

	LJWL(es) WRI 4020 -1 Advanced Writing Workshop 3 units
Spring 2022	

Meeting days: T/R	Instructor title and name: Breeann Kyte Kirby
Meeting times: 3:00-4:15pm	Email: bkirby@pointloma.com
Meeting location: BAC151	Office: BAC108 (by appointment)
Final Exam: R, 5 May, 4:30pm	Instagram: @naturenarratives
	WhatsApp: https://chat.whatsapp.com/ES3Tk0qiDiN4CTt1EKCT6Q

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.

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.

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. 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. You must read this material before class AND either bring in printouts of the pages or a NON CELL PHONE device to read them on. If you do not, I will sweetly ask you to leave class to retrieve the materials (including books on the days we read the above books). Point Loma Nazarene***

¹ The ability to act with power and authority.

*University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. However, any use of those materials outside the course may violate the law.***

COURSE CREDIT HOUR INFORMATION

While, I have listed the assignments as percentages of your grade, I also have determined how long it should take for you to complete each one. To meet accreditation, you are expected to spend 112.5 - 120 hours on this course (~37.5 hours per unit). Below is the breakdown of hours to reach that goal:

Hours	Activity	
10	Reading	
35	Class Participation (including meeting, various activities, and listening to lectures)	
75	Assignments	
	Contract	1
	Scholarship Map	2
	Annotated Bibliography	3
	Two Best	2
	Presentation	4
	Workshop	20
	Portfolio	
	Reflection Essay	2
	Table of Contents	1
	Proposal	3
	Query Letter	2
	*/**Revision	2
	Writing Projects (three drafts + revision)	30
	Final	3
TOTAL HOURS		
120		

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

Speaking of hours, I just looked at the schedule outline and noticed that some weeks have an estimate of 13 hours of work!! Don't you know/care that I have other classes?

Yes, I know and care that you have a full course load and that this course is only three units out of 15-18 units you may be taking. This is why I took the time to figure out the hours for assignments, reading, and participation so that I wouldn't be unfair in my expectations. The calculations for the weekly hours is a worst case scenario if you happen to push off working on a project until the week it is due. My actual expectation is that you'll note your larger projects and allocate time across the semester (especially on light weeks) to work a little bit on them at a time. This way, you won't have any 13-hour weeks because you'll have prepped ahead.

ASSESSMENT AND GRADING

How do I pass this course?

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

What specifically does that look like?

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

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

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

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

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

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

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

Nope. That is not a first draft. That is what my writer friend calls "draft 0" and I call "spew." That in-chapel, quick putting down of your ideas is a NECESSARY part of writing, but not the "shitty first draft" that others can work with. Going back to our caterpillar/butterfly analogy: a

caterpillar may look nothing like a butterfly, but it's still a viable organism—it can live and breathe on its own. Your first draft needs to look like a caterpillar.

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

Unless done in class, your first draft needs to be

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

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

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

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

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

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

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

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

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

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

Table of Contents (1%)

² Note the three typos here.

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

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

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

Capstone Writing Project (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.**

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 course?

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

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

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

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

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

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

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 course, and I haven't had any emails from you about my grade. How will I know if I am awesome and still on contract? Should I be nervous?

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

Grades will be based on the following:

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

STATE AUTHORIZATION

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student's responsibility to notify the institution of any change in his or her physical location. Refer to the map on [State Authorization](#) to view which states allow online (distance education) outside of California.

INCOMPLETES AND LATE ASSIGNMENTS

All assignments are to be submitted/turned in by the times they are due as indicated on Canvas or the course schedule. All readings should be done by the day listed. 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 COPYRIGHT POLICY

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

PLNU ACADEMIC HONESTY POLICY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. 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.

PLNU ACADEMIC ACCOMMODATIONS POLICY

PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities. Students with disabilities may request course-related accommodations by contacting the Educational Access Center (EAC), located in the Bond Academic Center (EAC@pointloma.edu or 619-849-2486). Once a student's eligibility for an accommodation has been determined, the EAC will issue an academic accommodation plan ("AP") to all faculty who teach courses in which the student is enrolled each semester.

PLNU highly recommends that students speak with their professors during the first two weeks of each semester/term about the implementation of their AP in that particular course and/or if they do not wish to utilize some or all of the elements of their AP in that course.

Students who need accommodations for a disability should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. It is the student's responsibility to make the first contact with the EAC.

PLNU ATTENDANCE AND PARTICIPATION POLICY

Regular and punctual attendance at all class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions, the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent,

the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation.

PLNU COVID POLICY

Our updated masking policy effective August 4, 2021:

Individuals on a Point Loma campus, **regardless of vaccination status, must be masked indoors.**

Individuals on a Point Loma campus who are **unvaccinated should remain masked outdoors** when 6 feet of distance cannot be maintained.

Individuals on a Point Loma campus who are **vaccinated may remain unmasked outdoors.**

Even if you aren't masking and distancing elsewhere, I'm asking you to respect these requirements while you are in my course. If you don't want to wear a mask, I respect that choice, but I will ask you to leave our gathering which will count as an absence for the day.

SPIRITUAL CARE

Please be aware PLNU strives to be a place where you grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith.

If students have questions, a desire to meet with the chaplain or have prayer requests you can contact the [Office of Spiritual Development](#).

USE OF TECHNOLOGY

In order to be successful, you'll need to meet the minimum technology and system requirements; please refer to the [Technology and System Requirements](#) information.

Problems with technology do not relieve you of the responsibility of participating, turning in your assignments, or completing your class work.

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

ASSIGNMENTS AT-A-GLANCE

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*.***

REMEMBER:

***Readings and ASSIGNMENTS are DUE by CLASS TIME
on the day listed in the schedule.***

WEEK 1 – Nuts and Bolts (REMOTE)

13 January Syllabus/FAQ
Contract Writing (Canvas)
DUE SATURDAY: Quiz #1 – Syllabus Quiz

WEEK 2

18 January **GUEST:** Eposi Litumbe (Filmmaker)
BW “Generating Leads, Gaining Exposure,” “Pursuing an MFA or Other Graduate Degree”; pp. 28 – 39
DUE: Two Questions for Eposi Litumbe

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

WEEK 3

25 January *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

27 January *BW* “Online and Digital Media”; pp. 64 – 70
DUE: Scholarship Map

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.

This is a literature class. You will read A LOT. Please plan to give yourself time to curl up with the texts and read them.

WEEK 4

1 February *BW* “Advertising and Affiliate Income,” “Pursuing a Publishing Career,”
“Corporate Media Careers”; pp. 261 – 275
DUE: Contract

3 February *BW* “Researching Agents and Publishers”; pp. 98 - 105
DUE: Annotated Bibliography

WEEK 5 – Your Public Face

8 February *BW* “Author Platform,” “Your Online Presence: Websites, Social Media,
and More”; pp. 171 – 194
BW “Online Writing and Blogging”; pp. 160 – 170

10 February *BW* “Teaching and Online Education,” pp. 239 – 244
BW “Memberships, Subscriptions, and Paywalls”; 257 – 260
DUE: Two Best

WEEK 6 – Selling It

15 February *BW* “Book Queries and Synopses,” “The Nonfiction Book Proposal”;
pp. 106 – 116
DUE: Draft Proposal (2 paper copies to class)

17 February Presentation of Capstone Writing Project
DUE: Proposal

WEEK 7

22 February No Class: Go see Nadia Bolz Weber
DUE: Draft 1; submit via Canvas (<10K words)

24 February TBD
DUE: Draft Query Letter

WEEK 8 – Workshop 1

1 March Workshop
DUE: ASSIGNMENT: Contract Reflection #1

3 March Workshop

**WEEK 9 – SPRING BREAK
(NO CLASS)**

DO: Breathe
WRITE WRITE WRITE

WEEK 10

15 March *BW* “Trade Book Publishing,” “Magazine Publishing”; pp. 41 – 63
DUE: Draft 2; submit via Canvas (<15K words)

17 March *BW* “Working With Your Publisher”; pp. 128 – 136
BW “Publishing Short Stories, Personal Essays, or Poetry”; pp. 143 – 149

WEEK 11 – Workshop 2

22 March Workshop

24 March TBD

WEEK 12 – Workshop 2

29 March Workshop

31 March *BW* “Traditional Freelance Writing”; pp. 150 – 159
BW “Starting a Freelance Career,” “Freelance Editing and Related Services”; pp. 223 – 238

WEEK 13 – Deep Breath

5 April TBD – WRITE

7 April TBD – WRITE

WEEK 14 – Workshop Group 4

12 April *BW* “Self-Publishing”; pp. 137 – 142
BW “Contests, Prizes, Grants, Fellowships,” “Crowdfunding and Donations”; pp. 245 - 256
DUE: Draft 3; Submit Via Canvas (<15K words)

14 April **NO CLASS – EASTER BREAK**

WEEK 15 – Workshop 3

19 April Workshop

21 April Workshop

WEEK 16 – Presentations

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

28 April Presentations of Project Placement
DUE: ASSIGNMENT: Contract Reflection #2

WEEK 17 – FINALS WEEK

3 May FINAL EXAM – 4:30pm – 7pm (Everyone)
DUE: ASSIGNMENT: Portfolio + revisions (Everyone)