



LJWL(es)

School of Humanities, Arts & Public Engagement

**ENG4080 Advanced Workshop**

3

*Spring 2026*

**T/R 3pm – 4:15pm**

**Bond Academic Center (BAC) 104**

**Final Exam: Thursday, May 7, 4:30pm – 7pm**

INFORMATION	SPECIFICS FOR THE COURSE
<b>Instructor title and name:</b>	Dr. Breeann Kyte Kirby
<b>Instagram:</b>	@naturenarratives
<b>Email:</b>	bkirby@pointloma.edu
<b>Office location and hours:</b>	BAC109, By Appointment

**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 is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

**Course Description**

**What am I going to learn in this course?**

As a capstone course, the goal of WRI 4020 is for you to engage in a rigorous and reflective semester where you will look back at your career as a writer in LWJL as well as produce a major project that will be ready for publication or submission in an application. As I'm sure you've heard over and over, writing is not an innate gift; it is a skill to be learned and practiced. Athletes train, painters paint, and writers write to get better at their craft. In this course, you will be part of a community of writers who are all "training" in their practice. You will continue to develop the skills that are needed to both read critically and write strategically at an advanced level with the goal you will produce works that will be able to live in the world outside academia. To this end, we will read and listen to guests share about the business of being a writer, read and discuss your

own work-in-progress in workshop settings, write together in class, and talk about publication and writing life beyond school. Your final portfolio will be a summation of your growth as a writer at PLNU as well as a springboard to launch you into your writing future.

The PLNU Catalog describes WRI 4020 as

*A senior-level capstone course for writing majors and an advanced course for non-majors providing guided workshops, advanced practice, and advanced instruction in writing techniques and publication strategies used by professional writers.*

## Program and Course Learning Outcomes

The **ENGLISH Program Learning Outcomes (PLOs)** are as follows:

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)

## Course Learning Outcomes

*Students who complete ENG 4080 will be able to:*

1. identify (**knowledge, comprehension**) targeted aspects of the writing craft in professional works of various genres; (**W PLO 2**)
2. employ (**application, synthesis**) research techniques as necessary to create advanced works that address the demands of their genres; (**W PLO 1**)
3. craft (**synthesis**) original creative work as part of a self-assigned, focused project; (**W PLO 1**)
4. apply (**application**) professional writing and formatting techniques in a portfolio of work suitable for grad school or writing career applications; (**W PLO 1**)
5. apply (**application**) workshop techniques for constructive criticism of peers and in turn take criticism and use it to improve their own work; (**W PLO 1**)
6. format (**application, evaluation**) texts in a genre-appropriate and professional manner for submission to workshop and publication; (**W PLO 3**)
7. present (**application, evaluation**) written work to live audiences, demonstrating strategies for audience

## Required Texts and Recommended Study Resources

1. Friedman, Jane. *The Business of Being a Writer, 2<sup>nd</sup> Edition*. Chicago Univ Press, 2025.
  - a. ISBN: 978-0-226-83865-6
  - b. (All other readings and resources will be available in class and/or posted on Canvas.)
2. Printouts from Canvas as well as your stories— plan your money accordingly (~\$50)

- a. You will make copies of various pieces in your portfolios for the class to workshop
3. Various things writers need: laptop/tablet, notebook, highlighters, pens/pencils, stapler, Scotch tape, paper for notes, folder, etc....)

*\*\*In the interest of lightening the financial burden of college education, I have placed our additional readings on Canvas rather than constructing a course reader. **You must read this material before class AND either bring in printouts of the pages or a NON CELL PHONE device to read them on. If you do not, I will sweetly ask you to leave class to retrieve the materials (including books on the days we read the above books).** 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. However, all supplemental materials posted on this 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.\*\**

### **Lomabooks Instructions for Students**

This course is part of our course material delivery program, **LomaBooks**. The bookstore will provide each student with a convenient package containing all required physical materials; all digitally delivered materials will be integrated into Canvas.

You should have received an email from the bookstore confirming the list of materials that will be provided for each of your courses and asking you to select how you would like to receive any printed components (in-store pick up or home delivery). If you have not done so already, please confirm your fulfillment preference so the bookstore can prepare your materials.

For more information about **LomaBooks**, please go: [HERE](#)

**Students are responsible for having the required course textbooks prior to the first day of class.**

### **Course Credit Hour Information**

In the interest of providing sufficient time to accomplish the stated Course Learning Outcomes, this class meets the PLNU credit hour policy for a \_\_ unit class delivered over \_\_\_ weeks. It is anticipated that students will spend a minimum of 37.5 participation hours per credit hour on their coursework. For this course, students will spend an estimated \_\_\_ total hours meeting the course learning outcomes. The time estimations are provided in the Canvas modules.

### **Assessment and Grading**

While, I have listed the assignments as percentages of your grade, I also have determined how long it should take for you to complete each one. To meet accreditation, you are expected to

spend 112.5 - 120 hours on this course (~37.5 hours per unit). Below is the breakdown of hours to reach that goal:

<b>Hours</b>	<b>Activity</b>	
10	Reading	
35	Class Participation (including meeting, various activities, and listening to lectures)	
75	Assignments	
	Contract	1
	Scholarship Map	2
	Annotated Bibliography	3
	Two Best	2
	Presentation	4
	Workshop	20.5
	Portfolio	
	Reflection Essay	2
	Table of Contents	0.5
	Proposal	3
	Query Letter	2
	*/**Revision	10
	Writing Projects (three drafts + revision)	22
	Final	3
<b>TOTAL HOURS</b>		
<b>120</b>		

Of course, some of you will take shorter or longer to do a particular activity. The goal here isn't to be perfectly accurate, just fair in assessment of how long an activity should take you. I will not be giving partial credit for activities: you either get full credit or not at all (in which case, I will give you an opportunity to try again).

### **Assessment and Grading**

#### **How do I pass this course?**

1. Participate in this course
2. Do all the assignments
3. Turn them in on time

#### **What specifically does that look like?**

This course has two goals: a capstone project that you can take into the world outside academia and a portfolio that is a summation of your evolution as a writer at PLNU. To these ends, we will spend time examining yourself, the business of being a writer, and workshopping/revising piece(s) for publication or a graduate school application.

That's a lot to pack into a semester course that meets for about an hour a few days a week. But we're going to give it the clichéd good college try by writing often. Writing skill is like a human muscle, if you exercise it regularly, it gets strong and doing the work gets easier.

Some of the writing will be curated pieces you've already written that exemplify you as a writer and a reflective essay. The capstone project will also be part of your portfolio. With this portfolio, I aim for you to gain insight into your writing niche or genre as well as insight into what kind of writing career (if any) you would want to pursue.

With all the writing we will do, the main thing is that you get your ideas clearly down on paper. Expressing your ideas well is the hardest part of being a writer (or any type of artist really). How many of us have had such a great image/story/idea in our heads but when we set it down on paper, it just looks flat (hee! See what I did there?)? I emphasize revision and process because most of us need to produce what Anne Lamott calls "shitty first drafts" before we can see where our ideas need work. Ideally for your capstone project, you already have a "shitty first draft" somewhere that you want to develop. But even if you do or don't, all of you will be heavily revising your capstone project so that it is the best you can possibly make it. And you will help each other find the good ideas, the clever sentences, and solid descriptions within your drafts, turning those first drafts into coherent and engaging final products. In those initial versions of a piece, you may not have perfect grammar, that's okay—no writer ever does. In the process of revision, the grammar gets cleaned up.

Writing is less like chipping away at a marble sculpture to reveal a finished piece and more like a caterpillar transforming into a butterfly: the end product may look nothing like your first draft. But the first draft carried all the source ideas (the DNA if you will) that lets you break your piece down to primordial goo and rebuild it as a butterfly.

There will be some sort of writing due almost every week, and the weeks we don't have anything due, I will be checking in to make sure that you are producing wordcount for your capstone project or revising it after a workshop. This isn't to scare you but to let you know the pacing of the writing.

**So does this mean that my first drafts can be some stream of consciousness string of text I wrote during chapel right before class?**

Nope. That is not a first draft. That is what my writer friend calls "draft 0" and I call "spew." That in-chapel, quick putting down of your ideas is a NECESSARY part of writing, but not the "shitty first draft" that others can work with. Going back to our caterpillar/butterfly analogy: a caterpillar may look nothing like a butterfly, but it's still a viable organism—it can live and breathe on its own. Your first draft needs to look like a caterpillar.

**Okay that's all fancy words and images but what does that practically look like in my busy life as a college student? What's the bare minimum I can get away with in a draft?**

Unless done in class, your first draft needs to be

- a. Typed and double spaced in the appropriate format (the default is MLA);
- b. Demonstrate you have been thinking about the problem/topic you are writing about;
- c. Be free of typos.

**Ha! So I do have to have perfect grammar in my first draft!**

No. Typos are not grammar mistakes. Typos are ignoring the things that you already do proficiently in your writing on social media, email, and texting. Things like not putting a period at the end of a sentence Or not capitalizing my name, which is breeann Kirby (another typo is

spelling my name wrong—or your name, for that matter). Or when you are writing.<sup>1</sup> You need to have complete thoughts. Typos are one of my HUGE pet peeves. They are not just mistakes but a sign of disrespect to me and your peers who will be working with your writing. Most typos can be easily caught if you read through your paper at least once before you turn it in (pro tip: read your paper out loud. You'll catch a lot of stuff that way.) Because no one is a perfect proofreader, I will allow one typo every page (meaning if you have a five-page paper, you may have up to five typos total on any of the pages in that work).

### **What are the specific assignments?**

**Contract (5%)** You will write a contract that will establish the grade you desire in this class and the expectations we will both fulfill for you to earn that grade. You will evaluate it twice in the semester.

**Workshop (15%)** We will workshop your Capstone Writing Project (or sections of it) as an entire class throughout the semester. You will be required to write **Workshop Critiques** of at least 500 words for each of your colleagues' submissions to workshop.

**Scholarship Map (3%)** For this assignment, you will make a visual map of how your time and courses taken at PLNU have influenced your mental landscape.

**Annotated Bibliography (5%)** You will compile a list of works you feel have been meaningful to your development as a writer and thinker. This assignment will have a minimum of 10 sources.

**Two Best (3%)** For this assignment, you should identify two pieces of writing that you consider your best work and write a short explanation to accompany your selections.

**Presentations (14%)** You will give two presentations in this course. One will be about your capstone writing project and the other about where you would like to place your writing project (agent, publisher, graduate program, etc . . .).

**Portfolio (35%)** Your portfolio will be specific to you so they all will differ in length and content, but all will demonstrate reflection on your evolution as a writer at PLNU and engagement in major revision of your work and include the following:

**Introductory Reflection Essay (5%)** This essay will be a critical reflection of yourself as a writer, using the elements of your portfolio as supporting evidence for your claims.

**Capstone Writing Project Proposal (7%)** This will be a formal document that outlines what you intend to do as your Capstone Writing Project.

**Query Letter for Capstone Writing Project (5%)** This letter will vary depending on whether you are seeking representation, publication, or admission to graduate school.

**Three artifacts from your time at PLNU (3%)** These do not need to be revised, but they need to be intentionally chosen to demonstrate your evolution as a writer and thinker at PLNU. You will explain your choices in your Introductory Reflection Essay.

**Capstone Writing Project (15%)** This project can be whatever you choose: honors project, novel draft, chapbook of poems, screenplay, or three smaller pieces like magazine articles, short stories, or at least 15 poems. While I'm cool if you want to write something new for this class, I'd advise that you might want to revise work you've already done. About 10 – 15K words.

**Final Reading (10%)** For your final, you will give a public reading from a selection of your Capstone Writing Project.

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<sup>1</sup> Note the three typos here.

**Participation (10%):** Because writing is a process, you must engage in that process to get anything out of it; meaning, you must interact with the instructor and the other students in class and via email (when appropriate) as well as engage in the thinking/writing/drafting/revision process. Effective learning happens in a dynamic environment. Therefore, you must interact with the instructor and the other students regularly. If you wish to earn this grade, you must have a good attitude; you must read all of the readings; you must do the participation assignments on Canvas or in class; and you must speak out. Make it your goal to come up with one good thought for every module and to share it. If we meet face-to-face, you must turn off your cell phones when you enter the classroom; use of cell phones will not be permitted unless you have an academic accommodation OR I give you specific permission. Other electronic reading devices are allowed for days we write or to access the reading in digital format; **however, if you use your device to disengage from course discussion, I will sweetly ask you to leave that day and try again next time.**

*\*For all of these assignments, further instructions will be given on Canvas and/or in class \**

### **Sharing Work**

It is important for you to practice speaking and sharing writing publicly. Respect in this course is a must. This course is a safe space. As we discuss and analyze each other's works that may address potentially volatile themes, and we will encounter many different viewpoints. Much of the work we will do in this course is cooperative. You should think of all your reading, writing, and speaking for and in course as public, not private, discourse. **By continuing in this course, you acknowledge that your work will be viewed by others in the course.**

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 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.<sup>2</sup>

For those of you who are already strong and confident in your opinions and abilities, be sensitive to others who are not. Sometimes take the lead in recognizing when others want to talk, asking them for their opinion and feedback. In order to be a good participant in this course, you must be sensitive to your fellow learners, recognizing them as human just as you are.

As we share our work, personal insults and comments will not be tolerated. I will ask you to leave the discussion or class if you cannot be kind. If you aren't sure how to phrase your opinion, please ask me.

For all of us, assume the best about the person speaking. Sometimes we need to hear what we are saying before we understand exactly what we are saying. Ask for clarification; respectfully disagree. The best rule to follow: **be kind.**

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<sup>2</sup> This paragraph is taken from Robbie Maakestad's WRI2020 syllabus.

### **How will I know my grade in the course?**

To eliminate grade anxiety, I've set this course up on a contract grading model. This model means that **you can choose which grade you would like** to earn right now at the beginning of the semester and then **allocate your time wisely** to earning that grade. A written contract is due the third week of course that states the grade you intend to earn in the course as well as the work you will do to meet contract; I will then ensure you meet your learning goals. At two other points in the semester, you will evaluate your contract and contribution to the course. You are free to change your mind during the semester about what grade you wish to earn, but we must then meet to negotiate your new contract.

I will not accept work that is unfocused and rife with grammatical and logical errors and typos. If you happen to submit an assignment that appears to be the product of lazy engagement with the material, you risk not meeting the conditions of our grade contract; I will allow you the opportunity to **redo two assignments** if they do not meet the standards of your contract. If I accept your work, it means you met contract and are earning the grade you chose. I assume that none of you want a grade of D or F; if you are interested in a grade lower than a C, please contact me to discuss your options.

Just like the rest of life, you won't earn partial credit for activities: you either get full credit or not at all (in which case, I will give you an opportunity to try again).

For many of my classes, I give a scaffolding of what an A, B, or C contract should contain. However, this course is a bit different because it is a capstone course so you must complete all the assignments. Therefore, I would like you to devise what you think an A, B, or C contract would look like. If you do have a bit of anxiety about that, I'm thinking that in doing ALL the assignments to an acceptable level, you would earn a B. An A would denote excellence and dedication in the completion of those assignments. For a C grade, I'm willing to meet one-on-one and chat about what that contract could look like.

For all grade contracts, you will be an active and positive contributor to our classes, offering a respectful spirit and coming up with insightful ideas and worthwhile feedback.

I will not accept work that does not meet with the quality expected of your stated contract.. If you do not quality work, then I will not accept it. There can be variable effort and quality put in at any contract level. Thus you can earn a minus (-) or a plus (+)—pluses are for B and C contracts only (sorry there are no A+s, but you are all A+ in my heart).

In class, we'll discuss what we think is reasonable as a class for various contract parameters. Here is some space for you to write some notes:

**It’s halfway through the course, and I haven’t had any emails from you about my grade. How will I know if I am awesome and still on contract? Should I be nervous?**

First, you are awesome! Never doubt that. Your grades do not make you an awesome person; how you engage in life does. But I know we all care about grades, so second, if you are doing the assignments according to one of the contracts listed above and you have not heard from me about them, it means that you are doing a great job and are on track for your contracted grade. If you are not turning in assignments, chances are you are no longer on contract. **The only time I will initiate contact about your grade is if you are NOT meeting your contract.** However, you are always welcome to ask me about your grade or performance in course at any time in the semester.

**Grades will be based on the following:**

<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>F</b>
A 93-100	B+ 87-89	C+ 77-79	D+ 67-69	F Less than 59
A- 90-92	B 83-86	C 73-76	D 63-66	
	B- 80-82	C- 70-72	D- 60-62	

### **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 [Traditional Undergraduate Records: Final Exam 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 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.

**Note:** The information below must be included under the “PLNU Attendance and Participation Policy” Section if you are teaching an Online or Hybrid course.

### **PLNU Course Modality Definitions**

1. In-Person Courses: These are courses that meet in person with the instructor and students in a physical classroom setting. With approval by the area dean, this may include up to 25% of qualified class interactions through a Learning Management System (such as Canvas).

In some courses, a portion of the credit hour content will be delivered asynchronously and attendance will be determined by submitting the assignments by the posted due dates. See [Academic Policies](#) in the Undergraduate Academic Catalog.

## **Content Warning**

### **What if I encounter something in this course that feels uncomfortable or triggers me?**

I 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 ENG4080, all of the 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. While I cannot possibly know the topics that will be troubling to each individual, I know that sometimes we can encounter topics that are intellectually challenging and can manifest in feelings of discomfort and upset. Further, some of you may be working on projects that cover sensitive issues for others. If you feel challenged and uncomfortable, 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 and writing community engagement, and I will support you throughout your learning in this course.

You can also read more about my policy about potentially triggering content in my pinned posts on Instagram: [@naturenarratives](#)

## **Incompletes and Late Assignments**

All assignments are to be submitted/turned in when they are due according to Canvas—including assignments posted in Canvas. Incompletes will only be assigned in extremely unusual circumstances.

That said, sometimes life happens. If you turn in a late assignment, you risk negating your contract. We can talk about this further as a class.

Here's a space for you to jot down notes on our agreed late work policy:

**What if you don't accept an assignment?**

If your assignment does not meet the standard of our contract, I will hand it back to you. You will then have until the next class period to revise it to meet contract. You have 2 redos in the semester.

**What if I don't turn in an assignment at all?**

I will still like you. However, failing to do assignments (or adequately revising any ones I request) will result in a voided contract and a possible letter grade of D or F for the course. Of course, you should chat with me about any circumstances that maybe had you miss an assignment because we may be able to revise your contract to a satisfactory end.

**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 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](#).

**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 distance education outside California.

**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.

### **Artificial Intelligence (AI) Policy**

If it is part of your process, you are allowed to use Artificial Intelligence (AI) tools (e.g, ChatGPT, iA Writer, Marmot, Botowski, Lex, etc.) in this course. However, you are required to speak to me before you begin an assignment about how you plan to use this tool in your work. Another thing to note: most publications DO NOT allow use of AI in creative works. At this current cultural moment, using AI will limit where you can publish.

Any work that utilizes AI-based tools must be clearly identified as such, including the specific tool(s) used. Please use the following sources to guide your citations when using AI.

[MLA Style Center: Citing Generative AI](#)

[APA Style: How to Cite ChatGPT](#)

[Chicago Manual of Style: Citing Content Developed or Generated by AI](#)

Further, you must include with your draft(s) 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 (even if it is a closed LLM) will result in an F in this course.

### **PLNU Academic Accommodations Policy**

\*tl;dr Please don't disappear. Talk to me if you're struggling, and I will help you make a plan. I want you to complete this course successfully.

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](mailto:EAC@pointloma.edu) or 619-849-2533). 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. Professors are able to view a student's approved accommodations through Accommodate.

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 accommodations.

## **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.

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

## **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).

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](http://www.pointloma.edu/bias)

## Use of Technology

In order to be successful, you'll need to meet the minimum technology and system requirements; please refer to the *Technology and System Requirements* information. Problems with technology do not relieve you of the responsibility of participating, turning in your assignments, or completing your class work.

## 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](#)
- [Website](#)
- Email: [writingcenter@pointloma.edu](mailto:writingcenter@pointloma.edu)

**This syllabus is a contract. If you continue in this course, then you agree to comply with the class policies as stated here.**

## Assignments At-A-Glance

(\*Subject to Change as needed to facilitate course goals\*)<sup>3</sup>:

Readings and assignments are due on the date listed.

*BW* denotes readings from *The Business of Being a Writer*.

CR denotes readings can be found in the COURSE READER

WEEK	Date	Read	Discuss	Do/Due
1	13 January		Syllabus	
	15 January	<i>BW</i> Part One: Mindset Matters; pp. 7 – 28	Projects/Contracts/ Being a Writer	
2	20 January	<i>BW</i> Part Four: Publishing Short Work; pp. 241 – 248	Publishing Short Work	<b>DUE:</b> Project Survey <b>DUE:</b> <a href="#">Four Tendencies Quiz</a> <b>DUE:</b> Scholarship Map
	22 January	<i>BW</i> Part Four: Publishing Short Work; pp. 217 – 240  <i>BW</i> “Contract Language Every Writer Should Know”; pp. 331 – 334  <i>BW</i> “Contract Language Every Writer Should Know”; pp. 336 – 338	GUEST: Annelise Jolley  Freelancing	<b>DUE:</b> Contract for Grade  <b>DUE:</b> Two Questions for Annelise (typed and printed)
3	27 January	<i>BW</i> Part Three: Book Publishing; pp. 79 – 126	Traditional Publishing	<b>DUE:</b> Two Best

<sup>3</sup> I reserve the right to change the syllabus as needed to facilitate our course goals. You will receive notification of these changes; after which time, you are responsible for required material.

Disclaimer: This class is taught at the college level; therefore, reading materials may be adult and/or controversial in connotation and/or denotation. The purpose of presenting such material is to expose you to various viewpoints—viewpoints that will act as sources for discussions. For this reason, no alternate materials will be provided.

Final Disclaimer: You will write A LOT. Writing is a muscle that must be exercised.

		<i>BW</i> “Contract Language Every Writer Should Know”; pp. 334 – 336		
	29 January	<i>BW</i> Part Three: Book Publishing; pp. 163 – 189	GUEST: Adam Deutsch Small Press Publishing	<b>DUE:</b> Two Questions for Adam (typed and printed)
<b>4</b>	3 February	<i>BW</i> Part Three: Book Publishing; pp. 127 – 162	Queries/Proposals	<b>DUE:</b> Workshop #1 Submissions
	5 February	TBD	Writing Day	
<b>5</b>	10 February	Colleague Work	<b>Workshop #1</b>	<b>DUE:</b> Critique Letters
	12 February	Colleague Work	<b>Workshop #1</b>	<b>DUE:</b> Critique Letters
<b>6</b>	17 February.	<i>BW</i> Part Three: Book Publishing; pp. 190 – 216	Self Publishing	
	19 February	<i>BW</i> Part Two: Platform Development; pp. 29 – 51	Platform	
<b>7</b>	24 February	<i>BW</i> Part Two: Platform Development; pp. 52 – 78	Platform Project Workshop	
	26 February		Jamaica Kincaid!!!!	Go to the Writer’s Symposium
<b>8</b>	3 March	Midterm: Projects	Presentations (project)	<b>DUE:</b> Project Proposal
	5 March	TBD	Writing Day	<b>DUE:</b> Contract Reflection #1 <b>DUE:</b> Workshop #2 Submissions (Midnight)
<b>9</b>	10 March	<b>NO CLASS SPRING BREAK</b> <b>DUE:</b> Mid-Course Survey		
	12 March			
<b>10</b>	17 March	Colleague Work	<b>Workshop #2</b>	<b>DUE:</b> Critique Letters
	19 March	Colleague Work	<b>Workshop #2</b>	<b>DUE:</b> Critique Letters
<b>11</b>	24 March	<i>BW</i> Part 5: How to Make a Living as a	Literary Community	

		Writer; pp. 249 – 274		
	26 March	<i>BW</i> Part 5: How to Make a Living as a Writer; pp. 275 – 293	Content Writing	<b>DUE:</b> Annotated Bibliography
<b>12</b>	31 March	Each Other's Work	Workshop Query Letters	<b>DUE:</b> Query Letter <b>DRAFT</b> (printed, 2 copies to class)
	2 April	<b>NO CLASS EASTER BREAK</b>		
<b>13</b>	7 April	<i>BW</i> Part 5: How to Make a Living as a Writer; pp. 294 – 316	Other People's Money	<b>DUE:</b> Workshop #3 Submissions
	9 April	<i>BW</i> Part 6: Business Basics for Writers; 317 – 348	Read the Fine Print	
<b>14</b>	14 April	Colleague Work	<b>Workshop #3</b>	<b>DUE:</b> Critique Letters
	16 April	Colleague Work	<b>Workshop #3</b>	<b>DUE:</b> Critique Letters
<b>15</b>	21 April		TBD	
	23 April		Presentations (placement)	<b>DUE:</b> Final Draft Query Letter
<b>16</b>	28 April		GUEST: Ron Salisbury  How to give a reading	<b>DUE:</b> Course Evaluations  <b>DUE:</b> Two Questions for Ron (typed and printed)
	30 April		TBD	<b>DUE:</b> Contract Reflection #2
<b>Finals Week</b>	<b>FINAL EXAM 7 May, 4:30pm</b> <b>DUE:</b> Final Reading <b>DUE:</b> Portfolio (including Reflection Essay)			