

ENG 2020 – Intro to Creative Writing

Fall Semester 2024

Course Policies

Section 1 (TR 11:00AM-12:15PM, BAC 156)
3 Units / LJWL Department

Professor: *Dr. Katie Manning*
Office: *Bond Academic Center, 124*
Office Hours: *TTh 9-10:30AM*
and by appointment

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COURSE DESCRIPTION AND LEARNING OUTCOMES

A general introduction and overview of creative writing (including practice in poetry, fiction, drama, and creative nonfiction) that serves majors, potential majors, and other interested students. Attention will be given to methodology in teaching creative writing.

In order to create an introduction to 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. Gain an understanding of and learn to 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. Work together in small-group workshops, and individually after those workshops, in order to explore and practice the discipline of revision.

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 writing, and four finished writing projects (along with four critical analyses): a submission in each of the three genres (fiction, creative nonfiction, and

*This syllabus has been adapted from Prof. Robbie Maakestad's course design.

poetry) and one final revision project (your choice). Class time will be divided accordingly: lecture and discussion, small group discussion, in-class writing, and small group and whole-class workshops.

Major assignments:

- Fiction Project – 100 points (Grade to be kept only if your final project is NOT fiction) + 50 points Critical Analysis
 - Creative Nonfiction Project – 100 points (Grade to be kept only if your final project is NOT nonfiction) + 50 points Critical Analysis
 - Poetry Project – 100 points (Grade to be kept only if your final project is NOT poetry) + 50 points Critical Analysis
 - Lit. Journal Presentation and Paper – 100 points (50 points per component)
 - Craft Moves – 190 points (10 points per day)
 - Writing Event Reflection – 55 points
 - Workshops and Critique Letters – 105 points (Workshops and Critique Letters = 15 points/day)
 - Radical Revision Final Project – 100 points (these 100 points also replace one provisional creative project grade as noted above); 50 points Critical Analysis
- TOTAL = 1000 points**

REQUIRED TEXTS

Burroway, Janet. *Imaginative Writing: The Elements of Craft*. 4th ed. Boston: Longman, 2014. ISBN: 9780134053240.

Students are responsible for having the required course textbooks prior to the first day of class. All supplemental materials posted on the course site (including articles, book excerpts, or other documents) are provided for your personal academic use. These materials may be protected by copyright law and should not be duplicated or distributed without permission of the copyright owner.

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 to 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.

PLNU EMAIL

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

TECHNOLOGY

You will be expected to refrain from using cell phones or other communication devices in the classroom. Use of iPads and laptops should be limited to times when I ask you to pull out your computers for in class use and in-class writing. Even if it seems that it isn't "bothering anyone," checking your e-mail, your Facebook, or surfing the web during class is rude to your instructor and fellow classmates and will count against your participation grade. I expect you to be an engaged member of the class.

ATTENDANCE

In order to learn most affectively and get as much as you can out of this course, in addition to your participation grade, I expect regular attendance. Let me know if you do have to miss a class, and we can work something out. **Attendance is required for workshops. Absences on such days will hurt your workshop grade.** Missed in-class work may not be made up. It is also your responsibility to get workshop drafts to and from those in your group.

CRAFT MOVES

On each class period when reading assignments are due, you should bring a brief (200-250 words) typed response to the reading in hard copy. This should include the craft moves that stood out to you (with some comments about why you find them effective or interesting), questions you have about the text and want to discuss, connections you see between the reading and other readings/discussions we've had or even other parts of your life (classes you're taking, things you've read, current events, etc.), how you want to apply this reading to your own writing, and/or other ways of thoughtfully engaging with the assigned reading. These should follow the paper format guidelines and include a word count in the upper right corner. Craft moves are worth 190 points and should be in hard copy.

WORKSHOP

Workshop participation and attendance is mandatory and is worth 15 points per class period. Throughout the semester we will be reading and critiquing one another's writing in small groups and as a whole class. You will turn in a typed copy of your critique to me, as well as to the member of your group who is being workshopped (this will affect your participation/workshop grades). 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. See above for workshop grade specifics.

TURNING IN ASSIGNMENTS AND DUE DATES

All **major assignments and workshop drafts** must be printed out and turned in hard-copy during the class period on the day they are due, in addition to being turned in on Canvas.

Assigned work will have a due date and you will be expected to meet this requirement. Missed in-class work may not be made up unless you have an excused absence. I will accept the major projects one class period late, but your paper will be penalized one letter grade (A → B as maximum grade). Major projects turned in after that point will receive a score of 0. You must turn in all four major projects to pass this course. Failure to do so will result in a grade of F.

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, especially with regard to what is being shared with your classmates, who may not share your values. 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 share 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.

[ONLY FOR ENVIRONMENTAL STUDIES MAJORS]

At least one of your creative projects this semester needs to connect topically to environmental concerns.

PREPARATION

You will be expected to come to class prepared to discuss readings, share your work, share your craft moves, 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.

GRADING RATIONALE

Creative writing is both an art and a craft. While it is debated by many whether art can be graded, craft can be evaluated. In particular I will look for:

- Adherence to and mastery of genre conventions
- Structure and form as they pertain to each subgenre and subject
- Masterful use of narrative voice and point of view
- Engaging employment of language
- Excellence of writing mechanics
- Improvement through revision
- Creativity and innovation within genre conventions

While the above concerns creative work produced in this course, each creative assignment also requires a Critical Analysis component in which you as the artist will critique the decisions that went into your own work, and connect craft decisions you made with those used by the writers of our course readings. These Critical Analyses will be graded not as creative work, but upon the clarity and thoughtfulness of the analysis you craft.

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 **Course Introduction and Intro to Creative Nonfiction (CNF)**

09/03 – In Class: Syllabus; Art and Craft.

09/05 – Writing Laboratory (bring a journal and pen!)

Week 2 **Intro to CNF: Fundamentals and Voice in CNF**

09/10 – In Class: Fundamentals of Creative Writing Overview

Readings Due:

“Creative Nonfiction” pgs. 225-236

“The Book of My Life” – Alexander Hemon, pgs. 109-111

[*Canvas*]:

“Tigers” – Eliot Weinberger

09/12 – In Class: Voice in Creative Nonfiction; Project 1 Overview; Lit Journal Project Overview

Readings Due:

“Voice” pgs. 47-61

“Beauty: When the Other Dancer Is the Self” – Alice Walker, pgs. 62-67

[*Canvas*]:

“Track Changes in English” – Kenneth Lee

Week 3 **Point of View/I & Eye and Personal Essays & Humor Writing**

09/17 – In Class: Point of View/I & Eye, Discuss Workshop Procedure

Readings Due:

“Me vs. Animals” – Benjamin Percy, pgs. 112-117

“Do He Have Your Number, Mr. Jeffrey?” – Gayle Pemberton, pgs. 237-245

09/19 – In Class: **Elizabeth Dark visit**, Personal Essays & Humor Writing

Readings Due:

[*Canvas*]:

“The Day That Often Isn’t” – Elizabeth Dark

“An Indian in Yoga Class” – Rajpreet Heir

“The Wishbone” – Harrison Scott Key

“A Scientific Analysis of Disney Movie Sidekicks Through the Lens of Hip Hop” – Hanif Abdurraqib

- Week 4 **Research and Image in CNF –**
- 09/24 – In Class: **Kelly Foster Lundquist visit**, Researched Essays
 Readings Due:
 “The Female Body” – Margaret Atwood, pgs. 245-247
 [Canvas]:
 “Liz and Monty” excerpt from *Beard* – Kelly Foster Lundquist
 “Jumbo II” – Elena Passarello
- 09/25 – **WRITING EVENT: [POETRY DAY w/ Taylor Byas](#):**
 Workshop, 3-4 p.m. in Fermanian
 Reading and Q&A, 7-8 p.m. in Fermanian
- 09/26 – In Class: Concrete vs. Abstract Images
 Readings Due:
 “Image” pgs. 15-27
 “Heaven and Earth in Jest” – Annie Dillard, pgs. 28-29
 “Standing By” – David Sedaris, pgs. 29-33
 “At the Dam” – Joan Didion, pgs. 148-150
Group A Nonfiction Drafts Due
- Week 5 **Structure in CNF and Workshop**
- 10/01 – In Class: Structure in CNF
 Readings Due:
 [Canvas]:
 “Time and Distance Overcome” – Eula Biss
 “Capturing Dementia’s Voice: Postwar Memories Under Siege” – Liesel
 Hamilton
Group B Nonfiction Drafts Due
- 10/02 – **WRITING EVENT: [Workshop & Reading with Anna Gazmarian](#)**
 Workshop, 3-4 p.m. in Fermanian
 Reading and Q&A, 7-8 p.m. in Fermanian
- 10/03 – **Workshop Group A—Attendance Required**
Group A Critique Letters Due
- Week 6 **Workshop, Poetry Day, and Intro to Fiction**
- 10/08 – **Group B Workshop—Attendance Required**
Group B Critique Letters Due
- 10/10 – In Class: **Eddie Matthews visit**, Introduction to Fiction; Project 2
 Overview
 Readings Due:
 “Fiction” pgs. 259-270
 “Incarnations of Burned Children” – David Foster Wallace, pgs. 179-181
 [Canvas]:

“Night After Night” – Eddie Matthews
Project 1—Creative Nonfiction Due

Week 7 **Character and Voice in Fiction and Fiction Event**

10/15 – In Class: Character in Fiction

Readings Due:

“Character” pgs. 94-109

[*Canvas*]:

“Hills Like White Elephants” – Ernest Hemingway

“I Help You” – Vonnegut

10/16 – **WRITING EVENT: [Workshop & Reading with Kiersten White](#)**

Workshop, 3-4 p.m. in Fermanian

Reading and Q&A, 7-8 p.m. in Fermanian

10/17 – In Class: Voice in Fiction

Readings Due:

“Voice” pgs. 47-61 (review)

“Victory Lap” – George Saunders, pgs. 69-82

“The School” – Donald Barthelme, pgs. 150-153

[*Canvas*]:

“Tepeyac” – Sandra Cisneros

Week 8 **Story, Setting, and Image in Fiction**

10/22 – In Class: **Aaron Householder visit**, Story & Image in Fiction

Readings Due:

“Image” pgs. 15-27 (review)

“Bullet in the Brain” – Tobias Woolf, pgs. 34-37

“Girl” – Jamaica Kincaid, pgs. 38-39

“Story” pgs. 166-175

“The Werewolf” – Angela Carter, pgs. 153-154

“Bigfoot Stole My Wife” – Ron Carlson, pgs. 290-294

[*Canvas*]:

“Daddy” – Aaron Householder

Setting excerpt from *Writing Fiction* by Janet Burroway

10/24 – NO CLASS – FALL BREAK!

Group A & B Fiction Workshop Drafts Due

Week 9 **Image in Fiction**

10/29 – **Workshop Group A—Attendance Required**

Group A Critique Letters Due

10/31 – **Group B Workshop—Attendance Required**
Group B Critique Letters Due

Week 10 **Workshop and Poetry on Point**

11/05 – NO CLASS: Writing day on your own

*****11/06 – WRITING EVENT: Poetry on Point**
4:30-5:30pm in Fermanian

11/07 – In class: and Introduction to Poetry
Readings Due:
“Poetry” pgs. 297-317
Assorted poems and Poetry Format – pgs. 318-326
Project 2—Fiction Due

Week 11 **Introduction to Poetry and Setting & Story in Poetry**

11/12 – In Class: Character in Poetry; discuss readings
“Character” pgs. 94-109
Assorted poems – pgs. 127-130

11/13 – **WRITING EVENT: [Workshop & Reading with Anna Gazmarian](#)**
Workshop, 3-4 p.m. in Fermanian
Reading and Q&A, 7-8 p.m. in Fermanian

11/14 – In Class: **Margarita Pintado Burgos visit**, Setting & Story in poetry;
discuss readings
Readings Due:
“Setting” pgs. 135-148
Assorted poems – pgs. 154-157
“Story” pgs. 166-175 (review—come to class with questions)
Assorted poems – pgs. 187-189
[Canvas]:
Selected poems – Margarita Pintado Burgos
Writing Events Reflection—Due

Week 12 **Voice and Character in Poetry**

11/19 – In Class: **Jen Grace Stewart visit**, Voice in Poetry
“Voice” pgs. 47-61 (review—come to class with questions)
Assorted poems – pgs. 85-88
[Canvas]:
Selected poems – Jen Grace Stewart

11/21 – In Class: Discuss readings, discuss Lit Journal Report
Readings Due:
Assorted Poems on Canvas

Week 13 **More Poetry!**

11/26 – NO CLASS: Writing day on your own
Group A, B, and C Poetry Workshop Drafts Due

11/28 – NO CLASS – THANKSGIVING BREAK

Week 14 **Workshop**

12/03 – **Poetry Workshop Group A—Attendance Required**
Critique Letters Due for Group A

12/05 – **Poetry Workshop Group B—Attendance Required**
Critique Letters Due for Group B
Project 3—Poetry Due (if you will revise the Poetry Project for the
Final Revision/Expansion Project)

Week 15 **Workshop, Revision, and Submitting to Literary Journals**

12/10 – **Poetry Workshop Group C—Attendance Required**
Critique Letters Due for Group C

12/12 – Readings due:
“Development and Revision” pgs. 195-218
In Class: Revision and Expansion, discuss the Final Revision Project
In Class: Submitting to Lit Journals
Lit. Journal Report Due
Project 3—Poetry Due

Week 16 **Final: Reading from Final Revision Project**

12/17 – **FINAL EXAM PERIOD: Tuesday, 10:30am-1:00pm: Reading from**
Final Revision Project
Project 4—Revision/Expansion 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.

Important Statements & Policies

PLNU Mission Statement

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.

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.

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.

PLNU 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. For all student appeals, faculty and students should follow the procedures outlined in the University Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

Note: For our class's purposes, writing is collaborative, and writers share and borrow from each other all the time. There are ways to do this that are acceptable (such as taking suggestions from professors and peers), but there are also ways to use other people's ideas or words in a way that is considered plagiarism (such as passing off somebody else's work as your own). We will discuss this further in class.

Artificial Intelligence (AI) Policy

Most publications do not currently allow use of AI in submitted works. Most of the current AI tools (e.g, ChatGPT, iA Writer, Marmot, Botowski) encourage people to outsource deep thinking and critical thought in favor of quick idea generation and bland text, and the results are too often factually incorrect. These platforms were built on texts without authors' permission, and they also have [a negative environmental impact](#). Because of this, and due to the fact that using ideas and language that are not your own is a form of plagiarism, these AI tools are not permitted for our class assignments. If you've got an incredibly compelling reason to use one, please seek approval in advance from me and cite the AI tool appropriately. Any unapproved usage of these tools will be treated as plagiarism. Putting another person's writing into an AI tool (a.k.a. handing over another person's intellectual property without permission) is a serious offense and will result in an F in this course.

PLNU Academic Accommodations Policy

PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities in accordance with the Americans with Disabilities Act (ADA). Students with disabilities may request course-related accommodations by contacting the Educational Access Center (EAC), located in the Bond Academic Center (EAC@pointloma.edu or 619-849-2486). Once a student's eligibility for an accommodation has been determined, the EAC will work with the student to create an Accommodation Plan (AP) that outlines allowed accommodations. The EAC makes accommodations available to professors at the student's request.

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. Accommodations are not retroactive so clarifying with the professor at the outset is one of the best ways to promote positive academic outcomes.

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. Students cannot assume that because they had accommodations in the past, their eligibility at PLNU is automatic. All determinations at PLNU must go through the EAC process. This is to protect the privacy of students with disabilities who may not want to disclose this information and are not asking for any special accommodations.

PLNU Attendance and Participation Policy

Regular and punctual attendance at all class sessions is considered essential to optimum academic achievement. 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.

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.

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. 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 or find a list of campus pastors at pointloma.edu/title-ix or as shown in the PLNU Spiritual Care section of this syllabus.

If you (or someone you know) have experienced other forms of discrimination or bias, you can find more information on reporting and resources at www.pointloma.edu/bias

Spiritual Care

PLNU strives to be a place where you grow as a whole person. 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 have prayer requests you can contact your professor or the [Office of Spiritual Life and Formation](#).

Content Warning

Each of you comes to PLNU with your own unique life experiences. This contributes to the way you perceive various types of information. In this class, we will be reading submissions from hundreds of writers to achieve the learning goals for this course, and you will likely encounter some topics that are challenging for you, which can manifest in feelings of discomfort and upset. The experience of being triggered versus intellectually challenged are different. The main difference is that an individual must have experienced trauma to experience being triggered, whereas an intellectual challenge has nothing to do with trauma. If you are a trauma survivor and encounter a topic in this class that is triggering for you, you may feel overwhelmed or panicked and find it difficult to concentrate. In response, I encourage you to take the necessary steps for your emotional safety. This may include pausing your reading, leaving class while the topic is discussed, and/or talking to a therapist at the Counseling Center. In addition, I encourage you to come talk to me or your friends or family about it. Class topics are discussed for the sole purpose of expanding your intellectual engagement in the area of editing and publishing, and I will support you throughout your learning in this course.

Loma Writing Center

The Loma Writing Center exists to help all members of the PLNU community cultivate transferable writing skills to engage their academic, professional, personal, and spiritual communities. We work toward this goal by conducting one-on-one consultation sessions, supporting writing education across the PLNU community, and participating in ongoing writing center research.

Getting feedback from the Loma Writing Center while you're in the process of working on an assignment is a great way to improve the quality of your writing and develop as a writer. You are encouraged to talk with a trained writing consultant about getting started on an assignment, organizing your ideas, finding and citing sources, revising, editing for grammar and polishing final drafts, and more. For information about how to make in-person or online appointments, see [Loma Writing Center webpage](#) or visit the Loma Writer Center on the first floor of the Ryan Library, room 221.

Appointment Calendar: <https://plnu.mywconline.com/>

Website: <https://www.pointloma.edu/centers-institutes/loma-writing-center>

Email: writingcenter@pointloma.edu

PLNU Recording Notification

In order to enhance the learning experience, please be advised that this course may be recorded by the professor for educational purposes, and access to these recordings will be limited to enrolled students and authorized personnel. Note that all recordings are subject to copyright protection. Any unauthorized distribution or publication of these recordings without written approval from the University (refer to the Dean) is strictly prohibited.