



LJWL(es)
WRI 4020 sec 1 (3)
Advanced Creative Writing

Spring 2020

Meeting days: T/R	Instructor title and name: Breeann Kirby
Meeting times: 3pm – 4:15pm	Office: BAC 122
Meeting location: BAC 151	E-mail: bkirby@pointloma.edu
Final Exam: R/ 7 May 4:30pm	Office location and hours: By appointment

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

FAQ

COURSE DESCRIPTION

What am I going to learn in this class?

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

The PLNU Catalog describes WRI 4020 as “A senior-level capstone course for writing majors and an advanced course for non-majors providing guided workshops, advanced practice, and advanced instruction in writing techniques and publication strategies used by professional writers.”

The **Writing Program Learning Outcomes** are as follows:

1. Apply artistry and advanced skills in various forms and genres of writing;
2. Demonstrate knowledge of the conventions and terminology of various forms and genres of writing;
3. Engage in writing and editorial processes in a professional environment;
4. Present written work to live audiences, demonstrating strategies for audience engagement and oral communication.

The **Course Learning Outcomes (CLO)** for this class are as follows:

1. Identify targeted aspects of the writing craft in professional works of various genres;
2. Employ research techniques as necessary to create advanced works that address the demands of their genres;
3. Craft original creative work as part of a self-assigned, focused project;
4. Apply professional writing and formatting techniques in a portfolio of work suitable for grad school or writing career applications;
5. Apply workshop techniques for constructive criticism of peers and in turn take criticism and use it to improve their own work;
6. Format texts in a genre-appropriate and professional manner for submission to workshop and publication;
7. Present written work to live audiences, demonstrating strategies for audience engagement and oral communication.

Why do I have to take this class?

The short answer is that unless you are a writing major, you don't have to take this class, and if you are a writing major, this course is the capstone course for the writing program: it allows you to demonstrate the culmination of your skills as a writer. The better answer is that this class will make you a better critical thinker and writer—skills you can take from the classroom into many areas of your life. Being able to read, analyze, synthesize, and write effectively gives you agency¹ in whatever field you may enter.

¹ The ability to act with power and authority.

REQUIRED TEXTS AND RECOMMENDED STUDY RESOURCES

What do I have to buy for this class?

1. Friedman, Jane. *The Business of Being a Writer*. Chicago Univ Press, 2018.
ISBN: 978-0-226-39316-2
2. Printouts from Canvas as well as your essays— plan your money accordingly (~\$50)
 - a. You will make copies of various pieces in your portfolios for the class to workshop
 - b. Part of your grade will be printing out some essays on Canvas, annotating them, and turning them in to me.
3. Pocket folder (not a three-ring binder) to turn in your work.
4. Various office supplies (highlighters, pens, stapler, Scotch tape, paper for notes)

In the interest of lightening the financial burden of college education, I have placed our additional readings on Canvas rather than constructing a course reader. It is your responsibility to PRINT these texts out for annotation purposes and bring them to 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.

Are there any resources I can use online and/or on campus to help me?

Yes. The following are a few of my favorites.

The Writers' Studio is located in Bond Academic Center, room 159
<http://www.pointloma.edu/experience/academics/schools-departments/department-literature-journalism-modern-languages/writers-studio>.

The Library has not only many books but also databases that allow you to do specific searches for any topic you want. Further, it also contains very helpful librarians who can assist you.

Canvas will contain this syllabus, the assignments, some readings, and other fun sundries throughout the semester. Sometimes you might have to print them for class. Please check Canvas regularly.

OneLook is an online database of dictionaries www.onelook.com.

Wikipedia is an online encyclopedia www.wikipedia.org. Though this site can have errors from time to time, it is a wonderful place to look up any person, place, or event you encounter in your reading that you do not know. While I love Wikipedia for its ability to quickly provide information, DO NOT use this as a source for your papers.

Me I am available to answer any questions you may have. You can schedule appointments to see me in class or email me—**please include “WRI 4020” in the subject line** of your emails to me.

ASSESSMENT AND GRADING

How do I pass this class?

1. Come to class
2. Do all the assignments
3. Turn them in on time

What specifically does that look like?

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

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

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

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

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

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

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

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

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

Unless done in class, your first draft needs to be

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

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

No. Typos are not grammar mistakes. Typos are ignoring the things that you already do proficiently in your writing on social media, email, and texting. Things like not putting a period at the end of a sentence Or not capitalizing my name, which is breeann Kirby (another typo is spelling my name wrong—or your name, for that matter). Or when you are writing.² You need to have complete thoughts. Typos are one of my HUGE pet peeves. They are not just mistakes but a sign of disrespect to me and your peers who will be working with your writing. Most typos can be easily caught if you read through your paper at least once before you turn it in (pro tip: read your paper out loud. You'll catch a lot of stuff that way.) Because no one is a perfect proofreader, I will allow one typo every page (meaning if you have a five-page paper, you may have up to five typos total on any of the pages in that work).

What are the specific assignments?

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

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

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

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

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

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

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

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

Table of Contents (1%)

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

² Note the three typos here.

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

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

Capstone Writing Project (14%) This project can be whatever you choose: honors project, novel draft, chapbook of poems, screenplay, or three smaller pieces like magazine articles, short stories, or at least 15 poems. While I'm cool if you want to write something new for this class, I'd advise that you might want to revise work you've already done.

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

Reading and Discussion (10%): Because writing is a process, you must engage in that process to get anything out of it; meaning, you must interact with the instructor and the other students in class and via email (when appropriate) as well as engage in the thinking/writing/drafting/revision process. All of you must talk and offer considered feedback in workshops to participate. If you wish to earn your participation grade, you must have a good attitude; you must read all of the readings; and you must speak out. Make it your goal to come up with one good thought for every class and to share it. By doing so, you will be prepared for any reading quizzes I will give. **Also, you must turn off your electronics when you enter the classroom; use of electronics will not be permitted unless you have an academic accommodation.**

Further, sometimes I may SPEAK information in class that is important. It is your responsibility as an active class participant to take notes. I often will use class discussion as a place to clarify how to do a certain writing assignment. This discussion may not appear on Canvas or a PowerPoint presentation. Thus, your taking good notes is important for your success in the class.

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.**

Respect in class is a must. This classroom is a safe space. As we discuss and analyze works that may address potentially emotional topics, we will encounter many different viewpoints within the class. In order to be a good participant in this class, you must be sensitive to your fellow learners. As we share ideas, personal insults and comments will not be tolerated. I will ask you to leave if you cannot be kind. If you aren't sure how to phrase your opinion, please ask me. The best rule to follow: **be kind.**

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

How will I know my grade in the class?

Because writing is a process, I want you to be able to engage in your work, taking the tools you learn from each piece you produce into the next without worrying about how many points you might lose on an individual piece of prose. To eliminate grade anxiety, I've set this course up on

a contract grading model. This model means that you can choose which grade you would like to earn right now at the beginning of the semester and then allocate your time wisely to earning that grade. Though you will not get an individual score on your papers, I will give you one opportunity to redo the work if it does not meet contract standards. This redo is due back to me the next day the class meets.

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

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

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

Here's a bit of space for us to discuss what we think is reasonable as a class for various contract parameters:

It's halfway through the semester, and I haven't had any emails from you about my grade. How will I know if I am awesome? Should I be nervous?

First, you are awesome! Never doubt that. Your grades do not make you an awesome person; how you engage in life does. But I know we all care about grades, so second, if you are doing the assignments according your contract and you have not heard from me about them, it means that you are doing a great job and are on track for your contracted grade. The only time I will initiate contact about your grade is if you are NOT meeting your contract. However, you are always welcome to ask me about your grade or performance in class at any time in the semester.

A	93-100 Percent
A-	90-92
B+	89-88
B	87-83
B-	82-80
C+	79-78
C	77-73
C-	72-70
D+	69-68
D	67-63
D-	62-60
F	Below 60

Will you assign extra credit?

During a given semester, opportunities for extra credit may arise. These assignments are often difficult. These tasks give you a chance to make up elements of our contract; therefore, they require *extra* effort.

How do I contact you?

At the top of the syllabus, all of my contact information is listed. In the subject line of your email, please indicate WRI 4020. If you don't, I will sweetly remind you to format your email correctly.

INCOMPLETES AND LATE ASSIGNMENTS

What if I turn in a late assignment?

All assignments are to be submitted/turned in by the beginning of the class session when they are due—including assignments posted in Canvas. Incompletes will only be assigned in extremely unusual circumstances.

That said, sometimes life happens. If you turn in a late assignment, you risk negating your contract. We will talk about this further as a class. Here is a space for you to make notes on what we decide:

What if you don't accept an assignment?

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

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

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

PLNU ATTENDANCE AND PARTICIPATION POLICY

What if I have to miss a class?

You must attend class to pass the class. However, I do understand that emergencies do come up. If you do choose to miss class, you are responsible for the material covered and assignments given/due. You must get this information from another *student* (not your instructor). Class work is a privilege for those students who choose to come to class. They may decide to share what we did with you if you ask nicely. Also, you must be prepared for the next class you attend. "I didn't know what to do because I missed last class" is not an acceptable excuse.

As PLNU notes,

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.

You may be absent **three class sessions without question**. Wise students will not use up allowable absences early-on for fickle purposes, however. A total of four **absences** may result in a letter's reduction in the course grade. A total of six absences may result in failure of the course. Three times of arriving late or exiting class early will equal one absence. You should not depend on doctors' or deans' excuses to bail you out. The built-in allowances are there to cover such needs, so plan carefully and do not use up your allowed absences early in the semester. **Please talk to me and e-mail me about extended illness, emergencies and absence for official university business.** Students in traveling groups that **represent the university** should meet with me during the first week of classes to review the group's travel schedule and its impact in WRI 4020. Students who are absent from six class sessions within the first five weeks (without legitimate reasons communicated promptly to the professor via e-mail) should expect to be **automatically and officially de-enrolled** from the course. I warn students via e-mail of impending de-enrollment after five absences.

Distracting and disruptive behavior will be considered an absence.

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. No requests for early examinations or alternative days will be approved.

PLNU ACADEMIC HONESTY POLICY

What if I want to use other people's writing in my writing?

As Solomon wisely noted, "There is nothing new under the sun." Thus, it is perfectly okay to reference other texts (written or visual) in your own writing. However, you must give credit to any ideas or sentences that are not originally yours or aren't common knowledge. To omit doing this action is an act of plagiarism. Writing is often collaborative, and writers share and borrow from each other all the time (just as I did from other PLNU faculty when I wrote this syllabus). There are ways to do this that are acceptable (such as taking suggestions from a professor or a peer), 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—even just a sentence—as your own). We will discuss this further in class.

Plagiarism of any kind will not be tolerated. Any word or idea that is not your own must be cited correctly. As explained in the University Catalog,

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.

If you aren't sure if you are plagiarizing (you sweet, naïve thing), check out the information on the university cheating and plagiarism policy at <http://catalog.pointloma.edu/content.php?catoid=8&navoid=864>

Or you can visit PLNU's library which also has an excellent tutorial on how to avoid plagiarism.

Finally, you can always talk to me. If you're wondering if you may have paraphrased too closely, be sure to ask before you turn in the assignment. You will not be penalized if you ask first.

PLNU ACADEMIC ACCOMMODATIONS POLICY

What if I need some extra help in your class?

While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic adjustments, modifications or auxiliary aids/services. At Point Loma Nazarene University (PLNU), these students are requested to register with the Disability Resource Center (DRC), located in the Bond Academic Center. (DRC@pointloma.edu or 619-849-2486). The DRC's policies and procedures for assisting such students in the development of an appropriate academic adjustment plan (AP) allows PLNU to comply with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. After the student files the required documentation, the DRC, in conjunction with the student, will develop an AP to meet that student's specific learning needs. The DRC will thereafter email the student's AP to all faculty who teach courses in which the student is enrolled each semester. The AP must be implemented in all such courses.

If students do not wish to avail themselves of some or all of the elements of their AP in a particular course, it is the responsibility of those students to notify their professor in that course. PLNU highly recommends that DRC students speak with their professors during the first two weeks of each semester about the applicability of their AP in that particular course and/or if they do not desire to take advantage of some or all of the elements of their AP in that course.

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

COURSE SCHEDULE AND ASSIGNMENTS

Schedule³

Subject to Change as needed to facilitate course goals.

Readings and assignments are due on the date listed.

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

Week 1

16 January Syllabus/Getting to Know You

Week 2

21 January *BW* "Introduction," "Can You Make a Living as a Writer," "The Art of Career Building"; pp. 1 – 27

23 January *BW* "Generating Leads, Gaining Exposure," "Pursuing an MFA or Other Graduate Degree"; pp. 28 – 39
DUE: Scholarship Map

Week 3

28 January *BW* "Trade Book Publishing," "Magazine Publishing"; pp. 41 – 63
DUE: Contract

30 January *BW* "Online and Digital Media"; pp. 64 – 70
DUE: Annotated Bibliography

31 January **GO SEE ISABEL ALLENDE**

Week 4

4 February *BW* "Literary Publishing in the 21st Century"; pp. 71 – 79
BW "Book Publishing: Figuring Out Where Your Book Fits"
"Understanding Literary Agents"; pp. 81 – 97

6 February *BW* "Researching Agents and Publishers"; pp. 98 - 105
DUE: Two Best

Week 5

11 February **Guest:** Crystal Ellefsen (author branding and online presence)
BW "Author Platform," "Your Online Presence: Websites, Social Media, and More"; pp. 171 – 194
BW "Online Writing and Blogging"; pp. 160 – 170
DUE: Proposal

13 February Presentation of Capstone Writing Project

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

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

Final Disclaimer: You will write A LOT. Writing is a muscle that must be exercised. Every week, there will be a writing assignment of at least 1 to 3 pages.

Commented [b1]: What does A work look like? What does a writing prof do? What are my credentials.

Maybe do the self interview in class here

Commented [BK2]: On this day have them do some of the map drafting.

DUE: Draft 1; submit via Canvas (<10K words)

Week 6

18 February **WORKSHOP 1**
20 February **WORKSHOP 1**

Week 7

25 February **NO FORMAL CLASS; WE WILL SEE SONIA NAZARIO**
BW “Teaching and Online Education,” pp. 239 – 244
BW “Memberships, Subscriptions, and Paywalls”; 257 – 260
26 February **GO SEE PICO IYER**
27 February **NO FORMAL CLASS; WE WILL SEE ALICE WALKER**
BW “Advertising and Affiliate Income,” “Pursuing a Publishing Career,”
“Corporate Media Careers”; pp. 261 – 275
DUE: Draft 2; submit via Canvas (<15K words)

Week 8

3 March **WORKSHOP 2**
5 March **Guest:** Kirstin Imani Kasai (Big 5 and small press publishing)
BW “Working With Your Publisher”; pp. 128 – 136
BW “Publishing Short Stories, Personal Essays, or Poetry”; pp. 143 – 149
DUE: Questions for Kirsten Imani Kasai

Week 9

9 – 13 March **SPRING BREAK – NO CLASS**

Week 10

17 March **Guest:** Geoff Ledford (freelancing)
BW “Traditional Freelance Writing”; pp. 150 – 159
BW “Starting a Freelance Career,” “Freelance Editing and Related
Services”; pp. 223 – 238
DUE: Questions for Geoff Ledford
19 March **WORKSHOP 2**

Week 11

24 March **Guest:** Mat Raney (self publishing)
BW “Self-Publishing”; pp. 137 – 142
BW “Contests, Prizes, Grants, Fellowships,” “Crowdfunding and
Donations”; pp. 245 - 256
DUE: Questions for Mat Raney
26 March **TBD**

Week 12

31 March *BW* “Book Queries and Synopses,” “The Nonfiction Book Proposal”;
pp. 106 – 116
DUE: Draft Query Letter

2 April *BW* “Turning Attention into Sales,” “The Basics of Book Launches”;
pp. 195 – 222

Week 13

7 April *BW* “Appendices”; pp. 279 – 292
DUE: Draft 3; Submit Via Canvas (<15K words)

9 April **NO CLASS**

Week 14

14 April **WORKSHOP 3**

16 April **WORKSHOP 3**

Week 15

21 April Portfolio Editing

23 April **PRESENTATION Piece Placement**

Week 16

28 April **AMA**

30 April **Guest:** Ron Salisbury (how to give a reading)

DUE: Portfolio

DUE: Breathe

FINALS WEEK

7 May **FINAL** 4:30pm - 7pm
READINGS FROM YOUR WORK
Location TBD