

Point Loma Nazarene University  
Department of Literature, Journalism, Writing, and Languages  
**Advanced Writing Workshop**  
**WRI 420 (3 units)**

**Section: 01**

**Time: TR, 3:00– 4:15 p.m.**

**Spring 2019**

**Location: Bond 151**

Instructor: Dr. Katie Manning, [kmanning@pointloma.edu](mailto:kmanning@pointloma.edu)

Phone: 619-849-2200, x2432

Office: Bond 124

Office Hours: TR, 9:30-10:30 a.m., and other times by appointment

Course Website: <https://canvas.pointloma.edu>

**\*Please turn off your cell phone, laptop, and other devices when you enter the classroom. Thanks!\***

**PLNU Mission Statement: 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.

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

**Catalog Entry:** 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. May be repeated once for elective credit with instructor's consent. Prerequisite(s): WRI 321, WRI 322, or WRI 323.

**Course Description:** 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. You will continue to develop the skills that are needed to both read critically and write strategically at an advanced level. We will read and discuss published work, read and discuss your own work-in-progress in workshop settings, write together in class, and talk about publication and writing life beyond school. You will submit a final portfolio at the end of the semester that showcases the best of your writing.

### Required Materials

Davis, Nicelle. *In the Circus of You*. Rose Metal Press, 2015. ISBN: 9781941628003.

Lee, Karen An-hwei. *Sonata in K*. Ellipsis Press, 2017. ISBN: 9781932195149.

Okorafor, Nnedi. *Binti*. Tom Doherty Associates, 2015. ISBN: 9780765385253.

Wiman, Christian. *He Held Radical Light*. Farrar, Straus, and Giroux, 2018. ISBN: 9780374168469.

Vanderslice, Stephanie. *The Geek's Guide to the Writing Life*. Bloomsbury, 2018. ISBN: 9781350023550.

(All other readings and resources will be available in class and/or posted on Canvas.)

A writing notebook/journal of your choice

The obvious things: pen/pencil, loose-leaf paper, folder for storage, etc.

### Course Learning Outcomes

*Students who complete WRI 420 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 engagement and oral communication. **(W PLO 4)**

**Diversity Statement:** Point Loma Nazarene University is committed to diversity in the classroom, in its publications and in its various organizations and components. Faculty and staff recognize that the diverse backgrounds and perspectives of their colleagues and students are best served through respect toward gender, disability, age, socioeconomic status, ethnicity, race, culture and other personal characteristics. In addition, the Department of Literature, Journalism, Writing, and Languages is committed to taking a leadership position that calls for promoting a commitment to diversity in and out of the classroom and in the practices of writing, journalism, and the study of literature and languages.

**FERPA (Family Educational Rights and Privacy Act) Policy:** 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 distributing all grades and papers individually. 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 undergraduate student catalog.

**PLNU Academic Accommodations:** If you have a diagnosed disability, please contact PLNU’s Disability Resource Center (DRC) within the first two weeks of class to demonstrate need and to register for accommodation by phone at 619-849-2486 or by e-mail at [DRC@pointloma.edu](mailto:DRC@pointloma.edu). See [Disability Resource Center](#) for additional information.

**PLNU Academic Honesty Policy:** Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one’s own when in reality they are the results of another person’s creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

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

**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 Attendance and Participation Policy:** Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic Policies](#) in the Undergraduate Academic Catalog.

### CLASS POLICIES

**Grade Distribution:** In order to receive credit for the course, all of the following must be completed. **Failure to complete any major assignment will result in failure of the course.**

Readings & Discussions	20%
Seminar Presentation	20%
Drafts	20%
Workshops	20%
<u>Portfolio &amp; Final Exam (Reading)</u>	<u>20%</u>
<i>Total</i>	<u>100%</u>

### Grading Scale & Definitions:

A: 93-100%  
A-: 90-92  
B+: 87-89  
B: 83-86  
B-: 80-82  
C+: 77-79  
C: 73-76  
C-: 70-72  
D+: 67-69  
D: 63-66  
D-: 60-62  
F: below 60

A = Phenomenal work that far exceeds the minimum requirements of the assignment; excellent logic, structure, and organization; virtually no grammar and punctuation errors.

B = Excellent work that exceeds the minimum requirements of the assignment; no major problems with logic, structure, and organization; very few grammar and punctuation errors.

C = Average work that meets the minimum requirements of the assignment; may have minor problems with logic, structure, and organization; may have some grammar and punctuation errors.

D = Poor work that does not fully meet the minimum requirements of the assignment; may have some problems with logic, structure, and organization; grammar and punctuation errors may hinder meaning.

F = Poor work that does not fulfill the assignment; may have serious problems with logic, structure, and organization; grammar and punctuation errors may obscure meaning.

Attendance & Participation: Because discussion will be an important part of our class, your regular attendance and participation are required for you to be successful. Your first two absences will not count against your grade, but use them wisely. For each additional absence, your total grade will be lowered by 3%; if you miss class more than 4 times (over 2 weeks), you will automatically fail this course. Coming to class unprepared, misusing a screen, or being disruptive in class will also count as an absence. If you already know that you'll be missing many classes due to some pre-existing schedule conflict, you should not take this course at this time. Also, since arriving late to class is distracting to your classmates (and to me), you are expected to arrive on time. Two late arrivals will count as one absence. Truly perfect attendance (with no tardies or absences of any kind—you were literally present for all of every class meeting) will earn you 1% of extra credit at the end of the semester.

Readings: Readings are due on the date they're listed in the course outline. Always bring your copy of the assigned reading to class with you for use in discussion. Read actively and make notes directly on the text and/or on the side.

Reading Reflections: On days when reading assignments are due, you should bring a brief (200-250 words) typed response to the reading. This might include lines/images that stood out to you

(with some comments about why you find them meaningful), questions you have about the text (about the content, the form, or other artistic elements), connections you see between the reading and other parts of your life (classes you're taking, things you've read, current events, etc.), how you want to apply this reading to your own writing, and/or other ways of thoughtfully engaging with the assigned reading. These should follow the paper format guidelines for prose (below), including having a word count in the upper right corner.

Seminar Presentation: Early in the semester, you will submit a piece of writing that will become assigned reading for the course, and you will be responsible for leading the class on the day your reading is due. Here are the components of the seminar presentation:

- 1) Assign the class one of the best things you've ever read (at the beginning of the semester).
- 2) Give some kind of mini-lecture or craft talk about one or more elements that make this piece brilliant and that we can learn from this writing. You might do a little research to fill out your own knowledge/vocabulary for this part.
- 3) Lead the class in a discussion of the text. Come prepared with questions.
- 4) Lead the class in a writing exercise that somehow connects to the reading and your lesson.

Note: You don't have to do these things in this order if you feel like your seminar presentation would make more sense in a different order. You have the conn. You should aim for 30-40 minutes total.

Assignments: You will turn in several early and revised drafts of writing. Some of these will have assigned styles or content, but most will be self-assigned. Please bring a hard copy of your pieces to class on the day they are due. These early drafts need not be masterpieces, but they should not be sloppy. It should be clear that you worked on them extensively.

Workshops: We will do workshops as a whole class throughout the semester. The session before your workshop, you will bring enough hard copies of your workshop piece for each person in the class (8 currently). For each workshop, you will be responsible for reading the pieces before class, writing initial comments (typed or handwritten onto the piece), and bringing those copies to class with you. During workshops, we will thoroughly discuss the writing to give the authors a chance to see how readers are experiencing their work and to give some feedback for revision. Your workshop grade will be based on both your verbal participation and written comments.

Portfolio: Early in the semester, you will submit a proposal that includes two parts:

- 1) A project proposal, in which you will describe some sort of research, experience, theme, location, style, or other unifying element that will guide your writing for the rest of the semester. This may be a new project or a continuation of a previous project, and it could be a collection of poems, a novella, a series of essays, etc.
- 2) A portfolio goal, in which you propose a TOC for your portfolio that includes not only your project-in-process from this semester, but also revised versions of some of the best writing in any genre that you've done to date. What are you most proud of, and what might you want to revise/edit for use in future grad school applications, job applications, or publication submissions?

At the end of the semester, you will turn in a printed and bound final portfolio that includes a title and cover, a brief (~2 page) introduction to your work that describes why and what you've included and points to your influences/research/goals, and your well-crafted writing.

Paper Format: All assignments, unless otherwise instructed, must be typed, in 12-point Times or Arial font, with one-inch margins. Poems should usually be single spaced or spaced according to the design of the author. Prose (reading reflections, etc.) should be double spaced and include a word count in the upper right corner. Please submit hard copies or electronic copies as instructed for each assignment.

Final Exam: Attendance is mandatory. For your final, you will give a practiced, polished introduction to your project and a reading of your work. You will be graded on the quality of your introduction and overall delivery. We will likely give this reading in a public place and invite others to attend... location TBD.

Due Dates: Dates when assignments are due are listed on the attached course outline; all written assignments are due at the beginning of class. I highly encourage you to visit with me one-on-one during office hours to run project ideas, manifesto drafts, or any questions by me. Once an assignment receives a grade, there will be no further opportunities to revise for a new grade. Late work is not acceptable. If unusual circumstances will keep you from completing an assignment on time, please make arrangements with me for an extension BEFORE the due date (or if you wake up sick, please email me ASAP with your assignment so it will not be counted late). Please complete all readings on time as well. All coursework must be completed by our final meeting.

Student-Directed Conferences: During the semester, you must meet with me on scheduled conference days to discuss your writing, reading, or whatever else you'd like. Dates for these mandatory conferences are on the course outline. This will be part of your attendance grade. Feel free to meet with me more often than this!

Extra Credit (in addition to perfect attendance): Writing events go on frequently at PLNU and in our larger San Diego community. Attend an author lecture, reading, or workshop and write a 1-2 page critical analysis and reflection over what was said and how you can apply it to your reading and/or writing. Due within one week of the event. This will earn you 1% (up to 2 times).

Canvas: A copy of this syllabus and assignments for our course are online at <https://canvas.pointloma.edu>. You can access these course materials through the portal using your PLNU username and password.

PLNU Email: Your PLNU email account should be checked daily. This is the way that I will most frequently communicate with you outside of class, and it's also the way the university distributes important information.

Inclusive Language Statement: Because language is powerful and shapes the way we think, all public language used in this course, including written and spoken discourse, will be inclusive. This standard is outlined by all major academic style guides, including MLA, APA, and Chicago, and is the norm in university-level work. See the section on "[Appropriate Language](#)" at *The Purdue OWL*.

Public Discourse: Much of the work we will do in this class is cooperative. 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.

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

### COURSE OUTLINE<sup>1</sup>

R Jan 10	Writing laboratory Class planning survey
T Jan 15	DUE: Lab poem In Class: Syllabus Workshop sign up Seminar sign up
R Jan 17	Read full syllabus (on Canvas) DUE: Response piece In Class: Workshop menu options Workshop
T Jan 22	Read Lee (One & Two) DUE: Reading reflection In Class: Workshop
R Jan 24	Read Lee (Three & Four) DUE: Reading reflection In Class: Workshop
T Jan 29	DUE: Seminar readings (email or hard copy) In Class: Author visit: Karen An-hwei Lee!
R Jan 31	CONFERENCES DUE: Portfolio proposal (new project + selected works) Project draft 1
T Feb 5	Read Okorafor (9-58) DUE: Reading reflection In Class: Workshop
R Feb 7	Read Okorafor (59-90) DUE: Reading reflection Project draft 2 In Class: Workshop

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<sup>1</sup> This schedule may be changed at the instructor's discretion.

- T Feb 12                    Read Wiman (3-72)  
 DUE: Reading reflection  
 In Class: Workshop  
 \**Bonus event*: Exploding the Myths of Publishing, 7 p.m. in Fermanian
- R Feb 14                    Read Wiman (73-114)  
 DUE: Reading reflection  
                                   Project draft 3  
 In Class: Workshop
- T Feb 19                    Author visit: Nnedi Okorafor!  
 \**Bonus events*: [Writers' Symposium by the Sea](#) – all week!
- R Feb 21                    Author visit: Christian Wiman!  
 \**Bonus events*: [Writers' Symposium by the Sea](#) – all week!
- T Feb 26                    Read Davis  
 DUE: Reading reflection  
 In Class: Workshop
- R Feb 28                    DUE: Project draft 4  
 In Class: Author visit: Nicelle Davis!
- M Mar 4 – F Mar 8        SPRING BREAK! ☺
- T Mar 12                    Read Vanderslice (Intro & Ch. 1)  
                                   Seminar 1 piece  
 DUE: Reading reflection  
 In Class: Seminar 1  
                                   Workshop
- R Mar 14                    Read Vanderslice (Ch. 2)  
                                   Seminar 2 piece  
 DUE: Project draft 5  
                                   Reading reflection  
 In Class: Seminar 2  
                                   Workshop



- T Mar 19            Read Vanderslice (Ch. 3)  
                          Seminar 3 piece  
 DUE: Project draft 6  
                          Reading reflection  
 In Class: Seminar 3  
                          Workshop
- R Mar 21            Read Vanderslice (Ch. 4)  
                          Seminar 4 piece  
 DUE: Project draft 7  
                          Reading reflection  
 In Class: Seminar 4  
                          Workshop
- \*Mar 22: Last day to drop
- T Mar 26            Read Vanderslice (Ch. 5)  
                          Seminar 5 piece  
 DUE: Project draft 8  
                          Reading reflection  
 In Class: Seminar 5  
                          Workshop
- R Mar 28            NO CLASS  
 DUE: Lightning Round Workshop (on Canvas)
- T Apr 2              Read Vanderslice (Ch. 6)  
                          Seminar 6 piece  
 DUE: Project draft 9  
                          Reading reflection  
 In Class: Seminar 6  
                          Workshop
- R Apr 4              Read Vanderslice (Ch. 7)  
                          Seminar 7 piece  
 DUE: Project draft 10  
                          Reading reflection  
 In Class: Seminar 7  
                          Workshop
- \*F Apr 5            *Bonus event: After-Hours Poetry Party*  
 Ryan Library, 3<sup>rd</sup> floor, 5 p.m.  
 (Come read, recite, or otherwise perform a poem! We will not let the  
 poetry shelves stay silent during National Poetry Month!)

- T Apr 9                    Finish Vanderslice (Ch. 8-12)  
                                  DUE: Reading reflection  
                                  In Class: Discuss Writing Life  
                                  Workshop
- R Apr 11                    In Class: How to Submit for Publication  
                                  \**Bonus Event*: Some time this week, we'll participate in the Live United  
                                  showcase. Details TBA.
- T Apr 16                    NO CLASS  
                                  Read Glancy's "After the Fire of Writing: On Revision" (on Canvas)
- R Apr 18 - M Apr 22 EASTER BREAK! ☺
- T Apr 23                    In Class: Discuss Glancy on Revision  
                                  Workshop
- R Apr 25                    In Class: How to Give a Reading  
                                  Workshop

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**FINAL EXAM**

Tuesday, Apr 30  
 4:30 p.m. – 7:00 p.m.

**Final reading & celebration**

**Final portfolio due**

*Mandatory attendance*<sup>2</sup>

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<sup>2</sup> 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. No requests for early examinations or alternative days will be approved.