

WRI 2020 – Intro to Creative Writing

Fall Semester 2022

Course Policies

Section 1 (TR 9:30AM-10:45AM, BAC 156)
3 Units / LJWL Department

Professor: *Robbie Maakestad*
Office: *Bond Academic Center, 119*
Office Hours: *By appointment*

LJWL Office: *Bond Academic Center*
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PLNU MISSION

To Teach ~ To Shape ~ To Send

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

COURSE DESCRIPTION AND LEARNING OUTCOMES

This course serves as a general introduction and overview of 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.

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 3-unit class delivered over 15 weeks. Specific details about how the class meets the credit hour requirement can be provided upon request.

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 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) [200 possible, but you get 1 skip 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.

Plan to attend three of the following visiting writer events:

Kristin Hannah (use the student code PLNU26):

<https://www.eventbrite.com/e/kristin-hannah-discussing-the-women-wdean-nelson-tickets-1990199856345>

Additionally, please purchase student tickets for Poetry Day (free, but ticketed) and this fall's two other evening M.A.W. Visiting Writers Events here: <https://plnu.universitytickets.com/>
Or these three events will have free afternoon events.

Another option: \$54 John Green in Escondido

10/11 – John Green and Hank Green at the California Center for the Arts, Escondido, 7-9pm

Buy Ticket ASAP: [CCftA Escondido \\$54](#)

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.

CANVAS SUPPORT

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

PLNU EMAIL

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

TECHNOLOGY

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

Similarly, laptops should not be utilized during workshop class periods, except by the writer whose work is being discussed. There's an extensive pedagogy surrounding the workshop process—though it may seem old school, in-class comments written on the hard copy draft and on a printed copy of the workshop critique letter have been shown to result in better learning outcomes for writers as they discuss and critique writing. This also eliminates technological distractions during workshop discussion: how lucky are we as writers to gather around written work and discuss it free from screens throughout the workshop class period?

UNGRADED REQUIREMENTS FOR PASSING WORKSHOP COURSE

Completion and turn-in of all workshop critique letters is a baseline requirement to pass.

Completion and turn-in of workshop comments on all workshop drafts is a baseline requirement to pass.

Providing your own workshop drafts in a timely fashion to your classmates and professor across the semester is a baseline requirement to pass.

Turn-in of all major writing assignments is a baseline requirement to pass.

Participation in the Final Exam reading is a baseline requirement to pass.

ATTENDANCE AND PARTICIPATION

Regular and punctual attendance at all class sessions is considered essential to optimum graduate academic achievement. Therefore, regular attendance and participation in each course are baseline requirements. **Attendance is mandatory on Workshop days and is factored into your Workshop grade.**

If a student is absent for more than 10 percent of class sessions (3 class periods), the faculty member can issue a written warning of de-enrollment. If the absences exceed 20 percent (6 class periods), the student may be de-enrolled without notice until the university withdrawal date or, after that date, receive an “F” grade.

Students who anticipate being absent should contact the instructor in advance for approval and make arrangements to complete the required coursework and/or alternative assignments assigned at the discretion of the instructor. Acceptance of late work is at the discretion of the instructor and does not waive attendance requirements.

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

WORKSHOP

Workshop participation, feedback, and attendance is mandatory and is worth 15 points per class period. Throughout the semester we will be reading and critiquing one another’s writing as a whole class. Turn in a typed copy of your critique to your classmate who is being workshopped. One full page, single-spaced is standard for a graduate workshop critique letter.

Workshop is not a time to disparage or rudely comment on the work of others. Written critiques balance positive and critical comments, though criticism should certainly be constructive and focused on the writing, not on the writer or the writer’s ability. If there are problems with feedback you receive (or if a classmate is not adhering to workshop expectations in their feedback), please contact the professor as soon as possible. Workshop should be a safe, collaborative space 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 the production of your own work.

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. I respect you and truly believe that this class should allow you full creative freedom, so I leave all subject matter choices up to you. To that end, our class should function as a safe space: the content of student writing that's workshopped in this class should stay in this class. If you are unsure/nervous about the content of your writing, feel free to discuss your ideas with me in advance.

CONTENT WARNING

Each of you comes to PLNU with your own unique life experiences which contribute to the way you perceive various types of information. All class content, including that which may be intellectually or emotionally challenging, has been intentionally curated to achieve the learning goals for this course. The decision to include such material is not taken lightly. If you encounter a topic or content that is intellectually, emotionally, or spiritually challenging, I encourage you to discuss with me ahead of class. Class content is assigned for the sole purpose of expanding your intellectual and written craft abilities, and I will support you throughout your learning in this course.

[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, and comment on other students' work. Being prepared for each class is vital in creating a writing 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.

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.

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.

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.

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. Please consult the [Academic Honesty Policy](#) in the [University Catalog](#) for definitions of kinds of academic dishonesty and for further policy information.

ACADEMIC BEHAVIOR POLICY

Both faculty and students at Point Loma Nazarene University have the right to expect a safe and ordered environment for learning. Students are expected to take the initiative to learn and conduct themselves in a mature and civil manner in the classroom environment. Any student behavior that is disruptive or threatening is a serious affront to Point Loma Nazarene University as a learning community. Students who fail to adhere to these behavioral standards may be subject to disciplinary action, including removal from class or further university sanctions. For a full definition of disruptive behavior, response procedures, and the appeal process, please consult the [Academic Behavior Policy](#) in the [University Catalog](#).

ARTIFICIAL INTELLIGENCE (AI) POLICY

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

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

Further, you must include with your draft the sequential prompts and methodology that you used to generate the creative piece so that the other students can see how it was utilized in your writing process. Failure to indicate AI as part of the work will be considered plagiarism.

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

SPIRITUAL CARE

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

PLNU ACADEMIC ACCOMMODATIONS POLICY

PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities 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 on the PL campus. Virtual appointments are available. You can reach the Educational Access Center (EAC) [by email](#) or phone at 619-849-2533. Students can access both requests for and evidence of disability through the Accommodate link off the main page of [OneLogin](#). 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 approved 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 approved accommodations in that particular course. Accommodations are not retroactive; as such, 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-related need should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. In accordance with ADA, accommodations cannot constitute a fundamental alteration to course outcomes; therefore, planning ahead is vital in establishing appropriate accommodations for equal access to this course. 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 eligibility 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) has experienced other forms of discrimination, you can find more information on reporting and resources via the [Nondiscrimination and Anti-harassment Policy](#).

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](#). 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](#) or [consult the list of campus pastors](#).

If you (or someone you know) has experienced other forms of discrimination or bias, you can find more information on reporting and resources via the [Nondiscrimination and Anti-harassment Policy](#).

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 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're encouraged to talk with one of the Loma Writing Center's trained consultants about getting started on an assignment, organizing your ideas, writing with sources, revising, editing for grammar and polishing final drafts, and more. For information about how to make in-person or online appointments, see <https://www.pointloma.edu/centers-institutes/loma-writing-center> 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

RYAN LIBRARY

The Ryan Library is staffed by knowledgeable and helpful professionals and should be one of your first research resources throughout your time at PLNU. The easiest way to get help is to connect with a reference librarian in the “Ask a Librarian” chat window on the Ryan Library homepage at <https://libguides.pointloma.edu/ryanlibrary>. You can also stop by the “Research Help” desk inside the Ryan Library.

PERSONAL NEEDS

Counseling is available in the Wellness Center for undergraduate students at PLNU. They are open Monday through Friday during the academic school year to offer morning, afternoon, and evening appointments. Please call (619) 849-2574 to schedule a counseling appointment.

FINAL EXAMINATION POLICY

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

For this course, the final will be a required in-class reading from one of your writing projects this semester during the final exam. Our final exam time is **Thursday, December 10, 10:30am-1:00pm**. Since the final is a class activity, it cannot be rescheduled, so make sure that you will be able to attend. You must attend and read at the final exam reading to pass this class.

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 CNF conventions
- Structure and form as they pertain to CNF 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)

09/01 – In Class: Syllabus; Art and Craft.

09/03 – 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

Week 2 Voice in CNF & Point of View/I & Eye

09/08 – 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

09/10 – In Class: Point of View/I & Eye

Readings Due:

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

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

Week 3 Personal Essays & Humor Writing

09/15 – In Class: Structure in CNF

Readings Due:

[*Canvas*]:

“Time and Distance Overcome” – Eula Biss

“Capturing Dementia’s Voice: Postwar Memories Under Siege” – Liesel Hamilton

Kristin Hannah’s *The Women* excerpt

MAW Visiting Writers Series — INSTEAD OF CLASS

9/15 – **Evening Interview:** Kristin Hannah, Brown Chapel, 6:30PM

Buy Ticket ASAP: <https://shorturl.at/zan7z>

Code: PLNU26 for discounted PLNU student ticket

09/17 – Personal Essays & Humor Writing

Readings Due:

[*Canvas*]:

“An Indian in Yoga Class” – Rajpreet Heir

“Teddy Ruxpin” – M.M. Carrigan
“A Scientific Analysis of Disney Movie Sidekicks Through The Lens Of Hip Hop” – Hanif Abdurraqib

Week 4 **Research and Image in CNF**

09/22 – In Class: Researched Essays; Discuss Workshop Procedure

Readings Due:

“The Female Body” – Margaret Atwood, pgs. 245-247

[*Canvas*]:

“Jumbo II” – Elena Passarello

09/24 – 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

Holli Carrell *Apostasies* excerpt

Group A & B Nonfiction Drafts Due

MAW Visiting Writers Series / Poetry Day

09/24 – **Afternoon Event:** Holli Carrell, Fermanian Conference Center, 3PM

Evening Reading: Holli Carrell, Fermanian Conference Center, 7PM

Buy Ticket ASAP: <https://plnu.universitytickets.com/>

Week 5 **Structure in CNF and Workshop**

09/29 – **GUEST LECTURE:** Annelise Jolley

Readings Due: TBD

10/01 – **Workshop Group A—Attendance Required**
Group A Critique Letters Due

Week 6 **Workshop, Poetry Day, and Intro to Fiction**

10/06 – **Group B Workshop—Attendance Required**
Group B Critique Letters Due

10/08 – Introduction to Fiction; Project 2 Overview
In Class: Lit Journal Presentation

Readings Due:

“Fiction” pgs. 259-270

“Incarnations of Burned Children” – David Foster Wallace, pgs. 179-181

[*Canvas*]:

“Hills Like White Elephants” – Ernest Hemingway

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

Week 7 **Character in Fiction and Revision**

Optional \$54 John Green Event

10/11 – **Evening Reading:** John Green and Hank Green at the
California Center for the Arts, Escondido, 7-9pm
Buy Ticket ASAP: [CCftA Escondido \\$54](#)

10/13 – **GUEST LECTURE: Kevin Kearney**
In Class: Fiction & Revision
Readings Due:
Excerpt from *Freelance: A Novel*

10/15 – In Class: Character in Fiction
In Class: Lit Journal Presentation
Readings Due:
“Character” pgs. 94-109
“Victory Lap” – George Saunders, pgs. 69-82
“The School” – Donald Barthelme, pgs. 150-153
[*Canvas*]:
“Tepeyac” – Sandra Cisneros

Week 8 **Setting in Fiction**

10/20 – In Class: **Breann Kirby visit: Fictional Setting**
Readings Due:
[*Canvas*]:
Setting excerpt from *Writing Fiction* by Janet Burroway

10/22 – **NO CLASS: FALL BREAK**

Week 9 **Story and Image in Fiction**

10/27 – In Class: Story in Fiction
In Class: Lit Journal Presentation
Readings Due:
“Story” pgs. 166-175
“The Werewolf” – Angela Carter, pgs. 153-154
“Bigfoot Stole My Wife” – Ron Carlson, pgs. 290-294
[*Canvas*]:
“Daddy” – Aaron Housholder

10/29 – In Class: Image in Fiction
In Class: Lit Journal Presentation
Readings Due:
“Image” pgs. 15-27 (review)
“Bullet in the Brain” – Tobias Woolf, pgs. 34-37

“Girl” – Jamaica Kincaid, pgs. 38-39

Group A & B Fiction Workshop Drafts Due

Week 10 Workshop and Poetry on Point

11/03 – **Workshop Group A—Attendance Required**
Group A Critique Letters Due

11/05 – **Group B Workshop—Attendance Required**
Group B Critique Letters Due

Week 11 Introduction to Poetry and Setting & Story in Poetry

11/10 – In class: **Katie Manning visit** and Introduction to Poetry
Readings Due:

“Poetry” pgs. 297-317

Assorted poems and Poetry Format – pgs. 318-326

Project 2—Fiction Due

11/12 – In Class: Setting & Story in poetry; discuss readings
In Class: Lit Journal Presentation

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

Writing Events Reflection—Due

Week 12 Voice and Character in Poetry

11/17 – In Class: Voice in Poetry
In Class: Lit Journal Presentation
Readings Due:
“Voice” pgs. 47-61 (review—come to class with questions)
Assorted poems – pgs. 85-88
Leyla K. King *Daughters of Palestine* excerpt

MAW Visiting Writers Series

11/18 – **Afternoon Event:** Leyla K. King, Fermanian
Conference Center, 3PM

Evening Reading: Leyla K. King, Fermanian
Conference Center, 7PM

Buy Ticket ASAP: <https://plnu.universitytickets.com/>

11/19 – In Class: Character in Poetry; discuss readings; discuss Lit Journal
Report

In Class: Lit Journal Presentation

Readings Due:

“Character” pgs. 94-109

Assorted poems – pgs. 127-130

Week 13 More Poetry!

- 11/24 – In Class: Lit Journal Presentation
Readings Due:
Read Assorted Poems on Canvas
Patrick Colm Hogan *A People Without Shame* excerpt
Group A, B, and C Poetry Workshop Drafts Due
- 11/26 – **NO CLASS – THANKSGIVING BREAK**

Week 14 Workshop

- 12/01 – **Poetry Workshop Group A—Attendance Required**
Critique Letters Due for Group A
- 12/03 – **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)

MAW Visiting Writers Series

- 12/03 – **Afternoon Event:** Patrick Colm Hogan, Fermanian
Conference Center, 3PM
Evening Reading: Patrick Colm Hogan, Fermanian
Conference Center, 7PM
Buy Ticket ASAP: <https://plnu.universitytickets.com/>

Week 15 Workshop, Revision, and Submitting to Literary Journals

- 12/08 – **Poetry Workshop Group C—Attendance Required**
Critique Letters Due for Group C
Writing Event Reflection Deadline
- 12/10 – **Readings due:**
“Development and Revision” pgs. 195-218
In Class: Revision and Expansion, discuss the Final Revision Project
In Class: Submitting to Lit Journals
In Class: 4 Lit Journal Presentations
Lit. Journal Report Due
Project 3—Poetry Due

Week 16 Final: Reading from Final Revision Project

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