

The Driftwood

ENG 2016 Creative Arts Journal Workshop

Point Loma Nazarene University
Dept. of Literature, Journalism, Writing, & Languages
Fall 2025
1 credit hour

Meeting times: Wednesdays 4:30- 5:30pm, Bond 159
Text : *Driftwood* 2025, other materials on Canvas
Final Exam: N/A

Professor/ Advisor: Dr. Katie Manning
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Office: Bond124

Office phone: 619.849.2432

Office Hours: T/Th, 9-10:30 a.m. & by appointment

Co-Editors in Chief: Milla Kuiper & Amber Paulin

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Objectives: To produce, promote, and distribute a scholarly and professional literary journal that complements the mission of PLNU while providing students the opportunity to be involved in and directly responsible for each step in the process.

COURSE LEARNING OBJECTIVES: *Students who complete ENG 2016 will be able to*

1. produce a professional literary journal that complements the mission of PLNU;
2. engage aspects of editing and publishing through evaluation of multi-genre works submitted for publication;
3. collaborate with others to accomplish the shared task of bringing a publication to completion;
4. develop a greater understanding of the issues faced by Christian writers and artists;
5. ensure a means of student expression and publication on the PLNU campus.

Activities: Due to the workshop orientation of this course, learning will evolve from hands-on activity in all aspects of producing a literary journal, including organization, publicity, reading, selecting entries, copy-editing, marketing, sales, and other activities required and/or sponsored by *Driftwood*. Guidance, direction, and leadership will be provided by the professor/advisor and editors.

General Expectations and Attendance Policy: Weekly, one-hour, full-staff meetings and/or editorial staff meetings will be held at a regular time. Other department meetings will be required as necessary. Each staff member should be on at least one editorial committee and one production committee. Staff members are entitled to one absence per semester; further absences will lower the course grade. **Three** absences may result in **de-enrollment**. Absences may be officially “excused” for health reasons and Provost-approved activities. Please email the editors and the professor in advance if you are not able to attend a meeting.

Organizational Flow: Staff members are responsible for completing assigned tasks on schedule. Innovation and self-motivation at staff level are the keys to the publication's success. Problems and concerns should be reported ASAP to the editors or advisor. Group leaders need to stay in close regular contact with the editors, who have authority to organize groups, appoint group leaders, assign miscellaneous tasks, schedule meetings, and make policy decisions in consultation with the professor /advisor. The professor /advisor will be responsible for all funds disbursement and course grades and will advise the editors on major policy and organizational decisions.

Evaluation: Letter grades will be based on attendance, initiative, participation in staff meetings, and completion of assignments. For best results, do all the assignments and attend all sessions.

Content Warning

We acknowledge that each of you comes to PLNU with your own unique life experiences. This contributes to the way you perceive various types of information. In ENG 2016, we have a small number of readings that are intentionally curated, but we have a larger number of journal submissions that are not curated and that we can't prepare for in advance. We will discuss as a staff our decisions around asking for CW/TW warnings during the submission process. If you encounter a topic that is challenging for you, we encourage you to come talk to us (faculty advisor and/or co-editors), your friends, family, and/or therapist about it. We will support you throughout your learning in this hands-on workshop course.

Driftwood Administration and Staff Responsibilities

Staff Members (Report to Editors in Chief) Responsibilities:

Actively encouraging entries: class visits, department visits, word-of-mouth
Sorting through entries
Determining which entries will go into book in consultation with the editors and advisor
Selecting a top five for the assigned category
Selling ads, at least one individually
Designing posters for contributions and arts series
Drafting acceptance and condolence letters to the entrants
Working on committees for the creative arts series: set-up, food, decorations, tear-down, multimedia
Soliciting membership for the Benevolent Society
Checking names of entrants according to the student directory
Checking names and credit of pieces according to the entrance forms
Assisting with layout as needed
First round of copy-editing
Time commitment: average of 2 to 3 hours per week

Layout Editor (Report to Editors in Chief) Responsibilities:

Working with the editors in consultation with the advisor to craft a theme proposal and layout plan
Creating a template for the entire book, including: copyright page, title page, dedication page, staff page, letters from the editors page, table of contents, section header pages, biographies of entrants and judges, advertising
In consultation with the editors and advisor, designing a cover, including a logo
Entering all content
Producing PDFs for copy editing
Creating PDFs of the files for the printer
Cropping and arranging photographs and art according to need
Coordinating audio visual materials between print magazine pages and digital media (YouTube)
Time commitment: average of 3-5 hours per week; less in the beginning of the semester, more toward the end when the issue is readied for press and this course must assume top time priority

**Faculty Advisor
(Report to the
Chair/Dean)**

Responsibilities:

Working as professor of record for the ENG 2016 course
Serving as treasurer and CFO
Communicating with administration
Serving on the media board
Advising and approving all financial and all major editorial decisions
Approving final content

**Assistant Editors
(Report to Editors in Chief)**

Responsibilities:

Taking attendance
Overseeing publicity: delegating flier responsibilities, maintaining contact with campus publicity, including caf flier, chapel slides, newspaper
Assisting in finding section judges
Booking acts for the creative arts series: music, poetry, film, etc.
Monitoring the selling of advertising: keeping staff members accountable
Directing sales staff and monitoring money from both individual and collective sales, keeping inventory
Copy-editing in the second round

Editors in Chief (Report to Faculty Advisor)
Responsibilities:

Directing all production aspects
Overseeing all staff members
Overseeing attendance and assignment records and updating Canvas weekly, or delegating an assistant editor to do so
Maintaining communication between advisor and all staff members
Leading the class sessions or delegating an assistant editor to do so
Overseeing the maintenance of the *Driftwood* email account
Overseeing the writing of campus-wide emails to solicit contributions and advertise events
Overseeing the management of entries and distribution to section editors
Making content decisions in consultation with the advisor
Coordinating the search for section judges
Overseeing judges' contributions
Delegating staff to contact Benevolent Society members
Overseeing organization and hosting the creative arts series
Writing a letter from the editor
Copy-editing for the final round in consultation with the advisor
Time commitment: average of 4-6 hours per week; less in the beginning of the semester, more toward the end when the issue is readied for press and this course must assume top time priority

Driftwood Lesson Plans—Tentative Schedule

Fall 2025

Week 1
Sept 3
Welcome!
Introductions
Discuss syllabus, review due dates

Week 2
Sept 10
Due: Visual Rhetoric readings
Quick discussion: "What Was I Made For?": Audience & Purpose
Creative Arts Series planning and advertising
Make posters asking for submissions

	Introduce ad assignment (Due Week 5) Introduce submission-seeking assignment ~ share in 5 places (Due Week 4)
Week 3 Sept 17	Due: CW/TW reading Quick discussion: “You Never Gave a Warning Sign”: Making a CW/TW Plan Review ad assignment, answer questions Track progress on submission-seeking assignment Email Driftwood Benevolent Society Continue planning for Creative Arts Series (invite all featured readers for fall!)
Week 4 Sept 24	Submission-seeking assignment due Continue making calls for submission Track remaining ads in progress Brainstorm and contact outside judges in each genre Finish creative arts series plans
Week 5 Oct 1	Host Creative Arts Series! (ARC) *arrive a few minutes early for set-up Ad assignment due
Week 6 Oct 8	Submission due date: ~ Oct 8 Form genre reading groups & criteria Solicit submissions in under-represented genres Begin evaluating submissions
Week 7 Oct 15	Evaluate submissions Submission Extension: ~ October 15
Week 8 Oct 22	Evaluate submissions Determine top five from each category Send top pieces in each genre to outside judges Create posters for Driftwood Film Festival

Week 9 Oct 29	Check-in about submission-seeking assignment, calls, and ads. Miscellaneous catch up Correspond with judges (if needed) (Bonus event: Liz Charlotte Grant - Wednesday, Oct. 29 - 3pm (free) & 7pm (ticketed))
Week 10 Nov 5	Co-Host Poetry on Point! (Fermanian) (Staff table for sales/donations)
Week 11 Nov 12	Send acceptance & condolence letters to entrants Copy-edit accepted writing (run major edits by authors) (Check-in with outside judges if needed) Prep for Creative Arts Series.
Week 12 Nov 19	Host Creative Arts Series! (ARC) Send final version to layout editor Notify award winners ~ <i>Thursday, Nov 20</i> *ATTEND POETRY DAY* (ask guest poet to be the poetry judge) 3-4 p.m. – Workshop with Jessica Jacobs in Fermanian 7-8 p.m. – Reading with Jessica Jacobs in Fermanian
Week 13 Nov 26	Thanksgiving Break
Week 14 Dec 3	Copy-edit final proof from layout editor Take care of any outstanding tasks Film submission promo
Week 15 Dec 10	Wrap up final edits Reflect, plan for spring, celebrate!

Week 16
Dec 17

Finals Week. Send book to printer.

Fall Assignment Grid

Complete all five tasks major tasks satisfactorily to receive an A, four tasks to receive a B, three tasks to receive a C, and two tasks to receive a D. Attendance is also required (see above).

Submission-seeking assignment: Contact a department on campus and speak to the department assistant, present a quick request in front of at least one class, solicit submissions from a club, (perhaps make and share department/club/genre specific flyers or posters). Re-post calls for submission on social media.

Evaluating Submissions: Serve as a member of your assigned genre groups and meet during and between regular staff meetings to complete evaluations by deadlines. Keep a list of entrants and their entries, rate all submissions, determine the top five, etc.

Creative Arts Series: Advertise, get sign-ups, help with logistics, show up, and participate enthusiastically in the series.

Advertisement: Sell at least one advertisement, e.g. to a local business or document at least five onsite sales calls with people authorized to buy ads. Business card size \$30, quarter page \$50, half-page \$80, full page is \$100. Commission for additional sales if funds allow.

Copy-editing: Copy-edit proofs in addition to in-class assignments. Check entrant names according to the student directory, check contents according to committee lists, check spelling and grammar.

DRIFTWOOD EDITORIAL GUIDELINES

Driftwood is the literary voice of the entire PLNU community, funded by ASB and donations, and distributed to current students, faculty, administration, alumni, parents, and prospective students. Consequently, the magazine should reflect the values and spiritual principles of our community as well as the subjective artistic tastes of staff members. Considering our publication's audience and purpose follows all professional magazine norms (and in case this needs to be said, it is not "censorship"; PLNU writers are free to submit their work to any magazine without censure).

Another way to look at it: The campus radio station DJs would not feel obligated to play graphically violent, misogynist, or rabidly anti-Christian songs, even if such music were made by students. Those who schedule the chapel film series would not feel compelled by any notion of free speech to show unedited R-or X-rated movies, even if PLNU students were to write and/or act in such productions. Along these same lines, *Driftwood* is not obligated by any interpretation of “free speech” to publish writing that focuses on, or glorifies, or presents as value-neutral any item that offends community standards or repudiates the life-together covenant of this community.

In keeping with these guidelines, we pass on work that contains the following:

- (1) gratuitous sex and/or positive or neutral depictions of sex outside of marriage
- (2) positive or neutral depictions of alcohol and drug use
- (3) positive or neutral depictions of blasphemy or occult practices
- (4) gratuitous or otherwise graphic violence likely to offend community members
- (5) humor patently offensive to PLNU community members
- (6) commonly identified obscene language and vulgar slang likely to be offensive to PLNU community members

We do not judge the artistic value of such items; we are simply not the right publication venue. We would not argue against the proposition that some of them deserved publication. All we are saying is that PLNU’s community creative arts magazine is not the right place to publish them. Again, PLNU writers are free to submit their work to *Driftwood* and any other magazine without censure from PLNU.

Sometimes work submitted does not blatantly violate the above guidelines, and sometimes writers say that their work is open to other, less controversial interpretations. In these cases, we go by this rule of thumb: if it seems likely that a significant number of readers in the PLNU community would interpret a work as outside our range, then we err on the side of common sense. If only a word or a passage is objectionable, we sometimes ask writers to modify their work slightly; if writers are willing to do this, we reconsider the submission.

We certainly are not perfect judges of anything; but overall, we believe that we keep an open mind and do the best we can to publish as much as possible from our writers. If work does not fit our guidelines, writers might want to try their work with one or more of the thousands of literary magazines published across the country. We might even be able to suggest some that would be a good fit.. In any case, we encourage PLNU writers to keep writing.

SUBMITTING WORK AS A *DRIFTWOOD* STAFF MEMBER

In order to keep the judging process as fair as possible, and to make sure all students have a chance to showcase their work, we ask that you submit no more than 3 pieces total as a staff

member of the *Driftwood* team.

IMPORTANT STATEMENTS FROM PLNU AND LJWL

COURSE DESCRIPTION

Hands-on production of PLNU's literary magazine, from theme to finished product. Open to all students. JRN 2015, ENG 2016, JRN 2017, JRN 2018 and COM 2075 may be repeated up to a combined total of eight units.

Prerequisite(s): Fulfillment of the College Composition requirement.

PROGRAM LEARNING OUTCOMES

Students who complete the program in English - concentrations in English Education, Literature, and Writing, will be able to:

1. Integrate literary studies and/or craft development with ongoing reflection and hospitable engagement with a diverse world. (Integrative Learning, Foundation Skills for Lifelong Learning)
2. Analyze and critique diverse forms and genres of literature situated within historical and cultural contexts. (Critical Thinking)
3. Employ strong research, close reading, and analytical skills in writing as appropriate for literary form and genre conventions. (Information Literacy, Critical Thinking)
4. Develop creative or analytical works in various forms of writing. (Written Communication)
5. Present creative and/or analytical writing to formal audiences, demonstrating strategies for audience engagement and oral communication. (Oral Communication)

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.

LJWL Department Mission Statement: Welcome to the Department of Literature, Journalism, Writing, and Languages. Embodying the core values of a Christian liberal arts education in the Wesleyan theological tradition, and focusing on the power of language and story to shape us and our world, the LJWL Department and programs will provide students with knowledge, skills, and experiences to equip them to understand, interpret, analyze, evaluate, and create texts as linguistic and/or artistic expressions of diverse human experiences. We value reading, writing, researching, speaking, and discussing as profound means of participating in the redemptive work of God in all of creation. The following document will provide you with the information sources and information guidelines to University and Departmental policies that apply to all courses taken in this Department.

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. Faculty should follow and students may appeal using the procedure 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. 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 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.

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 drop 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.

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. 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.

Spiritual Care

Please be aware PLNU strives to be a place where you grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith. If students 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](#).

State Authorization

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student's responsibility to notify the institution of any change in his or her physical location. Refer to the map on [State Authorization](#) to view which states allow online (distance education) outside of California.

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.