

# WRI 6020: Writing Across the Genres

## Fall 2023 Course Policies

Section 1 (T 7:00 PM-9:45 PM, BAC 156)  
3 Units / LJWL Department

**Professor:** *Robbie Maakestad*  
**Office:** *Bond Academic Center, 119*  
**Office Hours:** *[By appointment:  
M/W/F 9-12pm and T/TH 11-12PM]*

**LJWL Office:** *Bond Academic Center*  
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### PLNU MISSION

*To Teach ~ To Shape ~ To Send*

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

### COURSE DESCRIPTION

WRI 5020/6020 is an advanced introduction and overview of creative writing (including practice in writing and workshopping poetry, fiction, and nonfiction).

### WRI 6020 LEARNING OUTCOMES

*Students who complete WRI 5020/6020 will be able to:*

1. identify advanced craft techniques in a variety of works across genres;
2. craft and employ advanced techniques specific to genre to create descriptive and evocative language in multiple genres (fiction, poetry, creative nonfiction);
3. create rounded characters and descriptions through a variety of points of view in multiple genres;
4. develop tension and/or change over the course of the text as appropriate to genre;
5. format texts in a genre-appropriate and professional manner for submission to workshop and publication;
6. present written work to live audiences, demonstrating advanced strategies for audience engagement and oral communication.

### DESCRIPTION AND OBJECTIVES

In order to best reach our chosen audiences via the craft, terminology, and techniques of creative writing, we will pursue these learning goals:

1. Further our knowledge of both the craft and art of creative writing.
2. Grow our understanding of and learn to better apply general writing craft elements such as point of view, voice, story arc, dialogue, description, and scene/summary.
3. Grow in our knowledge of genre: creative nonfiction, fiction, and poetry.

4. Endeavor to explain how written work affects both readers and writers. By studying literature as a writer – considering it as a craft as well as an art – we will come to a better understanding of what goes into creation of that literature.
5. Collaborate in workshop, and individually after those workshops, in order to explore and practice the discipline of revision.
6. Practice presenting our work to an audience of readers and of listeners.

Together, these learning goals allow us to see writing as a process of art, craft, and discipline, which will benefit not just our ability to write creatively in this course, but also our ability to meet the creative and critical demands required of us in the future.

## ACADEMIC REQUIREMENTS

Each of you will be responsible for preliminary drafts of writing assignments, written critiques of classmates' work, various reading and writing exercises that will aid our understanding of the discipline and craft of creative nonfiction, and three finished writing projects: three nonfiction submissions. Class time will be divided accordingly: lecture and discussion, small group discussion, in-class writing, and workshop.

## ASSIGNMENTS

- Poetry Project – 200 points
  - Nonfiction Project – 200 points
  - Fiction Project – 200 points
  - Workshop – 200 points
  - Presentation – 200 points
- TOTAL = 1000 points**

## REQUIRED TEXTS

*Best American Essays 2022*, ed. David Atwan and Alexander Chee, ISBN: 9780358658870

*Best American Poetry 2022*, ed. David Lehman and Matthew Zapruder, ISBN: 9781982186685

*Best American Short Stories 2022*, ed. Heidi Pitlor and Andrew Sean Greer, ISBN:  
9780358664710

*City in Which I Love You* by Li-Young Lee ISBN: 9780918526830

*High Fidelity* by Nick Hornsby ISBN: 9781573228213

*Girls and Their Horses* by Eliza Jane Brazier ISBN: 9780593438886

*Orchid Thief* by Susan Orlean ISBN: 9780449003718

*The In-Betweens* by Davon Loeb ISBN: 9781952271748

*This Is For the Mostless* by Jason Magabo Perez ISBN: 9781625492432

**Please purchase tickets to attend Poetry Day and the two evening Writer's Symposium Events this fall:**

[https://plnu.universitytickets.com/w/default.aspx?ReturnUrl=%2Fsite\\_admin%2Fdefault.aspx](https://plnu.universitytickets.com/w/default.aspx?ReturnUrl=%2Fsite_admin%2Fdefault.aspx)

# GENERAL COURSE POLICIES

## RESPECT

Respect for other students and your instructor in our classroom is essential to a healthy classroom dynamic. We may discuss ideas and concepts that challenge your current thinking, so we all must respect one another and be open to new ideas. Show courtesy to other students and your instructor.

## CANVAS

Throughout this course, students will be required to utilize Canvas receive course grades and access any changes to the *Course Schedule* throughout the semester. If the *Course Schedule* is updated, students will be notified well in advance, but will need to download the updated schedule which the instructor will post on Canvas.

## CANVAS SUPPORT

If you have questions about the content you find in my Canvas course or need clarification on assignment instructions please let me know. If you are unsure how to use any given feature in Canvas you will find the [Canvas Guides](#) to be a very helpful resource. If you cannot access something in my Canvas course or it appears that some part of the course is not working properly, please contact the Office of Instructional Technology for support at [oit@pointloma.edu](mailto:oit@pointloma.edu). Include specific information in the request (course ID, section, assignment or module name, etc.) to expedite the troubleshooting process. Screenshots are super helpful!

## PLNU EMAIL

Students must regularly check their PLNU email for updates on assignments and scheduling.

## TECHNOLOGY

Refrain from using technology during class time unless a classroom activity calls for it to be used. This means cell phones, laptops, iPads, and other electronic devices. Taking notes by hand has been shown to aid long-term comprehension much more so than typing notes, so by all means, *please take handwritten notes* in class. Unauthorized use of technology during class will result in lost participation points.

## ATTENDANCE AND PARTICIPATION

Regular and punctual attendance at all class sessions is considered essential to optimum academic achievement. Therefore, regular attendance and participation in each course are minimal requirements.

If the student is absent for more than 10 percent of class sessions, the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university withdrawal date or, after that date, receive an “F” grade.

Students who anticipate being absent for an entire week of a course should contact the instructor in advance for approval and make arrangements to complete the required coursework and/or

alternative assignments assigned at the discretion of the instructor. Acceptance of late work is at the discretion of the instructor and does not waive attendance requirements.

Refer to [Academic Policies](#) for additional detail.

## **WORKSHOP**

Workshop participation, feedback, and attendance is mandatory. Throughout the semester we will be reading and critiquing one another's essays as a whole class. Turn in a typed copy of your critique to your classmate who is being workshopped. One page, single-spaced is standard for a workshop critique letter. Workshop is not a time to disparage or rudely comment on the work of others. Written critiques balance positive and critical comments, though criticism should certainly be constructive and focused on the writing, not on the writer or the writer's ability. If there are problems with feedback you receive, do not hesitate to contact me.

Workshop should be a safe space where we work together to better one another's writing; thus, the amount of effort you put into commenting on the work of others should be just as much as you put into producing your own work.

## **SUBJECT MATTER**

This course will ask you to write whatever you want to write about, but do recognize that there is a line between what is appropriate and not appropriate in a classroom setting. I respect your privacy and truly believe that this class should allow you creative freedom, so all I will ask is that you use common sense with regard to what is/is not appropriate to write in an academic setting. If you are unsure/nervous or have a hunch that something might be questionable, please discuss your ideas with me in advance of bringing them to workshop.

## **CONTENT WARNING**

Each of you comes to PLNU with your own unique life experiences which contribute to the way you perceive various types of information. In WRI 4000, all class content, including that which may be intellectually or emotionally challenging, has been intentionally curated to achieve the learning goals for this course. The decision to include such material is not taken lightly. If you encounter a topic that is intellectually challenging for you, I encourage you to talk to me about it. Class topics are discussed for the sole purpose of expanding your intellectual engagement, and I will support you throughout your learning in this course.

## **PLNU COPYRIGHT POLICY**

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

## **TURNING IN ASSIGNMENTS AND DUE DATES**

All major assignments must be turned in on Canvas on the day they are due in addition to being printed and turned in hard-copy at class. Assigned work will have a due date and you will be expected to meet this requirement.

## **ACADEMIC HONESTY POLICY**

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Graduate Academic and General Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

## **ARTIFICIAL INTELLIGENCE (AI) POLICY**

If it is part of your creative process, you are allowed to use Artificial Intelligence (AI) tools (e.g, ChatGPT, iA Writer, Marmot, Botowski, etc.) in this course, but before you turn in your draft, please speak to me about how you plan to use this tool in your work.

Any work that utilizes AI-based tools must be clearly identified as such, including the specific tool(s) used. For example, if you use ChatGPT, you must cite ChatGPT including the version number, year, month and day of the query and the statement "Generated using OpenAI. <https://chat.openai.com/>."

Further, you must include with your draft the sequential prompts and methodology that you used to generate the creative piece. Failure to indicate AI as part of the work will be considered plagiarism.

It is important that you protect your colleagues' intellectual property. Critiques of your colleagues' works may not be done with the help of AI. Providing AI with samples of your colleagues' works will result in an F in this course.

## **SPIRITUAL CARE**

PLNU strives to be a place where students grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith. If you have questions, a desire to meet with the chaplain, or if you have prayer requests, you can contact the [Office of Student Life and Formation](#).

## **PLNU ACADEMIC ACCOMMODATIONS POLICY**

PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities. Students with disabilities may request course-related accommodations by contacting the Educational Access Center (EAC), located in the Bond Academic Center ([EAC@pointloma.edu](mailto:EAC@pointloma.edu) or 619-849-2486). Once a student's eligibility for an accommodation has been determined, the EAC will issue an academic accommodation plan ("AP") to all faculty who teach courses in which the student is enrolled each semester.

PLNU highly recommends that students speak with their professors during the first two weeks of each semester/term about the implementation of their AP in that particular course and/or if they do not wish to utilize some or all of the elements of their AP in that course.

Students who need accommodations for a disability should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. It is the student's responsibility to make the first contact with the EAC.

## **LANGUAGE AND BELONGING**

Point Loma Nazarene University faculty are committed to helping create a safe and hospitable learning environment for all students. As Christian scholars we are keenly aware of the power of language and believe in treating others with dignity. As such, it is important that our language be equitable, inclusive, and prejudice free. Inclusive/Bias-free language is the standard outlined by all major academic style guides, including MLA, APA, and Chicago, and it is the expected norm in university-level work. Good writing and speaking do not use unsubstantiated or irrelevant generalizations about personal qualities such as age, disability, economic class, ethnicity, marital status, parentage, political or religious beliefs, race, gender, sex, or sexual orientation. Inclusive language also avoids using stereotypes or terminology that demeans persons or groups based on age, disability, class, ethnicity, gender, race, language, or national origin. Respectful use of language is particularly important when referring to those outside of the religious and lifestyle commitments of those in the PLNU community. By working toward precision and clarity of language, we mark ourselves as serious and respectful scholars, and we model the Christ-like quality of hospitality.

You may report an incident(s) using the [Bias Incident Reporting Form](#).

## **SEXUAL MISCONDUCT AND DISCRIMINATION**

In support of a safe learning environment, if you (or someone you know) have experienced any form of sexual discrimination or misconduct, including sexual assault, dating or domestic violence, or stalking, know that accommodations and resources are available through the Title IX Office at [pointloma.edu/Title-IX](http://pointloma.edu/Title-IX). Please be aware that under Title IX of the Education Amendments of 1972, faculty and staff are required to disclose information about such misconduct to the Title IX Office.

If you wish to speak to a confidential employee who does not have this reporting responsibility, you can contact Counseling Services at [counselingservices@pointloma.edu](mailto:counselingservices@pointloma.edu) or find a list of campus pastors at [pointloma.edu/title-ix](http://pointloma.edu/title-ix).

## **CENTER FOR ENRICHING RELATIONSHIPS**

PLNU graduate students are able to receive *free* face-to-face and telehealth counseling services through the Master of Arts in Clinical Counseling program (MACC). This service is provided by supervised therapists-in-training at the Center for Enriching Relationships. To contact the Center for Enriching Relationships, please call 619-858-3105 or visit <https://www.enrichingrelationships.org/plnu-macc> to submit an online request. Your inquiry is confidential. Please note that once the form is submitted it may take up to two days to process and respond to your request.

*If you need emergency assistance, please call 911 or the Access and Crisis Line at (888) 724-7240.*

## **PREPARATION**

You will be expected to come to class prepared to discuss readings, share your work, and comment on other students' work. Being prepared for each class is vital in creating a classroom that is conducive to learning—take notes on the assigned readings as this allows you to remember the material more fully. Back up your written work as you're responsible for turning work in on the due dates. You are also expected to regularly check your PLNU email for updates to the schedule and assignments.

### **FINAL EXAMINATION POLICY**

Successful completion of this class requires taking the final examination on its scheduled day. The final examination schedule is posted on the [Class Schedules](#) site. If you find yourself scheduled for three (3) or more final examinations on the same day, you are authorized to contact each professor to arrange a different time for one of those exams. However, unless you have three (3) or more exams on the same day, no requests for alternative final examinations will be granted.

For this course, the final will be a required in-class reading from your favorite final project revision during the final exam. Our scheduled final exam time is **Tuesday, December 12, 7:30-10:15 pm**. Since the final is a class activity, it cannot be rescheduled, so make sure that you will be able to attend.

### **LETTER GRADE GUIDELINES**

		920 - 1000 points	A	900 - 919 points	A-
880 - 899 points	B+	820 - 879 points	B	800 - 819 points	B-
780 - 799 points	C+	720 - 779 points	C	700 - 719 points	C-
680 - 699 points	D+	620 - 679 points	D	600 - 619 points	D-

## COURSE SCHEDULE

### Week 1 Poetry

08/29 – Li-Young Lee’s *City in Which I Love You*

### Week 2 Poetry

09/05 – Jason Magabo Perez’s *This Is For the Mostless*, pgs. 1-52  
*Best American Poetry 2022*, Foreword, Intro & pgs. 1-91

### Week 3 Poetry

09/12 – Jason Magabo Perez’s *This Is For the Mostless*, pgs. 53-End  
*Best American Poetry 2022*, Foreword, Intro & pgs. 92-End  
**Poetry Workshop A & B Drafts Due to Hand Out at Class  
Presentation 1**

### Week 4 Workshop

09/19 – **Poetry Workshop A  
Peer Critiques Due in Class**

### Week 5 Workshop

09/26 – **Poetry Workshop B  
Peer Critiques Due in Class**

### Poetry Day

09/28 – **Poetry Day Generative Workshop:** Jason Magabo Perez, Fermanian  
Conference Center, 3PM  
**& Attend Poetry Day Evening Reading:** 25 Poets to Celebrate 25  
Years, Crill Performance Hall, 7PM  
**Buy Free Ticket ASAP:**  
**[https://plnu.universitytickets.com/w/default.aspx?ReturnUrl=%2Fsite\\_admin%2Fdefault.aspx](https://plnu.universitytickets.com/w/default.aspx?ReturnUrl=%2Fsite_admin%2Fdefault.aspx)**

### Week 6 Fiction

10/03 – Eliza Jane Brazier’s *Girls and Their Horses*  
**Poetry Project Due  
Presentation 2**

### Week 7 Fiction

10/10 – Nick Hornby’s *High Fidelity*, pgs. 1-164

*Best American Short Stories 2022*, Foreword, Intro & pgs. 1-152  
**Presentation 3**

**Week 8 Fiction**

10/17 – Nick Hornby’s *High Fidelity*, pgs. 165-End  
*Best American Short Stories 2022*, pgs. 153-End  
**Fiction Workshop A & B Drafts Due Before Class**  
**Presentation 4**

**Writer’s Symposium**

**\*\*\*Wednesday 10/18 – Attend Writer’s Symposium Workshop:** Eliza Brazier,  
Fermanian Conference Center, 3PM  
**& Attend Writer’s Symposium Reading:** Eliza Brazier, Fermanian  
Conference Center, 7PM  
**Buy Ticket ASAP:**  
[https://plnu.universitytickets.com/w/default.aspx?ReturnUrl=%2Fsite\\_admin%2Fdefault.aspx](https://plnu.universitytickets.com/w/default.aspx?ReturnUrl=%2Fsite_admin%2Fdefault.aspx)

**Week 9 Workshop**

10/24 – **Fiction Workshop A**  
**Peer Critiques Due in Class**  
**Presentation 5 & 6**

**Week 10 Workshop**

10/31 – **Fiction Workshop B**  
**Peer Critiques Due in Class**

**Week 11**

11/07 – Davon Loeb’s *The In-Betweens*  
**Fiction Project Due**  
**Presentation 7**

**Writer’s Symposium**

11/09 – **Attend Writer’s Symposium Workshop:** Davon Loeb, Fermanian  
Conference Center, 3PM  
**& Attend Writer’s Symposium Reading:** Davon Loeb, Fermanian  
Conference Center, 7PM  
**Buy Ticket ASAP:**  
[https://plnu.universitytickets.com/w/default.aspx?ReturnUrl=%2Fsite\\_admin%2Fdefault.aspx](https://plnu.universitytickets.com/w/default.aspx?ReturnUrl=%2Fsite_admin%2Fdefault.aspx)

**Week 12**

11/14 – Susan Orlean’s *Orchid Thief*, pgs. 1-133  
*Best American Essays 2022*, Foreword, Intro & pgs. 1-144  
**Presentation 8**

**Week 13**

11/21 – Susan Orlean’s *Orchid Thief*, pgs. 134-End  
*Best American Essays 2022*, pgs. 145-End  
**Nonfiction Workshop A & B Drafts Due Before Class**  
**Presentation 9**

**Week 14 Workshop**

11/28 – **Nonfiction Workshop A**  
**Peer Critiques Due in Class**  
**Presentations 10 & 11**

**Week 15 Workshop**

12/05 – **Nonfiction Workshop B**  
**Peer Critiques Due in Class**

**Week 16 Final: Reading**

12/12 – **FINAL EXAM PERIOD: 7:30-10:15 PM: Reading**  
**Nonfiction Project Due**

\*\* This schedule is subject to change at my discretion. I’ll let you know with plenty of time if changes are made.

\*\* All reading assignments must be read for the day that they appear on the syllabus.