THE SEMESTER FOR OUR FIRST CLASS BUT AFTER THAT CLASS WILL LOOK DIFFERENT.**

**WE WILL CONTINUE TO MEET *every* TUESDAY as a WHOLE CLASS via ZOOM THROUGHOUT THE SEMESTER. On those days our learning and our workshops will be conducted on Zoom.**

**However, from 2/3 our THURSDAY class will look different. OUR THURSDAY CLASSES FROM 2/3 ONWARD WILL BE CALLED FLEXIBLE THURSDAY AND WILL CHANGE WEEK TO WEEK.**

**Usually this is a slot of time in our schedule during which we will meet in small cohorts. This means you will attend the class on certain cohort days, not every week. These cohort dates will be given to you at the start of semester and I will send you reminders to make sure you attend on the right day!**

**When cohorts are not meeting on the Thursday lesson, the time will be used differently as a flexible lesson when you can conference with me individually on your stories before workshop and probably most helpfully after workshop, and where we can also support one another as writers by writing together.**

This arrangement will give us more individualized time to discuss and develop your work and develop the community aspect of our class which is so vital to connecting a community.

The rest of our class will be conducted online asynchronously via Canvas (writing for discussion boards and online workshop). I hope this will give you the flexibility you might need to produce your best work, allow you some flexibility in your schedule, and mitigate Zoom fatigue. I also hope the fact that we will meet, all of us together, once a week will provide all of us with some human contact and the community vital to our collaboration and growth as writers.

Please make sure you have an effective internet connection and regular access to a computer in order to participate fully in our class. If you anticipate problems regarding technology requirements, please let me know as soon as possible so I can troubleshoot with you.

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

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

#### **Signing in:**

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

#### **Video:**

- Turn on your video when possible. It is helpful to be able to see each other, just as in an in-person class. Seeing each as we share our work can help to create a sense of safety and connection which is useful to us as artists and can really reduce the metaphorical sense of distance between us.
- If you have limited internet bandwidth, use your phone for the audio. Zoom allows users to use the computer for video only and then to use your phone (cell or landline) for the audio. This greatly reduces bandwidth use.

- If you're unable to find an environment without a lot of visual distractions, use the virtual background option on your computer. This enables you to replace your physical setting with the virtual image of your choice. You can also choose to blur your background.
- Use gallery view. This option will provide you with a greater sense of our class community.
- One more very important consideration: Many of you will have good reasons for not wanting to turn your video but there is a power imbalance that occurs when some people are looking and those they are looking at cannot see in return. If you have a functioning camera and choose not to use it, please think about ways you can help those whose cameras are on to feel less vulnerable given this strange power dynamic. What forms of participation can you use to create and maintain your presence as an engaged participant in class so that those whose cameras are on don't feel that they are the only ones there?

#### **Audio:**

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

#### **Chat:**

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

### **Learning Goals and Course Outcomes**

This course addresses the following Student Learning Objectives (SLOs) approved for the BA in English

- SLO #1: Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric.
- SLO #3: Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and the nature of the subject.

### **What Books Will I Need for Class?**

I will provide all readings which will be made available most often on Canvas or which you will be asked to read online. I will not ask you to print readings but I would like you to find a way to annotate as you read. I do not collect these annotations but they are very useful to you during class discussions.

### **What Else Do I Need for Class?**

- Regular Internet access and email
- A notebook/electronic journal (googledoc) for writing inside and outside of class.

## What Kind of Assignments Can I Expect?

- Write and workshop two new, original pieces of fiction (SLO #3)
- Write critique letters for your classmates' stories (SLO #1, #3)
- Read assigned short stories on Canvas (SLO #1)
- Complete discussion board posts on readings/host discussions (SLO #1, #3)
- Fully participate in In-Class Activities (SLO#3)
- Attend one online literary events of your choice and write a response (SLO#1, #3)
- Complete a substantial revision of one your stories to serve as final exam (SLO#3)

### **Two New Original Stories**

You will sign up for two workshop slots on the first day of class. You will have one online workshop and one in-person whole class workshop via Zoom. All stories should be between 5-10 pages, double-spaced and should have page numbers.

### **Revised Story and Final Examination**

In lieu of a final exam, you will turn in a final revision of one of your workshop revisions. A revision is not fixing grammatical errors and typos (that's expected!) but rather a re-imagining of the text. What might your story feel like if you changed point of view, added a character, or turned summary into scene? You are required to really engage with the feedback from your peers to see how much further you can push your story. This will be due on the date of our final examination (see schedule).

### **Discussion Boards/Hosting Discussion**

Throughout the class you will be required to post an online response to a reading or writing prompt on our Canvas discussion board before our Monday meeting. You will post these under **Discussions** on our Canvas site. (Please enter them in the text box rather than as attachments.) You will also be asked to respond to the posts of at least two other writers on the discussion board. A lot of important work happens on the Discussion boards; they prepare you for the week's classes, they allow us to do some really close craft analysis and become a place where you can experiment with your writing. Consequently, I may share the content of these in class when we are discussing your work. **Please note: No late work will be accepted for Discussion Boards. Responses must meet posted word count requirements to receive any credit.**

In addition, you will in groups sometimes be asked to **host our story discussions on Tuesdays during our synchronous sessions**. Tuesday hosts will look through the online discussion boards and use those boards to help them develop their hosting sessions. These are *not* presentations but hosts will have to prepare and think through aspects of the discussion they'd like the group to cover and come to class with thoughtful questions which will facilitate an effective craft discussion.

### **Writing Exercises**

These activities will vary but will often encourage you to fast-write in response to a prompt. Some of these you will turn in to Canvas; some you will not; some you might be asked to share with a peer. If you are not present for class, you lose out on how these exercises prepare you to study an aspect of craft. You also lose the points allotted to these exercises. **Again, please note that no late work will be accepted for In-class Activities.**

### **What Is a Creative Writing Workshop?**

The workshop is the cornerstone of our class and key to building our class community. It is a tool which allows us to give feedback but at the same time learn more about the craft of writing; as we discuss the work and the choices of a writing peer, we get the opportunity to reflect on our own writing. And the opportunity to have an audience for our work is hugely valuable in giving us a sense of how successfully we are conveying our intentions for our work.

However, for the process to work for the benefit of everyone, it is vital to workshop each work with respect, compassion and care; our aim is to create an environment in which each writer feels safe to explore and express their ideas to the fullest. We may feel challenged by workshop at times, but we should still leave the workshop feeling inspired and awed by what we might be capable of, by the potential of our work.

More detailed guidelines on workshop protocol are below in the section, “How Does Workshop work?”.

### **How will Our In-person Workshop work on Zoom?**

We will have both ZOOM workshops and online workshops. We will workshop 3 writers per zoom workshop class. These workshops will always happen on Tuesdays. You will be required to workshop one story for the in-person class workshop. You will need to post your work to Canvas **one week before you are scheduled to be workshopped**. This will give your peers time to thoroughly read and comment on your work. You will receive a marked up draft of your story and of a critique letter from every student in the class (via googledoc). After your in-person workshop, you will be expected to revise your work considerably before the turning in a final draft.

### **How Will Online Workshop Work?**

One of your two creative writing workshops will be conducted online. **You will be placed in small groups and will upload your letters to a discussion board by Thursday night 1159pm**. You will then be asked to use the discussion board as a place to discuss your ideas about the story collectively over the next few days. You will be asked to comment on the critiques of other writers and the writer can ask clarifying questions about your critique by 1159pm Sunday night. The workshop should be complete by this time.

### **Workshop Letter Critiques**

You will submit a critique letter for each of your classmates for each workshop. For each manuscript that you critique, you'll need to make comments on the manuscript itself and to submit **a single-spaced critique letter of at least 300 words** addressed to the author. **This must be uploaded to Canvas**.

When critiquing a manuscript:

- Read it once without marking it, while asking yourself what the author is trying to accomplish, and how the piece might improve and become what it seeks to be. Then go back and read it again, annotating it to show what works well and where more work might be required.
- List the elements of the manuscript that are working well. What will you remember most about this piece years from now? Be sure to praise what is working and consider how the writer is doing this; what are the craft principles they are applying to make us feel or respond to the text in a certain way?
- Raise questions about the text wherever you feel uncertain. What isn't quite clear? What needs more development? What might help the writer realize their intentions more effectively?

### **Attending a Local Literary Reading**

You will attend at least one online literary events over the course of the semester. While we are unable to attend events in person, we are lucky that many in the literary community are creating an online community and calendar of events. A comprehensive list of events will be posted to Canvas. It is crucial you create time in your calendar to attend two of these online events. You will need to create a written response to the event.

Please note the importance of this assignment: this is a 4-unit course and this course will have integrated into the course the following 1-unit enhancement (International Education/Cultural Enrichment). By attending these events and completing a written response in addition to the other assignments, you will be fulfilling the requirements of a 4-unit course. There will be a series of questions on a Canvas post for you to answer about the event you attended.

If you anticipate any difficulty in meeting this course requirement, please consult me in the first two weeks of the semester. Otherwise, enjoy!

### **How We Will Collaborate as A Writing Community**

We are a writing community and participating in the life of our community will be vital to your success in this class. While you will be responsible for producing written responses to readings, completing in-class and out-of-class writing and for the drafting of your work, a considerable component of this class is focused on participating in our classroom community both online and in-person via Zoom. You will be asked to read and respond to the work of your peers during workshop, to discuss your work with one another on Canvas, and to participate in class discussion.

Our aim is to create a safe and supportive environment which will help each writer achieve their goals for their work and for themselves. For that to happen, it is essential for each of us to respect the labor of each member of our community. We do that by coming to class prepared, bringing our whole hearts to the process of collaboration and treating the work of each member with the utmost care. It is also critical for us to understand that we are reading work in development and that writing is a process—no draft will be perfect but we are lucky enough through workshop to get to be part of contributing to that writer’s process, to their continued development. I can think of nothing more exciting than that.

### What Kind of Work Load Can I Expect in This Class?

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

### How will I be graded?

Creative writing, though subject to the instructor’s subjectivity, can be evaluated according to general standards used to determine how well a piece of writing works.

These include: 1) Textual and/or technical competence and eloquence 2) Imaginative risk 3) Energy and freshness of language 4) Effective use of metaphor and other forms of figurative language 5) Clarity and precision of detail 6) Capacity for mixed feelings and uncertainty 7) Effective use of grammar, syntax, and rhythm 8) Naturalness and believability 9) Appropriateness of style to subject 10) Compelling audience interest

Grades will be based on the quality of writing you do, as well as the quality and thought put into the criticism offered during the workshops.

Final grades will weighted be as follows:

- Workshop Submission 1 20%
- Workshop Submission 2 20%
- Final Revision 10%
- Critique Letters 20%
- In-Class Activities 10%
- Discussion boards on readings/workshops/online writing 20%
- Response Paper for Literary Readings 10%

Late assignments will only be accepted with my approval. No late points will be awarded for missed discussion boards or in-class activities.

Grade	Points	Percentage
A	930 to 1000	93 to 100%
A minus	900 to 929	90 to 92%

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

This course must be passed with a C or better as an SJSU graduation requirement.

If you do not understand the reason you received a specific grade, please ask for clarification *at least 24 hours after receiving it*. This will give you time to reflect and to come back to me with more specific questions about the work and what may have happened.

Note that “All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See [University Policy F13-1](http://www.sjsu.edu/senate/docs/F13-1.pdf) at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details.

### [How Will My Attendance and Participation Be Evaluated as Part of My Grade?](#)

This class is composed of both online activities and in-person workshops and in-class activities, and therefore, attendance and punctuality are essential to your success in this class. You should bring required materials to class and come to class with the intention of giving your fullest to our writing and learning community.

NOTE that [University policy F69-24](http://www.sjsu.edu/senate/docs/F69-24.pdf) at <http://www.sjsu.edu/senate/docs/F69-24.pdf> states that “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

**However, please note that not participating in workshop will affect your grade. All of the following will be viewed as non-participation in class: *not* delivering work for workshop on time (this damages the whole workshop and will result in a letter grade deduction per day), *not* completing a workshop critique means you will not get the points allotted for that workshop, and *not* attending on a workshop day (with no excused absence) will result in a letter grade deduction of your overall workshop grade. Neglecting your obligations to workshop in this class will have a significant impact on your overall grade as well as making this a poorer class for all of us.**

See the following section on “How We Will Get The Most Out of Our Work Together” for more detail on these aspects of the class.

### [How Does Workshop Work?](#)

What follows are some of the guidelines that I hope will help us have a successful workshop together.

- You will sign up for dates for **one online workshop** and **one Zoom workshop** on the first day of class.
- **One week *before* your workshop date, you will deliver your story as a google doc and PDF to a Canvas discussion board.**

- Please deliver your work on time - if life gets in the way as it does, try to problem solve as best you can beforehand. Talk to me or your peers about finding another date. I don't want anyone to miss out on their workshop and I don't want the workshop meeting with nothing to discuss!
- All those workshopping will then mark up the googledoc copies with line notes and edits. They will make note of roadblocks, confusions and moments that they loved. They will also write a letter to the writer which will be organized like this: (a) what is working well in the story and why, (b) the questions you have about the story. All of these letters must be respectful of the writer's labor, their effort and the fact that they have produced a *draft*. **It is a work in progress**; our job is to help the writer keep going, to help them get closer to telling the story they want to tell (not the story we think they should tell). Our aim is to serve the story, to nurture our community's ambition and offer each writer the tools to get their work to where they want it.
- You must upload your letter which should be at least 300 words to Canvas.
- Writers offering their stories for workshop will be silent during the workshop till the end when they can ask questions.
- I want you to write the stories you want to write, that feel necessary to you but a few things to think about as you finish working on your stories: it will not be acceptable to write about anyone from our community/or to write about anyone at SJSU who could be identified by our community. There are many reasons for this, but the first would be because it would not be ethical or fair. These stories will not be read.
- While I am happy for you to write about people who hate (we need to understand them) and to do so truthfully, and to write about hate as a theme, the story itself cannot be hateful or hurtful. If I regard the story or essay *as a form of hate speech* rather than an exploration or interrogation of hate, we will not read it. In a similar vein, material that is gratuitously violent or pornographic and which might people feel unsafe will also not be read. This does not mean you are not allowed to write about violence or sex but that you must ask yourself hard questions before you do, interrogate your reasons and what the effect and impact of it will be on a reader.
- Writers write about all kinds of things—things that have happened and things that they have imagined. I will not assume that if you write about an alcoholic or a racist or a pickpocket that you are any of those things. The workshop will not be concerned with digging around to find out what did or did not happen to the writer. We are gathering to talk about the work and how well it is working.
- I don't feel I have had to give content warnings for the stories I have chosen, but will do if the need arises. If you think your story needs a content warning, please discuss with me first. We will discuss this issue and other protocols around complicated material in more depth before workshop begins.

### How We Will Get the Most Out of Our Work Together

- **Zoom Office hours:** I am here to help with queries or to clarify any concerns you might have about the class or assignments. Make use of me! You may make an appointment or drop in during office hours. Either way, I welcome the chance to support your writing as best I can.
- **Attendance on Zoom In-person Days (Tuesdays): is required.** Assignments in this class are cumulative, with each one preparing you for the next one so missing class also means you will fall behind on crucial preparatory work for your written assignments. The risks of non-attendance are: **your grade on individual assignments AND your overall grade will be adversely affected. In particular, please be aware that absences on workshop days have**

**a profoundly detrimental impact on your grades.** If there are reasons that attendance has become a struggle and you need extra support, reach out. As faculty, we want to see you succeed in this community and I want to find ways to help all of you do that.

- **Missed work:** If you do miss class (excused or unexcused), do ask your colleagues for assistance in catching up on the missed work and be available to them for the same. With a large number of students, it is not easy for me to respond to promptly (or at times, at all), so it makes sense that instead of floundering, feeling overwhelmed or waiting for me to reply, you find the means as a learning community to support one another. How might you do this?
- **Excused absences (for illness, family emergencies, etc.):** *If possible*, it would be helpful if you could communicate such absences in advance of class. I may at times also ask for documentation for illness. Work that needs to be made up as a result of an EXCUSED ABSENCE **only** must be done so by arrangement with me.
- **Workshops:** are an essential part of this class. Your participation in workshops is critical to the success of this class, and mandatory. To get the most out of workshops, you *must* as a writer have your work ready in time for workshop. This means delivering a completed draft when it is due. When you are reading for workshop, you must have completed the reading on time and come to class with your written critique letter to share or upload on time for the online workshops. To get your workshop points, I will need to see these letters; you will post these to Canvas. **Unexcused absences on workshop days will result in a letter grade deduction of your overall workshop grade.**
- **Punctuality:** Given how distracting late arrivals are for the whole class, I ask that you sign into Zoom on time. If you know you are going to be late (as with an absence) telling me ahead of time allows me to accommodate this with the least amount of disruption to our community.
- **Deadlines:** I do expect you to meet all deadlines and that your assignments meet the requirements outlined in the assignment. **Work submitted late will receive an automatic grade deduction by a letter grade for each late day.** If deadlines are proving difficult to meet, please come and talk to me so we can strategize ways to help you meet them.
- **Format:** please submit your work: double spaced, point 12, and make sure that page numbers are marked to ensure ease of reading (this is to make it easier for me and your peers to read your work and assist you with our feedback).
- **Submitting Your Work:** Please submit all work to Canvas rather than emailing me. I have a large number of students and it becomes very hard to keep track of your work if it's buried in emails.
- **Email:** is the best way to communicate with me. If you email after 5pm please note that I may not be able to respond till after 9am the following morning. Similarly, with queries that come in on Friday night - be prepared that I may not respond till the following Monday. Please plan accordingly for this scheduling issue. Longer queries specific to your writing or an assignment are best addressed during office hours.
- **Online discussions:** In the first few weeks of semester we will be using the discussion boards to discuss some of the short stories I assign. You will need to respond by Sunday 1159pm to the discussion board with either an exercise inspired by the readings or to have a discussion about the readings. You must then interact with two peers via the discussion board *before* our class on Tuesday. Please note: **I do not accept late discussion posts. Please also note you may be asked to complete additional discussion boards in-class.**
- **We will share** work in Canvas regularly as a way to discuss and think about our writing. (Please note: because of this I must reserve the right to publish your work to the class as part of our workshop activities).

- **Participation:** Class participation takes a number of forms: listening to your peers, contributing to discussion, completing in class assignments to workshopping. I expect you to participate in ALL these ways. Learning to express your ideas in a public forum is an important life skill and this class is a safe place to learn how to master this. It does not come easily to everyone especially over ZOOM, but I hope to see improvements over the semester— as hard as it might feel to speak up, I expect you to try. Remember: participation in in-class activities (and on Canvas Boards) and workshops accounts for a significant portion of your final grade. Earn those points!

Some strategies for those of you who find speaking up in class harder is to set yourself a small goal of raising your hand x number of times this semester (you can share this goal with me as I would like to offer you recognition for this in your participation points). Think about what tools you might use to make yourself more comfortable. The more prepared you are before class, the easier this will feel: do the reading and any required written work so you don't have to 'hide' in class. And it is worth knowing that I do *sometimes* call on you—the more prepared you are, the easier that moment will be!

- **Classroom Etiquette:** Please honor and respect the labor in our classroom (including mine) by coming to class prepared and attending with your whole heart. I know ZOOM can be tiring and distracting, and that have been living in a very changed and still not 'normal' state of affairs, but you will get much more out of this class if you have completed all assigned work beforehand and are really present; we all get the chance to grow as writers in that scenario.
- **Plagiarism:** Make sure you understand what plagiarism is – if you have any doubts about how you are handling your material, please come and see me before you turn in your work. Academic dishonesty has serious repercussions and will certainly result in an F on any assignment that shows evidence of plagiarism. There is no reason this should happen, but if you have any doubts, please talk to me. **Please also note:** You may not submit previously graded work for a grade in another class, or submit the same work simultaneously in two or more classes. **This means that you cannot submit a short story that you have also submitted for another class.** Please come to this class with the excitement and energy to create new work; keep your eye on all the possibilities embarking on new projects holds for you as a writer.

## University Policies

### Accommodation to Students' Religious Holidays

University Policy S14-7 states that San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed.

### Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage](#). Students should be aware of the current deadlines and penalties for dropping classes ([Late Drop Information](#)). Information about the latest changes and news is available at the [Advising Hub](#).

### Consent for Recording of Class and Public Sharing of Instructor Material

University Policy S12-7, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

“Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”

It is suggested that the greensheet include the instructor’s process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.

In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.

“Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

### **Academic integrity**

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy F15-7](#) requires 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. Visit the [Student Conduct and Ethical Development](#) website for more information.

### **Campus Policy in Compliance with the American Disabilities Act**

If you need course adaptations or accommodations because of a disability, or if you need to make 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 requesting accommodations must register with the [Accessible Education Center](#) (AEC) to establish a record of their disability.

### **Student Technology Resources**

Computer labs and other resources for student use are available in:

[Associated Students Print & Technology Center](#) at <http://as.sjsu.edu/asptc/index.jsp> on the Student Union (East Wing 2nd floor Suite 2600)

[The Spartan Floor](#) at the King Library at <https://library.sjsu.edu/services/services>

[Student Computing Services](#) at <https://library.sjsu.edu/student-computing-services/student-computing-services-center>

[Computers at the Martin Luther King Library](#) for public at large at <https://www.sjpl.org/wireless>

Additional computer labs may be available in your department/college

A wide variety of audio-visual equipment is available for student checkout from [Collaboration & Academic Technology Services](#) located in IRC Building. 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 Peer Connections**

Peer Connections’ free tutoring and mentoring is designed to assist students in the development of their full academic potential and to inspire them to become independent learners. Peer Connections tutors are trained to provide content-based tutoring in many lower division courses (some upper division) as well as writing and study skills assistance. Small group and individual tutoring are available. Peer Connections mentors are trained to provide support and resources in navigating the college experience. This support includes assistance in learning strategies and techniques on how to be a successful student. Peer Connections has a learning commons, desktop computers, and success workshops on a wide variety of topics. For more information on services, hours, locations, or a list of current workshops, please visit [Peer Connections website](#) at <http://peerconnections.sjsu.edu> for more information.

## SJSU Writing Center

The San José State University Writing Center offers a variety of resources to help students become better writers, and all of our services are free for SJSU students. Our mission is to enhance the writing skills of SJSU students so they can communicate clearly in any setting (informal, academic, or professional). We accomplish this goal through creating original writing resources, offering workshops, and conducting one-on-one and small-group tutoring sessions.

The SJSU Writing Center has two locations: We conduct drop-in tutoring sessions in Clark Hall, Suite 126; we conduct scheduled appointments on the second floor of the MLK Library. All our writing tutors have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to 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) at <http://www.sjsu.edu/writingcenter>.

## SJSU Counseling and Psychological Services

The SJSU Counseling and Psychological Services is located on the corner of 7th Street and San Carlos in the new Student Wellness Center, Room 300B. Professional psychologists, social workers, and counselors are available to provide confidential consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit [Counseling and Psychological Services website](http://www.sjsu.edu/counseling) at <http://www.sjsu.edu/counseling>

## ENGL 130 / Writing Fiction, Fall 2020, Course Schedule

### Course Schedule

**Please note: the whole class will meet in-person on Zoom ON THE FIRST DAY OF THE SEMESTER AND THEN every Tuesday for the duration of the semester. These days are marked in BOLD and yellow on the schedule below. Please enter them into your calendars!**

**Thursdays will be our flexible days: you will be scheduled to meet in smaller cohorts/conference/writing groups but you will have flexibility to join as works for you. These are marked in pink.**

**When we begin workshop, half of the workshops will be conducted on Zoom and half will be conducted online. ONLINE workshops are marked in cyan.**

This schedule is subject to change; I will use Canvas Announcements to keep you up to date with changes.

Week/Lesson /Module	Date	Topics, Readings, Assignments, Deadlines	
1	1/27	<b>ZOOM MEETING</b> Introductions and cohorts – cohort chat groups Classroom norms/Getting to know you forms	
1	2/1	<b>ZOOM MEETING</b> Read: Shirley from a Small Place, Binaries, Multiple Choice Writing exercise in-class	What does literary fiction look like?
2	2/3	<b>FLEXIBLE THURSDAY</b> <b>COHORT MEETING: VIOLET and INDIGO</b> Read: Nemecia, Drinking Coffee Elsewhere, Girl	Characters

Week/Lesson /Module	Date	Topics, Readings, Assignments, Deadlines	
		Character building exercise Online writing exercise - monologue	
2	2/8	<b>ZOOM MEETING</b> Read: Cat Person, Boys Go to Jupiter, In a Jar Plot exercise	Conflict and Pacing and plot
3	2/10	<b>FLEXIBLE THURSDAY</b> <b>COHORT MEETING: MAGENTA AND CYAN</b> Read: Wants Online writing exercise	Shaping a Story: scene and summary
3	2/15	<b>ZOOM MEETING</b> Read: Orientation, Bettering Myself, They Told Us Not to Say This Point of view exercise	Point of View
4	2/17	<b>FLEXIBLE THURSDAY</b> <b>COHORT MEETING: RUST AND CANARY</b> Read: Story Of Your Life Online writing exercise	Setting
5	2/22	<b>ZOOM MEETING</b> Read: Substitutes, Bloodchild, Headlights In-class writing exercise	Genre
5	2/24	<b>FLEXIBLE THURSDAY</b> <b>WRITING GROUP</b> Read: Optimistic People Online discussion and exercise	Dialogue
6	3/1	<b>ZOOM MEETING</b> <b>WRITING GROUP</b> Read: Milk, Paper Menagerie, Kudu In-class writing exercise	Magic and the uncanny
6	3/3	<b>FLEXIBLE THURSDAY</b> <b>WRITING GROUP</b> Online discussion and exercise	
7	3/8	<b>ZOOM WORKSHOP</b> x 3 writers	
7	3/10	<b>FLEXIBLE THURSDAY AND ONLINE WORKSHOP</b> x 3writers	
8	3/15	<b>ZOOM WORKSHOP</b> x 3 writers	
8	3/17	<b>FLEXIBLE THURSDAY AND ONLINE WORKSHOP</b> x 3 writers Online Workshop & Flexible Thursday	
9	3/22	<b>ZOOM WORKSHOP</b> x3 writers	
9	3/24	<b>FLEXIBLE THURSDAY AND ONLINE WORKSHOP</b> x 3 writers	
10	3/29	<b>SPRING RECESS</b>	
10	3/31	<b>SPRING RECESS</b>	
11	4/5	<b>ZOOM WORKSHOP</b> x 3 writers	
11	4/7	<b>FLEXIBLE THURSDAY AND ONLINE WORKSHOP</b> x 3 writers	

Week/Lesson /Module	Date	Topics, Readings, Assignments, Deadlines	
12	4/12	<b>ZOOM WORKSHOP</b> x 3writers	
12	4/14	<b>FLEXIBLE THURSDAY AND ONLINE WORKSHOP</b> x 3 writers	
13	4/19	<b>ZOOM WORKSHOP</b> x 3 writers	
13	4/21	<b>FLEXIBLE THURSDAY AND ONLINE WORKSHOP</b> x 3 writers	
14	4/26	<b>ZOOM WORKSHOP</b> x 3 writers	
14	4/28	<b>FLEXIBLE THURSDAY AND ONLINE WORKSHOP</b> x 3 writers	
15	5/3	<b>ZOOM WORKSHOP</b> x 3 writers	
15	5/5	<b>FLEXIBLE THURSDAY AND ONLINE WORKSHOP</b> x 3 writers	
16	5/10	<b>ZOOM WORKSHOP</b> x 3 writers	
16	5/12	<b>ZOOM MEETING FOR FINAL CLASS READING</b>	
<b>Finals</b>	TBC	Portfolio with revision and reflection due	