

WRI 220

# Intro to Creative Writing

*Poetry, Fiction, Scriptwriting, and Creative Non-Fiction*

Meeting Time and Place: Tuesdays and Thursdays 9:30-10:45 in BAC 151  
 Professor: Richard (Rick) Hill / Cell phone: 858-366-5221/ E-Mail: rhill@pointloma.edu  
 Office: BAC 112/ Office Phone: 2670 /LJML Dept Phone: 2297  
 Office Hours: *Open*: Tu- Th 1:30-2:30 & Wed 2:00-4:00 (except when department and faculty meetings intervene)  
*By Appointment*: M&F 2 – 5. Other times can be arranged as necessary.  
**Knock on the door with a question:** Anytime I'm in the office.

## CLASS INFORMATION

### REQUIRED TEXT (required by 2<sup>nd</sup> day of class)

Burroway Janet: *Imaginative Writing: The Elements of Craft*. THIRD EDITION ISBN 978-0-205-75035-1

NOTE: Earlier and later editions are out there but they won't work for this class. **Be sure you get the THIRD edition.**

### RECOMMENDED TEXT

*Driftwood 2014 or 2015*. This is the campus literary magazine, to which you will be encouraged to send some of your writing for the Spring 2016 issue. Pick up a copy at the LJML dept. or read a library copy.

### REQUIRED SUPPLIES (Get them right away and bring #s 1-4 to class every day):

1. Double-pocket folder with your name on both sides (to turn in your daily assignments). I write notes on your folders, so please get the white-interior, non-slick kind that is writable on the inside covers.
2. 8 ½ x 11 lined paper for in-class writings
3. Stapler you can bring to class
4. Small notepad
5. Large ring binder (with tab dividers) to keep your writings in as you get them back
6. Envelopes and stamps (only if you choose the publication option for the final project).

**REQUIRED E-MAIL:** Some assignments in the course require e-mail, so be sure to check your PLNU mail daily. Check twice daily for best results.

**PROSPECTUS / OBJECTIVES/ LEARNING OUTCOMES:** WRI220 introduces students to the basics of writing poetry, fiction, playwriting, and creative non-fiction, with a focus on learning and developing craft in all genres. We'll use the learn-by-doing technique, and no previous creative writing experience is necessary—initiative plus willingness to listen and try new things are the only requirements. Class members will complete the course with a substantial body of creative writing, including a chapbook or magazine submission package.

**FIVE TAKEAWAYS FROM THIS COURSE:** Besides many specific techniques, students will learn:

1. How to read like a writer (and thereby increase your enjoyment of reading and writing).
2. How to make a story / poem interesting to readers: images, scenes, dialogue, rising action, etc.
3. How to send work for publication in a professional manner.
4. How to create a writing group and get the most out of it.
5. The Golden Writing Revelation: Creative Work Gets Better With Revision.

### OFFICIAL LJML COURSE LEARNING OUTCOMES

*Students who complete WRI220 will be able to:*

1. Craft descriptive and evocative language in the "show don't tell" method in multiple genres (fiction, poetry, creative non-fiction, and playwriting);
2. Create rounded characters or descriptions of people through a variety of points of view in fiction, playwriting, and creative non-fiction;
3. Develop conflict/resolution, rising action, and dramatic tension in fiction, non-fiction, and playwriting;
4. Employ basic poetry techniques, form and metre, as well as free verse;
5. Format submissions to editors for each genre in a professional manner;
6. Identify these craft techniques in the works of other writers.

**See page 7 for other official PLNU and LJML statements and announcements.**

## SYLLABUS INDEX

Assignment Format Guidelines	pg 3	Grades: How to assure an A, B, C, etc.	pg 5
ASSIGNMENT SCHEDULE	pg 9	Late Work and Dropped Scores Policies	pg 3-4
Attendance and Policies	pg 2	Official PLNU and LJML Statements	pg 7
Classroom Department Policies	pg 6	Participation and Class Discussion	pg 3-4
Final Exam Info	pg 6	Plagiarism Policy	pg 6

**ACTIVITIES:** We'll have seminars on form and technique, in-class writings and workshops, audio and video visits by famous and/or good writers, large and small group workshops, and general encouragement.

**COURSE REQUIREMENTS AND GUIDELINES**

THE FIRST REQUIREMENT is to read this document carefully. To help you achieve the most out of the course as the semester progresses, I have detailed all policies and expectations in the sections that follow. My goal for putting it all in writing is to avoid misunderstandings and help you earn the best grade possible. Here are some specifics:

**I. WRITING:** You will be amazed by the volume of creative work you'll produce this semester, and I hope your voluminous output will inspire you to keep writing throughout your life. In order to actually produce the work, a quiet place where you can read and write for at least six hours per week is essential. If your schedule doesn't permit at least six hours per week for this class's assignments, you should consider taking the course another time when you can get more out of it.

**II. ATTENDANCE:** Regular attendance is a must in a seminar course like this one since so much happens in the class discussions and hands-on group work. Here are the specific policies:

Excused absences: The only "excused" absences are those authorized by the Provost, usually for official school activities (sports, music, speech, etc.). Your coach or activity sponsor will notify the Provost if you are involved in an excusable activity; the Provost's office will then notify all your professors.

Absences with no grade penalty: Students are allowed up to three absences for illness, personal business, family in town, oversleeping, or whatever, without grade penalty and without having to explain or have anyone write a note for the absence. Please keep in mind that once the three absences are used up, further absences--even if they are for a good reason, like a friend or family emergency--will affect your grade. Also, if you miss a conference scheduled during class time, you will be counted absent that day.

Excessive absences: Students who miss more than three classes will drop two grade increments (examples: A to B+, B- to C) for each missed class over three. Students who miss four classes before midterm will be de-enrolled from the course. Six absences at any point in the semester will incur an automatic de-enrollment with an F or WF grade.

Late Arrivals: It's better to show up late for class than not show up at all, but keep in mind that after the third occurrence, late arrivals and early departures will count as half-absences.

*Exceptions to the above:* If you have a serious accident or illness, the attendance policy and assignment schedule will be modified, provided you notify me as soon as possible. **Please also notify me immediately if you have a schedule conflict that may cause you to be late for class more than three times in the semester.**

**III. CLASS PARTICIPATION:** The course works well as a writing seminar only if everyone is active. And when it comes to grades, saying "I'm not into class participation" in a seminar course is like saying to your math professor "I'm not into quizzes and tests." So this is a good course to practice getting over any shyness you may have in speaking in class--after a few days, we'll all know each other, so go ahead and speak your mind.

A WORD ON WORKSHOP DISCUSSIONS: Please feel free to write whatever you want. As a reader, please strive for editorial detachment, offering constructive comments on projects put before the workshop, regardless of whether you like or approve of the content. Personal, political, and/or moral stances should not dominate our discussions of writing.

A CAVEAT ON THE ABOVE: You can write whatever you want without fear of shocking or offending me. **HOWEVER, you should not read anything aloud in class or in our public reading final that would offend those who avoid profanity. Likewise, you should not distribute scripts for class reading that use profanity.** Profanity and other vulgar language are offensive to some people, whether they say so publicly or not. If you have any question about whether an item is okay to read out loud, always ask me before you read it.

**IV. READING:** Students are expected to complete all assigned readings (in the textbooks and peer worksheets) by the date due. Instead of reading quizzes, typed READING LOG SHEETS with notes, comments and questions will be due daily for assignments in the *Creative Writer's Handbook*.

### How to format a reading log sheet (also see example on page 12)

1. At the top of the sheet, type your name, the class ("Creative Writing"), my name (Rick Hill), the date, and the chapter(s) or page(s) covered.
2. On the rest of the sheet, type one or two valuable quotes or paraphrases from the assigned chapter(s) and write briefly on how the quotes relate to your writing. Writing only the quotes or paraphrases is not acceptable—make it personal.

How much to write: a single spaced, half-page or so should be plenty.

Reading sheets must be typed. If you have computer trouble, a handwritten sheet will be accepted once, but only if turned in at the very beginning of class (this policy designed to discourage doing homework in class on the day it's due).

If all the previous instructions are followed, you will receive full credit for your sheet—like getting 100% on a reading quiz. If anything is missing you will receive half credit. If two components are missing, you will receive no credit. Taking into account that things come up and it sometimes takes a miss to get things right, your lowest reading sheet score will be dropped.

**V. WRITING ASSIGNMENTS AND DEADLINES:** An assignment sheet is attached, but our schedule may be altered as circumstances indicate—we want to be open to creative opportunities. I will announce any changes in the schedule; if you are absent, it is your responsibility to call or e-mail so I can keep you informed.

**VI. TURNING IN ASSIGNMENTS:** My experience as a writer has taught me that (a) waiting for inspiration is usually a waste of time, and (b) working under pressure often produces inspired work. To encourage inspired work, **all assignments, reading sheets, and worksheet items must be completed by the date due and are due at the beginning of class.** Don't worry about whether the item is "good enough" or not; just turn it in so you can (a) feel like a practical, professional writer and (b) get credit. Please type or write the assignment title on all work you turn in. Should you become confused about assignments or due dates, come see, call or e-mail me immediately.

**NOTE: If you wait till an assignment is due to express confusion about it, you have waited too long and will not receive credit.**

USING FOLDERS: Turn in your assignments in a double-pocket folder marked with your name on both sides. I will read everything you turn in and make pithy comments, so be sure to get the kind of folder that has a writable inside surface. Use post-its or other notes to let me know if you have specific items you'd like comments on or specific questions about your work that you'd like answered.

## VI. TURNING IN ASSIGNMENTS (continued)

WRITING MECHANICS: All work turned in should be prepared as if each piece were being submitted to those artistic and picky souls who edit creative writing magazines. You will receive handouts on proper formats for each genre. These are musts if you want your work counted for credit:

- Always staple multiple pages
- Use dark print
- Don't use hard-to-read fonts
- Type everything except in-class writing assignments
- Keep backups of your work
- Leave ample margins
- Proofread carefully
- Use your spell checker

WHAT TO TURN IN WHEN A CREATIVE WRITING ASSIGNMENT (Poetry, Fiction, Non-Fiction, Playscript) IS DUE:

Think of each assignment as a package that looks like this:

1. **On Top:** The final draft of the item. This clean draft follows all of the writing mechanics guidelines above.

2. **Below the Top Draft:** At least one MARKED draft of the item. A marked draft is a printout that has pen or pencil corrections/notes on it. It may be that you usually do all your corrections on the computer; if so, use this marked draft method anyway while you are in this class. Writing on a typed draft will give a new dimension to your editing—you'll get a better view with pen in hand. Try it and see.

3. **On the bottom:** first draft or rough notes, either written or typed.

**THE WHOLE PACKAGE (3 pages minimum) IS STAPLED TOGETHER AND PLACED IN YOUR FOLDER TO TURN IN.**

*First drafts or incomplete packages are not eligible for credit. Packages turned in with all the above components will be accepted for full credit; otherwise, the dropped scores policy will apply.*

**Dropped scores on writing assignments:** To allow for absence, illness, writer's block, friends who need counseling, relatives in town, etc. etc., the lowest two or missing writing assignments will be dropped from grade calculation. Please don't ask for extensions or waivers if you use both of your drops. Missing annotated worksheet assignments are the equivalent of take-home midterms and won't be dropped. **If you miss an annotated worksheet, your course grade will go down.**

***How to get credit for a daily assignment if you miss the class in which the assignment is due:*** If you are absent, have a friend bring your assignment or otherwise get it to me by the beginning of class time for full credit. **You may e-mail your final draft as an attachment, but to receive credit you must, in addition to sending the email, bring a hard copy of the entire package by the next class day.**

**Late printing caution:** Assignments are due at the beginning of class on the date due. Allow for long lines and jammed printers in the campus computer labs---do not wait until a few minutes before class to print out your assignments. Get in the habit of printing out your assignments the day before they are due.

***Coming to class late because of printer trouble will count against your absence total and the dropped score provision will apply to your assignment. Instead, get full credit by e-mailing your assignment before class time; then come to class on time and bring your hard copy package by the next class.***

**VII. ORGANIZATION: DO NOT THROW AWAY ANY WRITING DONE FOR THE CLASS UNTIL THE END OF THE COURSE.** Starting the first day of class, keep all your writings, however rough, in your pocket folder, which is subject to daily review. Each new week, transfer last week's work from your pocket folder to your ring binder. Organize your binder by genre (poetry, fiction, non-fiction, playwriting), with a section for Reading Log Sheets at the end (see section IV). At the end of the semester, you'll hand in your ring binder as a record of what you have accomplished. I'll look it over and hand it back as a souvenir and sourcebook for further development of projects you started this semester.

### VIII. Worksheets and Workshops

We will have several WORKSHOPS as the class progresses; worksheets, the text for the workshops, consist of writing by your classmates. When worksheets are due, it is your responsibility to read and annotate them completely and carefully BEFORE class. *Worksheets are a crucial part of the course—like a major paper or take-home midterm in other courses. Failing to do one or more worksheets on time will affect your grade just as missing a major paper or midterm would in other classes.*

**IX. EVALUATION:** Grades will be based on attendance, completion of assignments, class participation (including reading and commenting on workshop pieces), commitment to improvement, and **demonstrated** willingness to work at the craft of writing. Grades will NOT be based on your innate talent or lack thereof, your subject matter, writing style, or whether or not you agree with me in class discussions and workshop sessions.

In other words, it is possible to get an A, even if your writing talent is the “worst” in the class, and you can get a D or F even if your writing talent is the “best” in the class. Talent and content are not the issue; grades are based on what you actually DO. I will use the guidelines below when I determine final grades. Cases that do not fall exactly within the guidelines will receive pluses and minuses as appropriate.

**How to insure an A:** Miss no more than two class sessions. Turn in all reading sheets on time. Turn in all assignments on time. Participate in every class you attend. Follow all the guidelines for writing time, deadlines and mechanics zealously. Read and write useful comments on all worksheets before class. Take all the assignments seriously and work hard (multiple drafts) on each one. Turn in a professional-looking final portfolio. Schedule two one-on-one sessions, one before midterm. Submit work to the campus magazine or outside publication.

**How to insure a B:** Miss no more than three sessions. Complete all assignments and miss no more than two deadlines. Participate often. Read and write comments on worksheets before class. Follow guidelines for writing time, deadlines and mechanics. Schedule at least one one-on-one session before midterm. Turn in a conscientious final portfolio. Submit work to the campus magazine or outside publication.

**How to insure a C:** Miss no more than four sessions. Participate regularly. Read and write comments on worksheets before class starts. Miss no more than one worksheet. Miss no more than four assignments. Follow guidelines for mechanics. Complete final project and final exam.

**How to insure a D or F:** Come late and/or unprepared for class regularly, miss more than five classes, miss several assignments or turn them in late, don't participate much, and pay little or no attention to the syllabus and course guidelines.

**PLAGIARISM AND COPYING:** I don't imagine anyone will be copying published poems or stories and trying to pass them off as original, but occasionally students are tempted to copy reading sheets from other students. Please do your own sheets—**even a single instance of copying—from another student or otherwise—will result in an F for the course and referral to the academic dean.**

## CLASSROOM DEPARTMENT POLICIES

How you dress is your business, and you certainly don't have to check your personality at the door. However, adult deportment is the standard in this class. Please refrain from all of the following disruptive and/or distracting actions during official class time:

1. Leaving the ringer on your cell phone. Turn it to off or vibrate. **NEVER TEXT IN CLASS.**
2. Reading outside material (including school publications). Save for after class.
3. Doing work from other classes or engaging in any personal writing. See above.
4. Doing ANY non-class activities on your computer or phone. Violators will be asked to leave and be counted absent for the day.
5. Holding private conversations while the professor is talking or while another student is making a comment or asking a question during class discussion.
6. Showing up late and/or without books or other required materials.
7. Doing anything else that is obviously disruptive to other students or distracting to the professor.

*Temporary departures:* If you have to leave class temporarily to take an important call, use the restroom, etc, you don't need to ask permission. But do let me know before class begins if you'll need to leave early and won't be back.

*Health Issues:* If you have a health issue that requires you to sit in a particular area or stand for part of class, wear sunglasses in class, take prescribed medicine, leave class often, etc., be sure to let me know your situation in advance.

**FINAL EXAMS** will include a portfolio, a final project, and public readings of work completed in this course. **Our final is scheduled for Tues 12/15, 10:30 am till 1:00 pm.** Participation in the final is required, and since our final is a public event, it can't be made up or rescheduled for individuals. Missing the final reading will lower your grade by a full letter (A to B, C to D, etc.) Therefore, you will do well to not buy airline tickets or make any other plans that will conflict with the scheduled final exam.

**AND FINALLY**, all the rules, regulations, and admonitions above are designed to make the technical part of this course easy to understand, thus allowing the creative heart of the course to flourish. This class will be run on a cooperative basis--let me know your interests and ideas. Comments, criticism, and suggestions are always welcome. Also, one-on-one discussions can be very helpful in all stages of writing, so don't be shy about scheduling conferences—think of office sessions as a regular and necessary part of the course.

**SEE NEXT PAGE for official LJML department, section, and course learning outcomes, plus other official PLNU and LJML policy announcements.**

## OFFICIAL POLICY STATEMENTS FROM PLNU ADMINISTRATION AND THE LJML DEPARTMENT

### WRITING PROGRAM LEARNING OUTCOMES

*Students who complete the WRITING program will be able to:*

1. Apply creative and advanced skills in various forms and genres of writing.
2. Demonstrate knowledge of the conventions and terminology of creative and advanced writing within literary and non-literary texts.
3. Demonstrate knowledge of major literary-theoretical perspectives and terminology.
4. Develop connections between the literature and language studied and the contemporary world.
5. Engage in writing and editorial processes through campus publications and external internships.

**Official Message from the Vice-Provost on course attendance and changes in registration:** *It is the student's responsibility to maintain his/her class schedule. Should the need arise to drop this course (personal emergencies, poor performance, etc.), the student has the responsibility to follow through (provided the drop date meets the stated calendar deadline established by the university), not the instructor. Simply ceasing to attend this course or failing to follow through to arrange for a change of registration (drop/add) may easily result in a grade of F on the official transcript.*

### OFFICIAL ACADEMIC ACCOMMODATIONS STATEMENT FROM THE UNIVERSITY

**“While all students are expected to meet the minimum academic standards for completion of this course as established by the instructor, students with disabilities may require academic accommodations. At Point Loma Nazarene University, students requesting academic accommodations must file documentation with the Disability Resource Center (DRC), located in the Bond Academic Center. Once the student files documentation, the Disability Resource Center will contact the student’s instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual learning needs of the student. This policy assists the University in its commitment to full compliance with Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities (ADA) Act of 1990, and ADA Amendments Act of 2008, all of which prohibit discrimination against students with disabilities and guarantee all qualified students equal access to and benefits of PLNU programs and activities.**

**OFFICIAL PUBLIC DISCOURSE STATEMENT:** *“Much of the work we will do in this class is cooperative, by nature of the class discussions and general feedback given to written work and/projects; thus you should think of all your writing and speaking for and in class as public, not private, discourse. By continuing in this class, you acknowledge that your work will be viewed by others in the class.”*

**Official FERPA Statement:** *“In compliance with federal law, neither PLNU student ID nor social security number should be used in publicly posted grades or returned sets of assignments without student written permission. This class will meet the federal requirements by (each faculty member choose one strategy to use: distributing all grades and papers individually; requesting and filing written student permission; or assigning each student a unique class ID number not identifiable on the alphabetic roster.). Also in compliance with FERPA, you will be the only person given information about your progress in this class unless you have designated others to receive it in the ‘Information Release’ section of the student portal. See ‘Policy Statements’ in the undergrad student catalog.”*

**RICK HILL'S SCHEDULE**  
Office Phone: x2670

**OFFICE: BAC 112**  
Home Phone: 858-270-5227

Fall 2014  
E-mail: rhill@pointloma.edu

*Feel free to knock with a question anytime I'm in the office*

Monday	Tuesday	Wednesday	Thursday	Friday
9:45- <b>CHAPEL</b> 10:30	9:30 - <b>WRI220</b> Intro to Creative Writing in BAC151 10:45	9: 45- <b>CHAPEL</b> 10:30	9:30 - <b>WRI220</b> Intro to Creative Writing 10:45	9:45- <b>CHAPEL</b> 10:30
10:40  11:30	11:00 <b>WRI 315</b> Advanced Composition in BAC 102 12:15	10:40 <b>OFFICE</b> (BY APPOINTMENT) 11:30	11:00 <b>WRI 315</b> Advanced Composition in BAC 102 12:15	10:40  11:30
12:00 <b>LUNCH</b> 1:00	12:30 <b>LUNCH</b> 1:15	12:00 <b>LUNCH</b> 1:00	12:30 <b>LUNCH</b> 1:15	12:00 <b>LUNCH</b> 1:00
2:00 <b>OFFICE</b> <b>BY</b> <b>APPOINTMENT</b> 2:50	1:30 - <b>OFFICE</b> 2:30	2:00 <b>OFFICE</b> (DROP-IN) 2:35	1:30 <b>OFFICE</b> 2:30	2:00 <b>OFFICE</b> (BY APPOINTMENT) 2:50
3:00 <b>OFFICE</b> (BY APPOINTMENT) 3:50	3:00 <b>LIT200 sec 4</b> in BAC 103 4:45	2:45 <b>Faculty / Department</b> <b>/Committee Meetings</b>  <b>OR OFFICE (BY</b> <b>APPOINTMENT)</b> 4:30	3:00 <b>LIT200 sec 4</b> in BAC 103 4:45	3:00 <b>OFFICE</b> (BY APPOINTMENT) 3:50
4:00 <b>OFFICE</b> <b>BY</b> <b>APPOINTMENT</b> 5:00	5:00 <b>OFFICE</b> (DROP-IN) 5:30	4:30 <b>WRI 216</b> Lit Magazine Lab in BAC 151 5:30	5:00 <b>OFFICE</b> (DROP-IN) 5:30	4:00 <b>OFFICE</b> (BY APPOINTMENT) 5:00



## COURSE CALENDAR (subject to adjustment as necessary)

DATE	READING and SHEET(S) due	WRITING DUE	ACTIVITY /TOPIC
Week 1 TH 9/3	No sheet due today See instructions for reading sheets, p2 and example on p12.	1. Group poem (in-class assignment)  ALL ASSIGNMENTS IN THIS COLUMN FROM NOW ON ARE DUE AT THE BEGINNING OF CLASS ON THE DATE LISTED.	-Get acquainted -Review syllabus -Why take this class? -Intro to poetry
Week 2 TU 9/8	Ch 1 and CH 10 (two sheets) For all reading sheets, read the instruction part of the chapter carefully; then read at least two of the sample pieces that follow. In your sheets, Don't critique stories; focus on the writer's <i>technique</i> .	1. Syllabus quiz final.  2. Typed group poem. Bring a hardcopy to class and send an e-copy to prof.  3. One "Try This" exercises, from CH 1 or from CH 10. Do more than one draft. <u>Note the exercise and page number on your final copy.</u>	-In-class writing: getting in the details -Poetry vs. Songwriting -Writing a corporate sonnet
Week 2 TH 9/10	Ch 2 sheet	Completed class sonnet OR one "Try This" exercises, from CH 2 or CH 10. <u>Note the exercise and page number on your final copy.</u>	-Revision -Essential poetry terms -Response Poems -Free <i>Writers Chronicle!</i>
Week 3 TU 9/15	Ch 3 sheet and <i>Writer's Chronicle</i> feedback (one sheet for both)	1.A response poem to any poem in the book so far 2. A poem from one of the "Try This" exercises in either CH 10 or CH 3. Note the exercise and page number on your final copy. 3. Print a 2 <sup>nd</sup> clean copy of any poem you've written so far, including today's assignments	-Image, Voice, Point of View - Poetry forms -Poetry partners -poems & song lyrics
Week 3 TH 9/17	No sheet today	1. Poetry partner exchange # 1: response to your partner's poem (send to your partner by Wednesday morning, 11a.m. with cc to rhill) 2. Poetry partner exchange # 2: response to your partner's response to your poem (hard copies of all 6 poems—3 poems per partner—are due in class) 3. Poetry Worksheet item: Additional clean copy of any poem you've written so far for this class, to be assembled by prof for next Tuesday's Poetry Workshop.	-Poetry readings -Poetry problems and solutions -How to Workshop Poetry (Workshop 101)
Week 4 TU 9/22	No sheet today. Read and annotate your Poetry Worksheet	1. One bad poem, using as many of the problems discussed in class as possible. Make it awful! 2. Annotated Poetry Worksheet	-Poetry Workshop -Bad poem readings -Building a character profile
Week 4 TH 9/24	Ch 4 sheet	Guest Writer? TBA	Guest Writer? TBA
Week 5 TU 9/29	Ch 9 sheet	1. One "Try This" exercise from CH 9. Note which exercise you're doing.	-How to Send Fiction handout Intro to Fiction Plot / Rising Action / conflict and resolution -Group Story
Week 5 TH 10/1	Ch 6 sheet	1. Typed Group Story. Use the "How to Send Fiction" format.	-Group story reading -Character & Dialogue -Point of View

DATE	READING and SHEET(S) due	WRITING DUE	ACTIVITY / TOPIC
Week 6 TU 10/6	CH 5 sheet	1. Find an article in a recent newspaper and write a short fiction scene based on it. Write a first draft, 2 pages minimum. Bring draft to class for review; then turn in Thursday with final draft. Work in some dialogue and use the "How to Send Fiction" format.	-Point of attack: where to start -Fiction problems handout -What is BOATS Fiction?
Week 6 TH 10/8	No sheet today	1. Second draft of story based on newspaper piece. HTS format 2. 1 <sup>st</sup> draft of a 2-5 page story with dialogue	-Fiction Reading -"Based on a True Story" or Fiction from Real Life
Week 7 TU 10/13	Ch 7 sheet	1. Bad short story (1-2 pages), using several problems outlined in class. Make it awful! (But use the HTS format). 2. 2 <sup>nd</sup> draft of your 2-5 page story OR start a new one with rising action and resolution Start a new short story using either a "Try This" from any chapter OR a character profile or BOATS ("Based on a True Story"). 1-2 page draft; bring to class for response; turn in with final draft on Thurs. 3. Pick some items to revise for Driftwood	-Bad story fest -Revising to avoid the worst. -"Based on a True Story" vs. CNF -Fiction Response groups
Week 7 TH 10/15	No sheet today	1. New draft of one of your "good" stories. 2. Fiction Worksheet Bring a clean copy of any fiction piece written so far	-Fiction Workshop 101 -Finding CNF topics POETRY DAY: PLAN TBA
Week 8 TU 10/21	No sheet today. Read and annotate your Fiction Worksheet	1. Annotated Fiction Worksheet	-Fiction Workshop
Week 8 TH 10/22	No sheet today	1. List of 10 CNF topics you'd like to write on. Use a mix of "all about me," "people," "places," and "ideas" for your topics.  2. Clean copy of a Driftwood submission (poem, story, CNF)	-Fiction Workshop leftovers  -Intro to CNF: Adapting fiction techniques. -Memoirs and Universal application: Personal with a Point
Week 9 TU 10/24	Ch 8 sheet	Make a 1-page start on a CNF topic (CNF1) from your list. Turn in with second draft on Thursday	-Rebuilding memory -Reconstructing dialog
Week 9 TH 10/29	No sheet today	1. 2 <sup>nd</sup> draft of CNF1. Include all drafts; use How to Send CNF format. 2. 2-3 page first draft of new CNF (CNF2) from any "Try this" exercise	-Research and Truth-Telling -True prose poems
Week 10 TU 11/3	No sheet today	1. Second draft of CNF 2 2. Clean copy of either CNF1 or CNF2 for CNF worksheet	-Writing is rewriting -More on paleontology
Week 10 TH 11/5	No sheet today. Annotate your CNF worksheet	Annotated CNF Worksheet.	-CNF Workshop
Week 11 TU 11/10	CH 11 sheet THE LAST SHEET!	1-2 pages of a real life dialogue, in script form. Spy on an actual conversation and write it down as closely as you can.	CNF Workshop leftovers - Intro to Playwriting: dramatic tension -Playwriting How to Send handout
Week 11 TH 11/12		Turn your real-life dialogue into a 2-3 page scene (you can change anything you want), with conflict and resolution. 2-3 characters. Move from local and personal to global and universal. Avoid making your characters college students. No party, sex or drug scenes (boring kid stuff). Use Playwriting HTS.	-Playwriting: Great Beginnings -Believable characters -Sign up for scene workshop

DATE	READING SHEET(S)	WRITING DUE	ACTIVITY / TOPIC
Week 12 TU 11/17		1. Scripts for scenes. If your scene is being played, bring script copies for each character in your scene. 3 characters = 3 copies, etc.	Playwriting: Great Middles
Week 12 TH 11/19		1. Scripts for scenes 2. If your scene is being played, bring script copies for each character in your scene. 3 characters = 3 copies, etc.	-Playwriting: Great endings. -Live workshops -Handling dialogue
Week 13 TU 11/24		1. 2-3 page scene with a prop (weapon, game, valuable item, etc., etc.) as a central focus. 2-3 characters, none of them students. If your scene is being played, bring script copies for each character in your scene. 3 characters = 3 copies, etc.	-Live workshops -Problems and solutions
Week 13 TH 11/26		HAPPY THANKSGIVING!	-Write big. Eat big. Use the family Thanksgiving as writing inspiration
Week 14 TU 12/1		1. Expand ONE of your scenes so far into a 5-minute (5-page) play OR start fresh with any of the "Try This" exercises OR use an idea from family Thanksgiving. Bring in work in progress for response; turn in final on Tues.  2. Scripts for scenes	-Live workshops -Problems and solutions - Start on Chapbooks and /or mailings
Week 14 TH 12/3		1. Bring in a revised poem, story or CNF (no scripts) for Mixed Genre Workshop Clean copy, no staples.	Publication 101: -The Writers Market Cover and Query Letters
Week 15 TU 12/8	Annotate your Mixed Genre Worksheet	1. Final 5 min. play. Use HTS format 2. Annotated Mixed Genre Worksheet	
Week 15 TH 12/10		1. Chapbook/Mailing final	-Mixed Genre workshop leftovers --Prep for final exam
Finals Week TU 12/16 10:30 am till 1:00 pm		Final Exam: performance / reading	Have a blessed Christmas

**SAMPLE READING LOG SHEET**

Ferd Loma Jr.  
WRI220 Creative Writing  
Dr. Rick Hill  
September 6, 2015

Log for Chapter 1

“Writing is rewriting” --Sheldon Leonard, p 6

“Poems aren’t finished; they’re just abandoned”—Gerta LeStrange, p.9

Lots of good stuff in this intro chapter, but these quotes stood out. Whenever I start something new I feel like I’ve lost my writing snap—“I thought I was a pretty good writer, so how did I get so clunky and stupid? I’ll never write again!” But if I take the time to do several drafts, I get smoother and smarter with each one. It’s good to read LaStrange’s assertion that I’m not “cheating” by doing lots of drafts, and that professional prose writers sometimes do fifty versions of their opening paragraph, etc., and that poets do a hundred drafts of short poems. Good, too, to keep in mind that if another draft doesn’t make the work better, I can always go back to the previous draft.

JOURNALS p. 7: I was afraid of this—they’re telling me again to get a journal and carry it around with me. On page 13 the author reiterates, “Most writers carry a journal at all times.” Yes, but when I carry a journal, I lose it, usually within the first week. Most of them, anyway. But I loved the sample journals on pp 8-10, especially Billy Collins’s mix of quotes, thoughts, jokes, etc. I’m inspired to try another journal and to hold on to it. The chain-to-the-beltloop works on my wallet; maybe I’ll get another chain for my journal.

I tried a two-minute freewrite from the Try This exercise on p. 7. I did the kind where you don’t stop moving the pen for the prescribed time, even if you have to write nonsense or “I don’t know what to write” over and over. I was amazed at how much I wrote in 2 minutes, and I got the idea for the poem I wrote this week from the freewrite (see assignment package).

Question: I would like to make an appointment to go over a poem. How do I do that? It says in the syllabus that we can make appointments, but do we call you, or what?

Rick Hill  
4951 Arroyo Lindo Ave  
San Diego CA 92117  
(858) 270-5227  
rhill@pointloma.edu

HOW TO SEND A POEM FOR PUBLICATION  
(Use this format for all your poem assignments)

*Hey, lookit this cool format job—this poet's been around the block  
a few times!*

—Ronald McBardbird, Editor, *Poultry Magazine*

Set up your poem like this one  
With your name & address at the top  
Followed by the title in caps  
Either centered or flush left

If you have an epigraph  
Center your title  
And under it put the epigraph as shown above  
In italics and smaller type

Single-space unless publication guidelines say otherwise

Use black ink and avoid *fancy fonts*:

Courier, Times New Roman or Ariel 12 pt. type are best unless there's some good reason

Not to use them, like fitting a long poetry line on one line as above

Generally poems start at the left margin

But you can center them

Or have any configuration of indents

You think necessary

It's best not to crowd pages, and if  
The poem continues past the first page  
You need to tell the reader whether the start  
Of the next page is the same stanza or a new one

If the stanza continues on next page, write, on the right:

[CONTINUED, SAME STANZA] (include the brackets)

If the next page starts a brand new stanza

You can indicate it like so:

[CONTINUED, NEW STANZA]

Rick Hill / How To / 2 of 2

It's best if possible to not break stanzas between pages but  
Sometimes you just have to break them with "Continued, Same Stanza"  
Just indicate clearly what you're doing  
And there should be no problem

Send your real poem single-sided  
Rather than double-sided as this example  
And set up your second page as above  
with your name, a short title and the page number and how many  
pages total and oh yes if the poem has really long lines like  
this one indicate that the line is continuing by indenting as  
in this example (you can also tell that this is all one line in  
this poem because all the starts of my real lines are  
capitalized (not to say that you have to capitalize the starts  
of your lines)) and remember that the magazine may break the  
long line in different places than you broke it in your  
manuscript

Well that's  
About it  
Except that you don't have to write "The End" at  
The End

## Syllabus quiz

NAME \_\_\_\_\_

I. Circle T for true or F for False. (All questions derived from the professor's actual class experiences)

1. T F Since this is a creative writing course, attendance is not a big issue. Talent is everything.
2. T F Outside of class assignments should be typed and on time, but it's okay to turn them all in handwritten if you'd rather handwrite them or if you have computer trouble.
3. T F Students should not turn in assigned work they think is below their best standard. Better to hold off turning in an assignment until you feel inspired enough to do it well.
4. T F If a student doesn't have time to do an assignment before class, it's okay to write them during class and turn them in at the end of the class period.
5. T F If a student becomes confused about what is due, s/he should ask a classmate instead of the professor—he will be irritated and punish you if you need clarification.
6. T F If a student must ask the professor about some assignment confusion, it is best to hold off asking about it until the assignment is supposed to be turned in.
7. T F If a student has problems with a computer or printer, the late work policy will of course not apply.
8. T F For full participation credit, students should bring the textbooks and all supplies to class every day.
9. T F If a student does the day's work but forgets to bring it to class, the dropped score policy will apply.
10. T F If a student is shy and doesn't feel much like talking in class, the full class participation credit will be given anyhow as long as the student is a good writer.
11. T F Since this is a 2014 course for cool modern urbanites, rhyming poems, happy-ending stories, children's stories, and devotional essays are understood to be childish and/or lame and should be avoided.
12. T F After the missing/substandard reading sheet and missing/substandard assignment drop are used, students should expect the professor to drop more sheets and assignments if they are having writer's block or other good reasons for not getting them in.
13. T F It is okay to use any language you want in your writing, including all assignments, but work with language that might offend others should not be read aloud in class, and plays with objectionable language should not be staged. Always check questionable items with the professor.

**II. Please Answer each question in 5 words or fewer. Complete sentences are not necessary.**

1. Where on the syllabus can you find the information on how to contact the professor at work, at home, by e-mail, and by phone?
2. What is the e-mail requirement for the course?
3. What sort of creative writing experience do you need to do well in this course?
4. According to the syllabus, how much time should you budget for reading and writing in order to keep up with the class?
5. What should you do if you would like more professor feedback on a piece of writing after you get it back?
6. What happens if you don't use the "How to Send" format for your assignments?
7. What happens if you forget to put the name/class/date/chapter heading at the top of your reading sheet?
8. If you miss or forget or do poorly on one reading sheet, how will that poor score affect your final grade?

## Syllabus quiz page 2

9. What should you do if you are absent in order to make sure the assignment in the syllabus hasn't changed?
10. What happens to a student who misses 4 classes before midterm?
11. What happens to a student who misses 6 classes in the entire term?
12. What is the policy on late arrivals ("tardies")?
13. If a reading is listed next to the date 10/4 in the syllabus, when is that sheet due?
14. If you don't do your assignment in the "How to send a poem/story/CNF/Script" format, do you get credit for the assignment?
15. How can a student earn extra credit points?
16. If you have done the day's reading and you disagree with Dr. Hill's point of view on a poem or aesthetic point, is it okay to take issue with the professor? What effect will disagreeing out loud with the teacher have on your final grade?
17. To what major assignment in other classes are the worksheets compared?

**III. Grade the following students, using the Evaluation section of the syllabus as a guideline**

1. Celeste is a gifted writer with the talent to produce better poems, prose, and scripts than anyone else in the course without resorting to second drafts. Her work is usually late, not because she doesn't finish it on time, but because she is not into anal schedules. She misses on average one class every two weeks, but when she does attend and feels like participating, her comments are brilliant. She wins the campus poetry contest, gets ten poems accepted by outside magazines, and is granted a Stanford graduate fellowship in creative writing. She wins a Pulitzer Prize for her first novel, her Broadway play is a smash and becomes an Academy Award winning film, and she goes on to become Poet Laureate of the United States, just as she assured everyone she would.

GRADE FOR CELESTE \_\_\_\_\_

2. Clara is taking this course only because it is required for her major. Actually, she doesn't really like creative writing that much. She does show up every day and asks what she thinks are dumb questions about writing, and she does plow through the assignments. But though she grinds out draft after draft, her work seems embarrassingly dull next to Celeste's. Clara schedules conferences with the professor every couple of weeks, and she completes 30 pages of original writing—but the stories she sends to an outside magazine come back with little skunks stamped on them, and the campus magazine doesn't publish her work.

GRADE FOR CLARA \_\_\_\_\_

3. Gus loves to write and he talks more than anyone in class, usually offering funny comments and interesting opinions. He always writes notes on worksheets, pointing out specific highlights and areas to improve in peers' writing. Okay, so he forgot to bring one annotated worksheet, but he told everyone what he had written and showed them some of the work in progress on his computer. He follows the guidelines pretty much (except for a few deadlines here and there and not proofreading too carefully) and goes to see the professor the second-to-last day of class to see how he can raise his grade. He is late four or five times and misses three classes altogether, but only because of scheduling conflicts with his band, which performs songs with his original lyrics. However, he always calls afterwards. *Driftwood* takes four poems he submits, and he promises to send all his stories out soon. He also plans to stage one of his scenes for the youth group at his church and expand the scene into a full-length film script.

GRADE FOR GUS \_\_\_\_\_