

Creative Writing ENGL 274C/ AASP 274 0101 – FALL 2019

Semester and Year: FALL 2019

Title: *Introduction to Creative Writing*

Meeting Time: 9:30-10:45 am; Tu/Th

Class Location: Nyumburu, Room 0120

Elms: <https://myelms.umd.edu/login/ldap>

Professor: Dr. Dorothy Phaire

Office Hours: 10:45-11:30 am (classroom) T/Th; & 6:30-7:30 pm T/Th (teleconference by appointment)

Phone: (301) 236-4920

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COURSE DESCRIPTION

Creative Writing - This course is an introduction to four key elements of creative writing. It is designed to help develop the skills of aspiring writers interested in using literary devices to write nonfiction, aspiring poets, novelists, and playwrights. Introduction to Creative Writing is a foundations course offered by Nyumburu Cultural Center through the English Department to give serious writers an opportunity to exhibit their craft. The primary focus for this course is on producing your own creative writing. Readings and discussions of professional writers will be used as models and will provide points of discussion about how the authors used effective literary strategies to achieve their creative goals. It includes an analysis of readings that primarily emphasize African American literary models and readings from the African Diaspora.

Readings reflect a diverse cultural representation. Students engage in imaginative exercises, critical reading, and workshop discussions with continual reference to modeling, drafting, and revising as necessary stages in a creative process. This course is also listed under AASP 274.

COURSE GOALS

The overall goals of this course is to help students learn how to read critically and write coherently, applying fundamental elements of craft for multiple genres in creative writing (e.g. creative nonfiction, fiction, poetry, and drama. This course includes a number of student learning objectives. Students will learn to shape their written work using a step-by-step process that involves peer- and instructor-editing and writing through several drafts.

In addition, students will be assigned a number of readings in order to provide a framework for discussion. Students will be asked to express ideas and thoughts. Students will practice skills and share their writing in a workshop setting. Student writing will represent a range of forms and techniques that consider content, audience and craft. Each instructor will determine the specific assignments for the course.

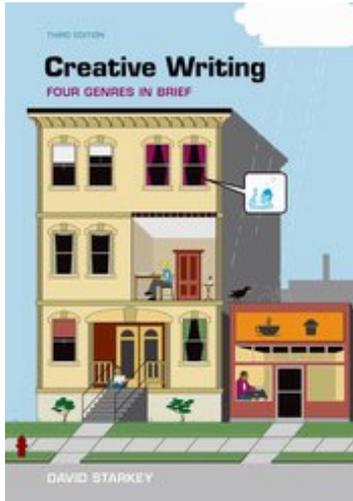
STUDENT LEARNING OBJECTIVES

By the end of the course, students should be able to...

- Demonstrate a reasonable degree of both fluency and competence in written expression using multiple creative writing genres (e.g., creative nonfiction, fiction, poetry, and drama).

- Read, critically analyze, and discuss through written and oral expression various samples of writings that follow a particular literary form.
- Demonstrate adherence to a writing process to generate ideas, free-write, journal, draft, and revise work using a variety of genres and literary devices.
- Demonstrate the ability to collaborate and work with others in groups, including giving and receiving peer feedback on writing.

REQUIRED TEXT AND MATERIALS



Creative Writing: Four Genres in Brief (3rd ed) by David Starkey. Bedford/St. Martin's 2017.

In addition to textbook readings, required reading content will be provided on the CANVAS course site. **Purchase of the textbook is “optional” this semester, but it is highly recommended for all serious creative writers.** Textbook readings will help students to engage in a deeper study of the elements of craft.

- Instructor-provided Readings and Handouts Available in CANVAS course site.
- Notebook or loose-leaf paper for class notes.
- 1 -two-pocketed file folder for storing handouts provided by instructor.
- 1-subject spiral notebook or comfortable journal (for Reading Response Journal in which to reflect on your readings, creative ideas and inspirations).
- Access to a computer and printer; an email address; Internet access.

Suggested Materials:

- A good college-level dictionary/thesaurus, such as Webster's New World Dictionary, The American Heritage Dictionary, The Random House Dictionary.
- *The Elements of Style* (4th or 3rd ed) by William Strunk, Jr. and E.B. White. **This is a direct link to “The Elements of Style” by William Strunk, Jr:**
<https://www.crockford.com/wrrld/style.html>

RELATED READINGS/REFERENCES

Some reading material will be distributed during class.

Course Requirements and Assessment:

To do well in this course, you need to: attend class regularly; arrive punctually; complete your scheduled reading assignments thoroughly; write thoughtful, well-organized, written assignments in all required genres based on the scoring rubrics; and pass any quizzes and mid-term or final examinations given. You will *not* do well in this course if you do not keep up with your assignments. The list of assignments below represents the breakdown for what 100% of your grade will be evaluated on. *To acquire and demonstrate the stated learning outcomes, students will need to fulfill the following requirements:*

- ◆ Participation (20 %) (*this involves in-class activities and active participation in critique/analysis in workshop*)
- ◆ Reading-Response Journals (15 %) LATE JOURNALS MAY NOT BE ACCEPTED
- ◆ Quizzes/Final Exam (25%) (*quizzes total 10%; final exam totals 15%*)

Your Creative Writing Work: (40% total)

- ◆ 1 Creative Nonfiction essay (10%)
- ◆ 1 Short Story (10%)
- ◆ 3 Poems (10%)
- ◆ 1 ten-minute play (10%)

A standard grading scale is used where:

A+ = 97-100	B+ = 87-89	C+ = 77-79	D+ = 67-69	F = 59 and below
A = 93-96	B = 83-86	C = 74-76	D = 64-66	
A- = 90-92	B- = 80-82	C- = 70-73	D- = 60-63	

CLASS SCHEDULE AND COURSE OUTLINE

(Provided at the end of this Syllabus document)

Course Procedures and Policies

Teaching with Technology/ Canvas™: Instruction and in-class activities in this course will be supplemented through the online capabilities of Canvas™ by Instructure, which is UMD's approved Learning Management System (LMS) platform. The Canvas course site will include detailed lecture notes and links to submit your writing assignments. Timely submission of all assignments is required. All assignments must be typed in a Word document and submitted in Assignments within the Canvas (Elms) course-room.

Communication: Check your Canvas (Elms) course-room Regularly! There may be important announcements, handouts, or other information that I need to share with you outside of class. You can also communicate and share information with me through Canvas because I will check it regularly. I will usually tell you in-class if there is something posted for you to read or access on Canvas. Also, in case class is unexpectedly canceled due to inclement weather or some other emergency, check Canvas to find out your assignment and

lesson for that day. In those cases, our class will be conducted online to prevent any interruptions in your learning.

For technical issues contact CANVAS IT HELP DESK: 301-405-1500

Absence Policy: While there is no separate grade for attendance, effective learning is severely compromised by poor attendance. After the 3rd unexcused absence, your class participation grade will be negatively impacted. In order to learn, a student must attend class regularly and work diligently. Attendance is essential to your success. Students are expected to inform the instructor in advance of medically necessary absences, and present a self-signed note documenting the date of the missed class(es) and testifying to the need for the absence. This note must include an acknowledgement that (a) the information provided is true and correct, and (b) that the student understands that providing false information to University officials is a violation of Part 9(h) of the Code of Student Conduct. [The university's policies on medical and other absences can be found at: https://faculty.umd.edu/teach/attend_student.html]

Prolonged absence or illness preventing attendance from class requires written documentation from the Health Center and/or health care provider verifying dates of treatment when student was unable to meet academic responsibilities.

Absence due to religious observance will not be penalized, however, it is the student's responsibility to notify the instructor within the first 3 weeks of class regarding any religious observance absence(s) for the entire semester. [The calendar of religious holidays can be found at: http://faculty.umd.edu/teach/attend_student.html#religious]

Missed in-class "graded" work: Because of limited time during the week, missed "in-class" activities that are being graded cannot be made up. If you have an excused absence or excused lateness/early departure and you miss a graded in-class activity, the work can be "exempted" with proper documentation, and it will not affect your grade. This 'exemption' policy includes any of the university's excused absences described above.

If you have to be away from class due to legitimate reasons such as work or travel plans for more than 2 days, please contact me and let me know your situation so that I can advise you on how to avoid falling behind and makeup missed assignments.

Homework: The amount of time that students should expect to spend preparing for classes is between 2-3 hours of study for every hour of class and the level of preparation considered appropriate for the course.

Academic integrity: The student-administered Honor Code and Honor Pledge prohibit students from cheating on exams, plagiarizing papers, submitting the same paper for credit in two courses without authorization, buying papers, submitting fraudulent documents and forging signatures. On every examination, paper or other academic exercise not specifically exempted by the instructor, students must write by hand or type in notes for online submissions and sign the following pledge:

I pledge on my honor that I have not given or received any unauthorized assistance on this examination (or assignment).

Allegations of academic dishonesty will be reported directly to the Student Honor Council:
<http://www.shc.umd.edu>

Students who engage in academic dishonesty in this course will receive no points for the assignment in question, and may be reported to the Honor Council and Office of Judicial Programs for further action. There will be no warnings. Remember, cheating, plagiarism or other types of fabrication are never worth it.

Revisions for unacceptable work will be required: If you receive a grade of “D” or “F” on any of the four major Creative Writing assignments, you will be required to rewrite it in a way that clearly demonstrates mastery of the assignment. The new grade will be an *average* of the first grade and the revised work. The revision must be submitted within one week after I send back your original graded work. Mark the changed work “Revision” at the top of the assignment.

However, please note: the last Creative Writing assignment in the Drama module cannot be revised due to insufficient time remaining in the course to review your revision. Thus, you should polish and revise your Draft before turning in your final work for this unit. In addition to feedback from a peer during Peer Critique and my initial feedback on your draft, you are encouraged to seek outside help from the Writing Center as needed before the due date on the final writing assignment.

If you were required to write a revision due to receiving a “D/F” grade, but you did not do so within the one (1) week deadline, your grade will retain the unacceptable grade for failing to complete a required revision assignment. Revising a “D/F” essay grade is not an option. The work must be revised within one week of receiving my comments to ensure that you have met the student learning objectives. That means always put forth your best effort.

In-class Participation: This grade will consist of an accumulation of all in-class “graded” activities that are being graded as well as homework outside of class. This grade will also be based on the following: your participation in class discussions, group activities and basically any work completed in-class; tactful and thorough peer editing, revisions when required, and participation in one-to-one conferences with your professor when required.

****Please come to class prepared, on time, and ready to contribute. For all of our class activities, your informed and engaged participation is essential to your learning!**

Drafts for Peer Critiques: Drafts must be typed and double-space and at least 2/3rds complete on the day of peer critique. Detailed instructions for participating in Peer Critique will be provided. **Late, incomplete, or hand-written drafts for peer critique will lower points earned for Peer Critique credit.**

Final Exam: A final exam, administered at the end of the term, will be used to assess and to verify the accomplishment of the learning outcomes of the course. Passing this exam is a final demonstration of the student’s success in the course.

INCOMPLETES: The mark of “I” is an exceptional mark that is an instructor option. It is given only to a student whose work in a course has been qualitatively satisfactory, when, because of

illness or other circumstances beyond the student's control, he or she has been unable to complete some small portion of the work in the course. In no case will the mark of "I" be recorded for a student who has not completed the major portion of the work of the course.

Conferences: Please send an email to request an appointment for a conference. Or, request a meeting before or after class. You can also arrange virtual chats or telephone conferences outside of class time.

Copyright notice: Class lectures and other materials are copyrighted, and they may not be reproduced for anything other than personal use without written permission from the instructor. Copyright infringement may be referred to the Office of Student Conduct.

Students with disabilities: The University of Maryland is committed to providing appropriate accommodations for students with disabilities. Students with a documented disability should inform the instructors within the add-drop period if academic accommodations are needed. To obtain an Accommodation Letter prepared by Disability Support Service (DSS), a division of the University Counseling Center, please call 301-314-7682, e-mail dissup@umd.edu, or visit the Shoemaker Building for more information.

Academic Accommodations for Students who Experience Sexual Misconduct

The University of Maryland is committed to providing support and resources, including academic accommodations, for students who experience sexual or relationship violence (as defined by the University's Sexual Misconduct Policy). To report an incident and/or obtain an academic accommodation, contact the Office of Civil Rights and Sexual Misconduct at 301-405-1142. If you wish to speak confidentially, contact Campus Advocates Respond and Educate (CARE) to Stop Violence at 301-741-3555. As 'responsible university employees' faculty are required to report any disclosure of sexual misconduct, i.e., they may not hold such disclosures in confidence. Disclosures made to faculty are not confidential and must be reported to the Office of Civil Rights and Sexual Misconduct. For more information, visit: <http://www.umd.edu/ocrsm/>

Diversity: The University of Maryland values the diversity of its student body. Along with the University, I am committed to providing a classroom atmosphere that encourages the equitable participation of all students regardless of age, disability, ethnicity, gender, national origin, race, religion, or sexual orientation. Potential devaluation of students in the classroom that can occur by reference to demeaning stereotypes of any group and/or overlooking the contributions of a particular group to the topic under discussion is inappropriate. [See Statement on Classroom Climate, <http://www.umd.edu/catalog/index.cfm/show/content.section/c/27/ss/1584/s/1541>.]

CANCELLATION OF CLASSES

Emergency protocol: In case class is unexpectedly canceled due to inclement weather or some other emergency, check Canvas to find out your assignment and lesson for that day. In those cases, our class will be conducted online to prevent any interruptions in your learning.

We will follow the university's announcements regarding cancellation of classes due to inclement weather.

OTHER TIPS FOR SUCCESS – Get a Class Buddy Early or form a study group:

It is recommended that you get a class buddy or form a study group, ideally by the second week of class. Share contact information with him or her, so that you can share information and work together if needed. You can also get notes from your class buddy if you “must” be absent.

Participate with other learners. This is not the type of course where you work exclusively with your professor. Collaborative and active learning, involving interaction with each other, is a huge part of the learning process. I will address any questions or problems you are having throughout the course, but do not neglect working together to discover answers.

As a self-directed self-motivated learner, **DO NOT** rely on me totally to catch you up if you fall behind. If you have established a class buddy relationship with one or two other learners, you will be able to more easily keep up and stay involved. I will also remind you of what is due when we meet in class and review concepts, so try to avoid excessive absences!

You should not have a problem with falling behind if you attend class regularly and get a class buddy to share information with in case you are not in-class.

Use the ‘Course Schedule’ at the end of this syllabus document to keep up with actual due dates for your assignments.

DISCLAIMER

The instructor of this course reserves the right to modify the syllabus/schedule to provide the best educational experience for the student. Any alteration will remain consistent with the University’s course catalogue description. The instructor will provide students with notice of the change within a reasonable time frame.

Creative Writing ENGL 274C / AASP 274 0101 – FALL 2019 Tentative Course Schedule

This schedule is subject to change. Dr. Phaire might distribute an updated schedule during the semester. Textbook reading assignments are from *Creative Writing* (3rd ed.) by David Starkey. Assigned readings from the textbook may include practice exercises; however, do not complete exercises unless directed to do so by instructor. Additional, required reading assignments will be provided in CANVAS (Elms).

Week One (Aug 27, Aug 29)

In-Class (Tues):

Getting to Know You Introductions.
Introduction to the Course and Course Expectations, Syllabus, Textbook.
Introduction of Free-writing.
Review “Frequently Asked Questions (FAQ's) About Journals.”
In-class writing (prompt); “I AM poetry” exercise.

Homework – (Due: Aug 29, Thurs)

Read Syllabus. Purchase Textbook *“Textbook Purchase is Optional”*.
Read textbook’s *introductory pages* (pp 1-13).

In-Class (Thurs):

Quick Demo of your Canvas course room (Elms)
Overview of Literary Devices (e.g. *metaphor, simile, personification*) and *Imagery/description, evoking emotion*).
Read-Listen-Discuss poems:
“*Blink Your Eyes*” by Sekou Sundiata;
“*Ka’Ba*” by Amiri Baraka;
“*Theme for English B*”; “*I, Too*” by Langston Hughes;
“*We Wear the Mask*” by Paul Laurence Dunbar;
“*The Mask*” by Maya Angelou.

Homework – >Weekend: (Due: Sep 3, Tues)

Journal entry for at least 2 poetry selections discussed.
Read creative nonfiction essay, “*Beauty...*” by Alice Walker, access e-file in Canvas course room, or use handout if provided by instructor.
Journal entry – Response to Walker’s autobiographical essay “*Beauty.*”
Read ‘Overview of Creative NonFiction’ module1 in CANVAS.
Read textbook’s “*Writing Short Creative Nonfiction*” (pp 181-187).

Week Two (Sep 03, Sep 05)

In-Class (Tues):

Discuss **Overview of Creative NonFiction** genre.
In-class discussion of homework reading, “*Beauty...*” by Alice Walker.
Exercise 1.0 - Writing Description from pictures.
Analyze authors’ use of memory/reflection, description, imagery, and other literary devices.

Homework – (Due: Sep 05, Thurs)

Journal entry – 1.0 Description from pictures (*see handout FACTS for journal entries*)

Read creative nonfiction essay, “*Westbury Court!*” by Edwidge Danticat, handout provided by instructor. Or, access e-file available in Canvas course room access e-file in Canvas course room. Or, read essay in textbook on (pp 229-232).

Journal entry – Response to Danticat’s autobiographical essay “*Westbury Court*”.

Read “*Organizing Creative Nonfiction*” (pp 196-206).

Read “*The Poetry of Creative Nonfiction*” (pp 211-215).

In-Class (Thurs):

In-class discussion of homework reading, “*Westbury Court!*” by Edwidge Danticat.

Analyze author’s use of memory/reflection, description, imagery, and other literary devices.

In-class reading and discussion, “*Salvation*” by Langston Hughes, from. Or, access e-file in Canvas course room access e-file in Canvas course room.

Homework – >Weekend: (Due: Sep 10, Tues)

Journal entry – Response to Hughes’s autobiographical essay “*Salvation*”.

Read first part of essay, “*Notes of a Native Son*” by James Baldwin, access e-file in Canvas course room, or use handout if provided by instructor.

Journal entry on part 1 - Response to Baldwin’s autobiographical essay “*Notes of a Native Son*”.

Journal entry for Hughes’s “*Salvation*.”

Read “*Creative nonfiction as narrative*” (pp 206-211).

Read “*Writing Yourself into creative nonfiction*” (pp 215-218).

Week Three (Sep 10, Sep 12)

In-Class (Tues):

In-class discussion of homework reading (part 1) of “*Notes of a Native Son*” by James Baldwin.

Begin Pre-writing creative nonfiction essay (from one of the prompts on 1.5 PreWriting instructions).

Review assignment sheet for Creative Nonfiction Essay1.

Homework – Day 2: (Due: Sep 12, Thurs)

Read second part of essay, “*Notes of a Native Son*” by James Baldwin.

Journal entry on part 2 - Response to Baldwin’s autobiographical essay “*Notes of a Native Son*”.

Read “*Ethics and edicts*” (pp 118-221).

Read, “*Getting started writing short creative nonfiction*” (pp 222-225).

In-Class (Thurs):

In-class discussion of homework reading (part 2) of “*Notes of a Native Son*” by James Baldwin.

In-class workshop on writing effective Introductions for creative nonfiction essay.

In-class handout reading, “*Dreads*” by Alice Walker or textbook reading, “*Dreads*” by Alice Walker (pp 245-246).

Homework – >Weekend: (Due: Sep 17, Tues)

Journal entry for Walker’s “*Dreads*.”

Prepare Draft for Creative Nonfiction Essay1 for in-class peer critique (Draft must be 2/3rds complete).

Week Four (Sep 17, Sep 19 - NO CLASS)

In-Class (Tues):

Peer Critique Workshop for Creative Nonfiction Draft;

Receive help on your Draft from peer partner and Professor feedback.

Homework – Day 2: (Due: Sep 19, Thurs)

Revise Drafts based on Peer Critique and Professor feedback.

Read short story, “*Everyday Use*” by Alice Walker, access e-file in Canvas course room, or use handout if provided by instructor.

Journal entry - Response to Walker’s short story “*Everyday Use*”.

Field Observation Writing Day (Thurs, Sep 19):

Out of Class writing assignment (understanding character viewpoint, practice descriptive writing from observations).

Continue writing creative nonfiction essay.

Homework – weekend: (Due: Sep 24, Tues)

Read ‘**Overview of Fiction**’ module2 in CANVAS.

Revise and polish Non-Fiction Drafts during the weekend. (DUE: Week 5).

Read short story “*The Gilded Six-Bits*” by Zora Neale Hurston

View YouTube video of “The Gilded Six Bits” for homework.

Read in textbook, “*Writing the Short-short Story*” (pp 102-109).

Read “*Getting started writing short-short story*” (pp 149-152).

Week Five (Sep 24, Sep 26)

In-Class (Tues):

Introduction to Fiction Genre.

In-class discussion of homework reading/video viewing of “*The Gilded Six Bits*” by Zora Neale Hurston.

Begin Pre-writing short story (fiction by prompt or your own topic choice).

Review assignment sheet handout for Fiction (Short Story) Essay2; also in Canvas.

In-class discussion of homework reading of “*Everyday Use*” by Alice Walker.

In-class discussion of homework reading/video viewing of “*The Gilded Six Bits*” by Zora Neale Hurston.

Homework - Day 2: (Due: Sep 26, Thurs)

Continue to work on Non-Fiction Drafts.

Read short story, “*Sweat*” by Zora Neale Hurston, access e-file in Canvas course room, or use handout if provided by instructor.

Journal entry - Response to Hurston’s short story “*Sweat*”.

Read “*Structure and Design*” (pp 114-122).

Read “Creative characters” (pp 122-130).

In-Class (Thurs):

In-class discussion of homework reading of “*Sweat*” by Zora Neale Hurston.

In-class reading poem/short story, “*Girl*” by Jamaica Kincaid.

In-class reading poem, “*Woman Work*” by Maya Angelou.

Begin writing character profiles for your short story.

Homework - >Weekend: (Due: Oct 01, Tues)

Optional homework reading of any one of these “add'l” readings found on course site:

- “*Blood Child*” by Octavia Butler;
- “*The Handsomest Drowned Man in the World*” by Gabriel Garcia Marquez;
- “*Chac Mool*” by Carlos Fuentes;
- “*Old Boys, Old Girls*” by Edward P. Jones.

Or, choose a short story from textbook:

- “*Loser*” by Aimee Bender (pp. 154-157);
- “*Referential*” by Lorrie Moore (pp. 171-176).

Journal entry of the “optional” short story reading selected.

Journal entry - Response to Kincaid and Angelou’s poems.

Make final polishing of Creative Nonfiction Essay for submission.

Read “*Deciding on point of view, developing tone & style*” (pp 140-149).

Submit Creative Nonfiction Essay1 in CANVAS (Week5: SUN, Sep 29 midnight).

Week Six (Oct 1, Oct 3)

In-Class (Tues):

Introduction to the Elements of Storytelling and Fiction.

In-class discussion of any of the “additional” homework readings found on course site:

- “*Blood Child*” by Octavia Butler;
- “*The Handsomest Drowned Man in the World*” by Gabriel Garcia Marquez;
- “*Chac Mool*” by Carlos Fuentes;
- “*Old Boys, Old Girls*” by Edward P. Jones.

Or, choose a short story from textbook:

- “*Loser*” by Aimee Bender (pp. 154-157);
- “*Referential*” by Lorrie Moore (pp. 171-176).

Review assignment sheet for Fiction (Short Story) Essay2 (instructor provided); also available in Canvas.

Begin Pre-writing short story (fiction by prompt or your own topic choice).

Read “*Getting started writing short-short story*” (pp 149-152).

Read “*Deciding on point of view, developing tone & style*” (pp 140-149).

Homework - Day 2: (Due: Oct 3, Thurs)

Write character profiles for your short story.

Read “*Writing dialogue*” (pp 130-135).

Read “*Setting the scene*” (pp 135-140).

In-Class (Thurs):

Writing an Introduction with a powerful hook for your short story.

Read and discuss student sample short stories.

Review for Week 6 Quiz on Fiction.

Homework – >Weekend: (Due: Oct 8, Tues)

Revise Introduction started in class.

Prepare Draft for Short Story (fiction) Essay2 for in-class peer critique and Professor feedback. (Draft must be 2/3rds complete).

Journal entry - Response to one of the student sample short stories.

Online Quiz “*Creative NonFiction Topic*”. Due Week 6 (SUN, Oct 6 midnight).

Week Seven (Oct 8, Oct 10)

In-Class (Tues):

Peer Critique (In-class workshop); Receive help on your Draft with peer partner review.

In-class discussion of any of the “optional” extra short story readings from Week5’s homework and/or share your responses to one of the student sample short stories.

Homework – Day 2: (Due: Oct 10, Thurs)

Continue working on resolving any remaining Short Story weaknesses.

In-Class (Thurs):

Peer Critique (In-class workshop) to focus on troubling elements remaining in your short story (fiction) Draft with Peer and Professor feedback.

Homework – > Weekend: (Due: Oct 15, Tues)

Prepare Journals for handing in on Tuesday, Oct 16 or Thursday, Oct 18.

Read ‘**Overview of Poetry**’ module3 in CANVAS.

Read “*Writing Poetry*” (pp 14-19). Read “*Lines and stanzas*” (pp 22-29).

Online Quiz “*Fiction Topic*”. Due Week 7 (SUN, Oct 07 midnight).

Week Eight (Oct 15, Oct 17)

In-Class (Tues):

Introduction to Poetry Genre.

View, Listen and Discuss Poetry videos and readings in Canvas.

In-class Poetry Writing Exercises.

Hand-in Journal (for mid-review either day in Week 8)

Homework – Day 2: (Due: Oct 17, Thurs)

Revise and polish Short Story Drafts from feedback. Due end of Week 8.

Read “*Meter and rhythm*” (pp 29-36).

In-Class (Thurs):

In-class reinforcement writing exercises.
In-class reading, discussion, and practice poetry writing.
Review for Midterm Quiz
Hand-in Journal (for mid-review either day in Week 8)

Homework – > Weekend: (Due: Oct 22, Tues)
Make Final Revisions on Short Story from Peer and Instructor Feedback. (DUE: Week 8)
Read “*The music of poetry*” (pp 36-40). Read “*Images, symbols, and figurative language*” (pp. 40-48).
Read “*Getting started writing poetry*” (pp 72-76).

Submit Short Story (fiction) Essay2 in CANVAS (Week8: SUN, Oct 20 midnight).

Week Nine (Oct 22, Oct 24)

In-Class (Tues):

Read-Listen-Discuss poems, for example:
“*Homage to My Hips*” by Lucille Clifton;
“*Sisters*” by Lucille Clifton;
“*A Poem About Weed*” spoken word by Jackie Hill and more Spoken Word;
“*We Real Cool*” by Gwendolyn Brooks.
“*We Wear the Mask*” by Paul Laurence Dunbar;
“*The Mask*” by Maya Angelou and other selections.
In-class Poetry-Writing Exercise.

Homework - > Day 2: (Due: Oct 24, Thurs)
Begin Draft for Poem1 for Poetry Portfolio.
Re-listen to Poetry from videos in Canvas for Journal entries on poetry that your read/heard in class.
Journal entries for poetry
Read “*Diction, syntax, and the language of poetry*” (pp 48-53) if needed.
Read “*Poetic Forms*” (pp 53-72).

In-Class (Thurs):

Read-Listen-Discuss poems, for example:
“*Where I’m From*” by George Ella Lyon & Erickson Baniaga;
“*Ex-Basketball Player*” – by John Updike and more.
Discuss Poetry for Poem1 Draft. Share Poems-in-progress.
In-class poetry writing exercises.

Homework –> Weekend: (Due: Oct 29, Tues)
Journal entry on poetry readings.
Revise Poem1 Draft as needed.
Begin Draft for Poem 2 for Poetry Portfolio.

Week Ten (Oct 29, Oct 31)

In-Class (Tues):

Continue Poetry Genre.
Discuss Poetry for Poem2 Draft. Share Poems-in-progress.

In-class reading of poetry selections from textbook & professor's collections; discussion.

Homework - > Day 2: (Due: Oct 31, Thurs)

Revise Poem2 Draft as needed.

Begin Draft for Poem3 for Poetry Portfolio.

Re-listen to Poetry from videos in Canvas for Journal entries on poetry that you read/heard in class.

Journal entries for poetry

In-Class (Thurs):

Discuss Poetry for Poem3 Draft. Share Poems-in-progress.

Read-Listen-Discuss poems from student recommendations.

Homework -> Weekend: (Due: Nov 5, Tues)

Journal entry on poetry readings.

Revise Poem3 Draft as needed.

Week Eleven (Nov 5, Nov 7)

In-Class (Tues):

Peer Critique for all poems in Poetry Portfolio (*includes optional oral poetry presentation for audience feedback*)

Homework - > Day 2: (Due: Nov 7, Thurs)

Read '**Overview of Drama**' module4 in CANVAS.

Read "*Writing the Ten-Minute Play* (pp 247-253).

Read "*The ten-minute play: Three models*" (pp 253-254).

Read "*Creating believable characters*" (pp 280-285).

In-Class (Thurs):

Introduction to Drama. Understand some of the basic elements of drama.

Review for Elements of Craft quiz.

Read and discuss 10-min play, "*Poof*" by Lynn Nottage.

Homework - >Weekend: (Due: Nov 12, Tues)

Revise and polish Draft for Poems1, 2 and 3 during the weekend.

Journal entry for plays read and discussed.

Quiz2 "Elements of Craft". Due Week 11 (SUN, Nov 10 midnight).

Submit your three (3) Poems in CANVAS (Week 11: SUN, Nov 10 midnight).

Week Twelve (Nov 12, Nov 14)

In-Class (Tues):

In-class drama improvisational activity based on prompts to foster imagination.

Begin to develop character profiles for a 10-minute play or film script.

Read in-class play in textbook, "*Some Other Kid*" by A. Rey Pamatmat (pp 268-274).

Homework – Day2: (Due: Nov 14, Thurs)

Revise character profiles for 10-minute play.
Read Act 1 of the assigned full play reading to be determined (e.g. “*The Piano*” by August Wilson (use handout provided by professor or access play in Canvas).
Respond to drama readings and/or drama videos in journal entries.
[Read “Structuring the ten-minute play” \(pp 274-280\).](#)
[Read “Getting started writing the ten-minute play” \(pp 308-318\).](#)

In-Class (Thurs):

Share character profile homework.
Begin to develop plot scenarios for a 10-minute play or film script.
In-class discussion of Act 1 of assigned play reading.
Read and discuss Student Sample plays, and/or textbook samples.

Homework – >Weekend: (Due: Nov 19, Tues)

Journal entry – based on the scenes viewed/read this week from “*Fences*.”
Read Act II of the assigned full play reading to be determined (e.g. “*The Piano*” by August Wilson (use handout provided by professor or access play in Canvas).
Respond to drama readings and/or drama videos in journal entries.
[Read “Writing convincing dialogue” \(pp 285-294\).](#)
[Read “Crafting a theme” \(pp 294-298\).](#)
Begin Pre-writing 10-minute play script or film script (drama by prompt or your own topic choice).

Week Thirteen (Nov 19, Nov 21)

In-Class (Tues):

In-class discussion of Act II of assigned play reading.
Discuss, interpret, respond to, and analyze a selected play(s).
Revise character profiles and/or plot for 10-minute play.
In-class drama writing exercises.

Homework – Day2: (Due: Nov 21, Thurs)

Work on fine-tuning drama skits.
Journal entry for plays read and discussed.

In-Class (Thur):

Read and discuss Student Sample plays.
Read and discuss 10-min play, “*Poof*” by Lynn Nottage.
More In-class drama writing exercises.

Homework --> Weekend: (Due: Nov 26, next Tues)

Journal entry to respond to student sample play.
Prepare Draft for 10-minute play for in-class peer critique (Draft must be 2/3rds complete).

Week Fourteen (Nov 26, Nov 28 – NO CLASS, THANKSGIVING)

In-Class (Tues):

Table Reads of scripts and Peer Critique (in-class workshop).
Receive help on your Draft for play/film script from peer partner and Instructor feedback.

Homework – Day2: (Due: Nov 28, Thurs)
Make revisions from feedback.

THANKSGIVING Day (Thurs, NOV 28):

Homework – >Weekend: (Due: Dec 3, Tues)
Finalize and polish Drafts for play/film script during the weekend. (DUE: Week 15).
Prepare Journals for handing in on Tuesday or Thursday of Week 15, May 2 or May 4.

Week Fifteen (Dec 3, Dec 5)

In-Class (Tues):

Day 1 of film viewing for movie, “to be selected”.
Film selection will also be streamed in CANVAS for additional review.

Homework – Day2: (Due: May 5, Thurs)

Continue with any Revisions needed on Drama play/film short from Peer Feedback.
Write a journal entry in free form reflection about the film.

In-Class (Thurs):

Day 2 of film viewing for selected movie.
Film selection will also be streamed in CANVAS for additional review.
Write a journal entry in free form reflection about the film.

Hand-in Journal. Week 15 (Tues *or* Thurs Final Journals will be accepted)

NO LATE JOURNALS After Week 15 can be ACCEPTED. Late Journals submitted on Thursday in Week 15 may not be returned. In order to have your journal returned to you, submit on Tuesday in Week 15. The final Journal Grade will be an average of both collections at midterm and at the end of the course!

Week Fifteen (Dec 05, Thursday) – Thursday is Last Day Our Class Meets for this course for learning content

Submit your 10-minute play/film script in CANVAS (Week15: SUN, Dec 8 midnight)

Week Sixteen (Dec 9, Monday) – Monday is Last Day of Class for the University

Take Exit Summary-Analysis-Review Online in CANVAS about the film.

An Exit SAR will be submitted online. Due date is Dec 12 (Week 16, Thurs) by midnight.

No Reading Day Needed –Final Exam is SAR of the film. An Exit Quiz is Online.

This syllabus/schedule is subject to change. Students will be notified in advance of important changes that could affect grading, assignments, etc.