



ENGL 2307: Creative Writing
Fall 2017
CRN 32863
MW 9.30-10.50 San Jacinto 169
3 Credit Hours
3 Contact Hours/Week
16-week Term
Lecture

Dr. Ranjana Varghese
Office Hours: MW 7-8;
and by appointment

Email: ranjana.varghese@hccs.edu
Office: San Jacinto 215

Course Description:

Practical experience in the techniques of imaginative writing. May include fiction, nonfiction, poetry, screenwriting, or drama.

This is a course designed to introduce the student to the forms, strategies, and techniques involved in creative writing. The student may be given a series of directed assignments which may be critiqued in class.

This course provides an opportunity for students to create imaginative works for pleasure and publication. This is a class designed as an introductory course in the craft of poetry, fiction, and creative non-fiction for both the beginning writer as well as for the writer who has been writing informally for a while. Although William Wordsworth said that poetry is “the spontaneous overflow of powerful feelings,” there is a science and craft to writing good fiction and poetry, and this is what we will explore in this class.

Use this class as a resource to explore your creative instincts and to display your talents. This is a venue for your writing to be workshopped by me and your colleagues. Even though it may sometimes be painful to have someone critique your writing, the process of workshopping your material is essential to your development as a writer. It is often the case that we grow too attached to our writing to look at it critically and objectively. As a result, we may not be sensitive enough to recognize not only the flaws that hold back our work, but also the strengths that could make it better. Therefore, we workshop.

In order for us to grow and develop as writers, we must not only be constant editors of our work, but we must also be avid readers of the work of other writers. There will be regularly assigned readings which we will discuss at the beginning of each class period. We will use these readings to gather knowledge about craft, extract encouragement, and to obtain inspiration.

We will devote a third of the semester to the study and writing of poetry, a third to fiction, and a third to creative non-fiction. These genres inform one another, and it is often the case that the exploration of one improves the others.

Goals:

By the end of this course, you should be able to:

1. write fiction, creative non-fiction, and poetry, with all the requisite elements that define those genres;
2. think critically about texts and be able to discuss other works of fiction, creative non-fiction, and poetry (and other genres like drama and cinema) in terms of how they achieve or don't achieve their aesthetic and emotional effects;
3. know the basic elements of fiction, creative non-fiction, and poetry, including such concepts as imagery, point of view, dialogue, epiphany, climax, lineation, metaphor, simile, alliteration, assonance, voice, etc;
4. take constructive criticism and use it to revise and improve your own writing.

Textbooks:

Recommended:

Burroway, Janet. *Imaginative Writing: The Elements of Craft. 3rd Edition*. Boston: Longman, 2010.

Materials:

1. A two-pocket folder in which to keep all your homework and in-class writing assignments.
2. A large, lightweight notebook to serve as an informal journal—you will use this (or your two-pocket folder) to jot down ideas, observations, etcetera.
3. A USB flash drive. It is important for you to save all your work for this class on an external drive, NOT on your computer's hard drive. Computers crash, so if you have your work saved on a USB, all won't be lost. Failure to turn in assignments because you did not save your work to a reliable source such as a USB flash drive is not acceptable or excusable.
4. A good university-level dictionary and thesaurus. I expect a college-level understanding and use of the English language from you, so having these will help you greatly as you read and write.

HCC Policy: Hurricane Harvey

Any student who faces challenges securing their food or housing and believes this may affect their performance in the course is urged to contact the Dean of Students for support. Furthermore, please notify the professor if you are comfortable in doing so.

The program assures that all SLOs will be met, that activities missed due to lost time will be made up, that selected activities are documented in the revised course syllabus, and that the supplemental activities will be included in the assessment of the SLOs during the course.

This course will be modified in the following way(s) to account for time lost due to Hurricane Harvey:

1. Elimination of non-essential instruction to focus on the common requirements, namely elimination of additional readings during Weeks 3-5 (approximately 4 contact hours),
2. Incorporation of online student contact and conferences (extended online office hours) throughout the week before 9 a.m. and after 9 p.m. (approximately ½ contact hour), and
3. Incorporation of web-enhanced readings and discussions related to reading and writing poetry (approximately 3 contact hours).

These additional assignments have been added to the course calendar, as appropriate.

HCC Policy: ADA

HCC strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please meet with a campus Abilities Counselor as soon as possible in order to establish reasonable accommodations. Reasonable accommodations are established through an interactive process between you, your instructor(s) and Ability Services. It is the policy and practice of HCC to create inclusive and accessible learning environments consistent with federal and state law.

For more information, please go to <http://www.hccs.edu/district/students/disability-services/>

HCC Policy: Sexual Misconduct

Houston Community College is committed to cultivating an environment free from inappropriate conduct of a sexual or gender-based nature including sex discrimination, sexual assault, sexual harassment, and sexual violence. Sex discrimination includes all forms of sexual and gender-based misconduct and violates an individual's fundamental rights and personal dignity. Title IX prohibits discrimination on the basis of sex-including pregnancy and parental status-in educational programs and activities. If you require an accommodation due to pregnancy please contact an Abilities Services Counselor. The Director of EEO/Compliance is designated as the Title IX Coordinator and Section 504 Coordinator. All inquiries concerning HCC policies, compliance with applicable laws, statutes, and regulations (such as Title VI, Title IX, and Section 504), and complaints may be directed to:

David Cross
Director EEO/Compliance
Office of Institutional Equity & Diversity
3100 Main
(713) 718-8271
Houston, TX 77266-7517
Institutional.Equity@hccs.edu

Campus Carry:

At HCC the safety of our students, staff, and faculty is our first priority. As of August 1, 2017, Houston Community College is subject to the Campus Carry Law (SB11 2015). For more information, visit the HCC Campus Carry web page at <http://www.hccs.edu/district/departments/police/campus-carry/>.

EGLS3:

At Houston Community College, professors believe that thoughtful student feedback is necessary to improve teaching and learning. During a designated time, you will be asked to answer a short online survey of research-based questions related to instruction. The anonymous results of the survey will be made available to your professors and division chairs after the end of the semester for continual improvement of instruction. Go to www.hccs.edu/egls3 for directions.

HCC Policy Statement: Academic Honesty:

My Webster's New World Dictionary defines plagiarism as "the appropriation or imitation of the language, ideas, or thoughts of another, and the representation of them as one's original work." Penalties for plagiarism range from failure of the course to academic probation or expulsion. Intentional or unintentional plagiarism is an offense; whether it is a paragraph or an entire paper that has been plagiarized, that assignment will receive a 0. A student who is academically dishonest is, by definition, not showing that the coursework has been learned. And that student is claiming an advantage not available to other students. I am responsible for measuring each student's individual achievements and also for ensuring that all students compete on a level playing field. Thus, in our system, I have teaching, grading, and enforcement roles. You are expected to be familiar with the College's policy on Academic Honesty, found in the catalog. What that means is: If you are charged with an offense, pleading ignorance of the rules will not help you. Do your own work and you'll have nothing to worry about.

As a student at Houston Community College, you are expected to exhibit honesty, integrity, and high standards in your academic work. Members of the college community benefit from an open, honest educational environment. We are all responsible for encouraging and promoting academic integrity, a code of moral and artistic honesty. In a class in which you are enrolled for the love of writing, ideally plagiarism should not be a problem; however, there have been instances in which students have represented the work of others as their own. This is a serious offense and I do not tolerate instances of this. Please respect your own artistic integrity as well as that of your classmates and professor. Submit only your OWN work. If you borrow something from another source, be sure to acknowledge it—if you are unsure how to do that, please ask me.

*** You must NOT use any work that you've done for another class in this class. All work done for this class must be work done by you during this semester, just for this class. ***

HCC Policy Statement: Student Attendance, Withdrawal Deadline:

Attending class regularly, being prepared for each class period, and participating consistently and regularly are the best ways to succeed in this class. Research has shown that the single most important factor in student success is attendance. Simply put, going to class greatly increases your ability to succeed. In order to support your ability to succeed, I have made attendance a factor in your final grade (through in-class assignments that cannot be made up later). This should be the easiest outcome for you to achieve in this class. Keep in mind that whatever the reason for your absence, you'll still miss important course work. If you know you must be absent or if you have an emergency, let me know before class and make plans to meet with me during office hours.

You should understand that your in-class grade will suffer as a result of unexcused absences and tardiness, and of course, your ability to do the work required in the course will also be impaired and grades on that work will naturally be lower. The Houston Community College policy on absences is that you will be dropped if you miss 12.5% of instruction time (which is equivalent to 6 hours or **4 class periods**). If you know that you want to drop the class, I strongly urge you to withdraw yourself by the official class drop date (**November 3rd**). Every student whose name is on my class roster by the end of the semester will receive a grade for the class.

We begin class on time every period. As college students, as you chose to sign up for an 9.30 a.m. course, it is your responsibility to make sure that you are present and on time. Please factor in traffic and other such issues that might cause you to arrive late. This is not a lecture class. I respect the intelligence of my students and expect them to analyze, synthesize, and create. Students do critical thinking in this class individually and in collaborative groups; as each student is a valuable member of our class, it is important for you to be present and ready to think.

It's important to be on time for class since I'll spend the first few minutes of each class giving instructions, making assignments, explaining concepts, etc. You may also be late for in-class writing assignments, which will substantially impact your grade. Arriving in class more than 15 minutes late will result in an absence. **Three tardies** (arriving late to class or leaving before I dismiss class) will earn you **one unexcused absence**. You will be responsible for finding out what you missed in class as a result of absence or tardiness. Repeated lateness or absences reflect poorly on your professionalism, so plan around issues such as traffic and professional responsibilities.

I understand that sometimes things happen that are beyond your control, so when that happens, I appreciate it if you talk to me about them as soon as possible. I will do my best to be flexible when such things occur. However, I also ask that you do your best to be in class when you are supposed to be so that you do not miss out on valuable information. If I find that you are repeatedly missing class or arriving late, then we will have to talk to figure out a solution so that you get the most out of this class.

As of Fall 2007, instructors at HCCS are no longer allowed to withdraw students at the end of the semester as in the past. You may drop yourself or ask your instructor to drop you. You may withdraw yourself through your HCCS student center login. If you stop attending the class and don't withdraw by this date, you are subject to the FX grading policy. If for any reason you wish to withdraw from this course (and therefore receive a grade of W, as opposed to F), you must formally initiate the withdrawal process yourself (through the proper channels in the Registrar's Office) and/or communicate that request directly to me—sufficiently in advance of the deadline designated by HCC for the current term (**November 3rd**).

(NOTE: A student who simply ceases attending, without formally withdrawing from this course, may be assigned a grade of F.)

Final Grade of FX:

Students who stop attending classes will receive a grade of "FX" as opposed to "F," which is due to poor performance. Please note that HCC will not disperse financial aid funding for students who have never attended class. Students who receive financial aid but fail to attend class will be reported to the Department of Education and will have to pay back their aid. A grade of "FX" is treated exactly the same as a grade of "F" in terms of GPA, probation, suspension, and satisfactory academic progress.

Repeating courses: Students who repeat a course three or more times will face significant tuition/fee increases at HCC and other Texas public colleges and universities. Please ask your instructor/counselor about opportunities for tutoring and/or other assistance prior to considering course withdrawal or if you are not receiving passing grades.

Learning Web:

I will post the materials for this class (such as the syllabus) on the Learning Web site for this class. You can access the Learning Web by clicking on Student Sign-ins at the top of the HCCS web page.

Email:

Email is an official mode of communication for this course, and you are expected to provide me with a working email address that you and only you check regularly. I check my email frequently; however, unless we are planning a meeting, I may not respond to emails between 9 p.m. and 8 a.m. on weekdays or on the weekends. Also, be aware that email is not a substitute for in-class participation or face-to-face consultation. If you are having trouble in this course, make plans to meet with me in office hours.

Classroom Participation Policy:

Your daily participation factors significantly into your overall grade. Participation means being physically and intellectually present and engaged in the class. In order for your daily participation grade to count, you must be present for the entire class period.

This is not a lecture class, but rather, a discussion-oriented one. You determine your success in it not only by the effort you put into reading and writing for it, but also by your active participation in it. I am not interested in what you know, but rather, in what you think.

The classes you take at HCC are not only beginning points for your academic career, they also prepare you for your professional life, whatever path that may be. You can and should hone a professional persona here. Because this is a course in critical thinking and human experience we will cover sensitive topics that demand respectful and thoughtful treatment rather than simplistic reduction to a singular viewpoint. Much of the class will be engaged in openly discussing these topics, so remember to treat your colleagues and me with the same respect that the texts and ideas demand.

As a student active in the learning community of this course, it is your responsibility to be respectful of the learning atmosphere in your classroom. To show respect of your fellow students and professor, please turn off your cell phone and other electronic devices, and refrain from using these devices in the classroom unless you receive permission from me ahead of time. This means that no electronic device (unless otherwise approved by me, such as a laptop in certain situations) should be on your desk, lap, or anywhere in sight or hearing during class.

Other examples of respectful behavior include:

1. listening actively and attentively
2. staying awake
3. arriving on time
4. coming to class prepared with the appropriate texts and assignments
5. doing the reading
6. actively participating in discussion
7. asking questions, respectfully, of your colleagues and/or me when an idea or assignment is unclear.

As your professor and as a student in this class, it is our shared responsibility to develop and maintain a positive learning environment for everyone. I take this responsibility very seriously and will inform members of the class if their behavior makes it difficult for me to carry out this task. As a fellow learner, you are asked to respect the learning needs of your classmates and assist me in achieving this critical goal.

We'll spend a significant amount of class time having open discussions; please be respectful of your classmates—try not to interrupt, and please refrain from holding side conversations. While you are encouraged to challenge both your own opinions and those of your peers, please do so with respect for different ideas. I will promise to do my best to try to keep the classroom a safe place to share ideas, even tentative, uncertain ideas. In discussions, making connections with the readings, with topics discussed in previous classes, and with the comments that others have made in class is especially helpful to you and to everyone else and, therefore, is especially noted and appreciated. Inappropriate behavior can result in dismissal. I follow the guidelines in the *Student Handbook* closely, so please be aware that any unprofessional, discourteous, or inappropriate behavior will have its consequences.

Please follow the Golden Rule and be respectful of others and their values and beliefs.

I will expect you to contribute actively in class discussions (which will be a major part of each class period); in order to do that, you will have to come prepared to class. Being prepared for class includes bringing the relevant text/s, having done the assigned reading/s for the day, jotted down notes or ideas, done any assigned homework, and being prepared to contribute your thoughts and ideas to the class discussion.

I am not interested in what you know, but rather, in what you think; "I don't know" is never an acceptable response.

Support Services:

Tutoring: Free writing consultations and tutoring are available in the San Jacinto Learning Emporium in SJAC 385. Check with the front desk for exact times.

Learning Resource Center / Library: The library is located on the third floor of the Learning Hub Science Building. Check for hours.

Computer lab: Computers are available for student use in the San Jacinto Student lounges and labs, in the library, and in the Learning Hub. Each has different regulations for printing and different hours. Check with the proctor in the appropriate lab for your options.

English office: The English office is located in San Jac 215. Hours are 8:00 am to 5:00 p.m., Monday through Thursday; and 8:00 a.m. - 3:30 p.m. on Friday. The English office phone number is 713.718.6671.

Workshop Etiquette:

1. This class is a workshop. This means that you will each submit a work of poetry, fiction, and creative non-fiction at various times over the course of the semester which will be read by me and your classmates and then discussed in terms of its strengths and weaknesses. The point of the workshop is to give you valuable feedback in terms of what you do well in your writing and what you could do to make it stronger. This will allow you to revise your work and shape it to the purpose you intended for it. We will start

our workshops a few weeks into the semester: we will start with poetry, then move onto fiction, and finish the semester with workshoping your creative non-fiction. I will hand out sign up sheets for each workshop and you will sign up for the date on which you would like your work to be discussed. One full week before the date you signed up for is when you will bring a certain number of hard copies of your work (I will determine the number of copies once our class has settled) and hand them out to me and your classmates. We will make comments on your work and discuss it on the appropriate date.

2. This is a setting in which student work is *critiqued*, not *criticized*. This means that even though you will read your peers' work with a critical eye, you need to phrase your comments in constructive language. Tell them what is working well in their writing, and what needs to be worked on. Also tell them what they can do to make those aspects of their writing stronger. Remember: it is just as important to let someone know what they are doing well, as it is to tell them what needs more work.
3. Please read each work a few days before it is to be workshoped. Read it at least twice—the first time for pleasure, and the second and subsequent times with a critical eye.
4. Please be sure to respect the views and feelings of your peers and treat their work as you would have your own work treated. This is not a place to moralize, criticize, or proselytize. The subject matter of the work is up for discussion, but not for judgment. In this workshop we discuss the ways in which a writer can sharpen his/her skills so that his/her ideas can be conveyed well.
5. Your comments should be directed to the writer *about* their work. Never assume that a first-person narrator is the author him/herself. Never assume that the work is an autobiographical account. Treat each piece as its own entity. Do not attack the person of the author. Do not project moral issues or view points onto the author as his/her own views, beliefs. Each piece should be considered and treated as the products of a person's imagination. So please address the works as such.
6. When we begin workshoping student pieces, please make margin comments on the individual works themselves, and type a double-spaced, 250-word (minimum) comment sheet that elaborates upon your marginalia. Your comments should address larger issues as well as details of the work. You need to discuss what worked in the piece, as well as what needs more work, and suggestions for how the writer can address those issues. You need to turn in a copy of this comment sheet to the author, as well as a copy to me on the day when the story is workshoped. Be sure to put the word count on the comment sheet.
7. Given that this is a workshop in which writers hold their work up to the critical eyes of their peers and instructor, please understand that you need to develop a degree of "thick-skinnedness" with regard to your own work. Trust that your peers read your work with the idea of helping you hone your craft; therefore, take their *constructive* criticism seriously, and use it to make your work sharper. Do not take comments about work personally (if you follow the guidelines of this workshop, no comment should come across as such, anyway), or as an attack on your character or personality.
8. When a person's work is being workshoped, they do not speak until the instructor directs them to. During a workshop other students and I will discuss the various elements of the work and address comments to the author as well as to one another. The author must pay attention to these comments and take notes. At the end of the discussion, the author will have the opportunity to speak, answer questions, or comment on the discussion.
9. Getting defensive about your work before, during, or after a workshop is counter-productive to the workshop. Again, take comments for what they are: to help you see what is working and what is not, and how to address that which is not working in order to make your work stronger.
10. Words that can be used in the workshop to describe someone's writing: Strong, effective, novel, original, convincing, funny, beautiful, emotional, not convincing enough, weak, unclear, confusing, etcetera. Every adjective or qualifier must be backed up by clear and logical supporting statements. "I don't know" is not an acceptable statement to use in terms of clarifying your opinions, ideas, statements.
11. Words that may NOT be used in the workshop to describe someone's writing: Crap, sucks, bad, I don't like this, etcetera. You know the kinds of words that are ineffective, which neither inspire, nor are constructive. Avoid them when discussing any work.

Learning Web:

This syllabus and other materials for this class (any handouts, reviews, etc.) will be posted on the Learning Web site for this class.

You can access the site for this class by going to the HCCS main website and clicking on Student Sign-ins.

Course Work:

CREATIVE WORK AND YOUR PORTFOLIO:

* You will turn in at least 1 poem (at least 14 lines long, single-spaced), 1 short story (at least 1750 words, double-spaced), and 1 creative non-fiction piece (at least 1250 words, double-spaced) to be workshoped over the course of the semester. You are welcome and encouraged to write and turn in more than the required minimum, and I am happy to meet with you to discuss any of them.

NOTE: If you generally write genre pieces (such as science fiction, detective fiction, spy fiction, romance, erotica, etc.), I ask that for the pieces you submit for this class are non-genre, literary pieces. You will gain much from writing out of your comfort zone, and the skills you learn and refine from writing non-genre pieces will ultimately help you in whatever kind of genre you are interested in writing.

You will be able to sign up for the days when your work will be workshoped. As such, your piece is due a full week before it is workshoped.

NOTE: If you do not submit your piece the day it is due, 10 points will be deducted from your final grade for the class. If you do not show up to class on the day when you signed up for a workshop, I will deduct 15 points from your final grade for the class.

You will need to make a certain number of copies of your pieces to be workshoped for the rest of the class. Each piece must be typed with your name on it. I ask that the poems are single-spaced and the prose double-spaced.

The portfolio that you will turn in to me by the end of the semester must contain ** at least 10 pieces (NOT 10 pages, but 10 individual pieces!) of writing that you have done for this class, including weekly assignments and the revised versions of all three workshoped pieces. All three genres (poetry, fiction, and creative non-fiction) should be represented in your portfolio. The portfolio should contain your best work, so choose the pieces that you have developed and worked on over the course of the semester. Each piece must be typed with your name on it. I ask that the poems are single-spaced and the prose double-spaced.

HOMEWORK:

Every week you will have a writing assignment usually due on Monday (typed, single-spaced for poetry, double-spaced for prose, one-inch margins, pages numbered). Any serious attempt of at least one page will receive full credit, and there is no maximum limit. If you are absent on the day the assignment is given, I expect you to email me for the assignment; if you are absent when the assignment is due, you must email your homework to me (keep in mind that late assignments lose points).

The homework is vitally important to this class as it is a safe space for you to hit breakthroughs. Sometimes it takes a student four or five homework assignments to write an amazing piece. If you skip the weekend assignments, you will simply not develop as well as the other writers in the class. Your total homework grade will solely be determined by how many you turn in.

WORKSHOP:

Since this is a large class for a workshop, we will start the workshops of your writing in the third week of the semester. Poems should be at least 14 lines long and single-spaced. Stories will have to be at least 1750 words and creative non-fiction pieces will have to be at least 1250 words in length and should be complete (i.e., they should have some closure at the end) and double-spaced. Each student will sign up to have their work discussed on a particular day; a full week before your workshop date you will bring a certain number of copies of your piece.

Remember, if you do not have the right number of copies on the day designated or you do not submit your work on the due date, you will lose 10 points from your final grade. If you don't show up the day your piece is to be discussed, you will lose 15 points from your final grade.

CLASS PARTICIPATION:

As part of this class is a workshop format, twenty percent of your grade will be for class participation. What I reward is quality over quantity. Questions and polite well-argued disagreement get high marks from me. Negative critiques should always be accompanied with statements of what the writer is doing well. Vague terms like "weird" or "cool" should be avoided or followed up with specific explanation. Any personal attack against a writer (i.e., critiquing the person instead of the work) or pettiness (e.g., revenge negative comments) will result in points being taken off of the final grade.

I reserve the right to drop a student for immature and disruptive behavior.

WRITTEN COMMENTS:

After we start workshoping each other's pieces, each of you will be required to write at least 250 words of specifically-argued evaluation and provide a copy to me and a copy to the writer of the piece on the day the piece is workshoped. Print out the comment sheet for the writer and email me my copy before class. I will NOT accept late comment sheets.

Generally, I expect a paragraph about what is working well in the piece and what needs to be improved. The more specific your comments are, the better. You must put the word count at the top of the comment sheet. As well, I expect you to make some amount of marginal comments on their pieces, and I might one day take up a particular writer's returned stories just to see if you are doing so.

STYLE REPORTS:

Once this semester, you will have to write a style report, a 500-word analysis of a particular famous writer (literary, non-genre, from the last forty years) whose style you hope will have an influence on you. This is not literary or thematic analysis so much as a discussion of style or technique. You should provide specific examples (3-4 poems or excerpts of prose) from that writer and offer some amount of evaluation or analysis of your own. The examples of the writer's work that you include will not count towards the word count of the report. Please do NOT provide any biographical information; just focus on discussing the writer's writing style and techniques. You might use a writer I assign to read on the weekend or one you have discovered on your own (so long as you approve it with me beforehand). You may not write your report on another student in the class.

YOUR JOURNAL:

This is a place where you will write every day—you will jot down ideas for pieces, observations, any free writing, etcetera. This will serve as a space for you to collect your inspiration. This is not graded, but I highly recommend that you get into the habit of keeping a journal and writing in it daily.

Grades:

- Portfolio (at least 10 pieces you have written for class; it must include fiction, creative non-fiction, and poetry)	20%
- Homework	30%
- Class participation	20%
- Written comments on fellow student pieces	20%
- Style Report	10%

Course Calendar

(This is a tentative schedule and is subject to change. I will announce any changes in class. It is your responsibility to stay on track.)

Week 1

Aug 28 *** Classes canceled due to inclement weather ***

Aug	30	*** Classes canceled due to inclement weather ***
Week 2		
Sep	4	*** Labor Day: No Class ***
Sep	6	*** Classes canceled due to inclement weather ***
Week 3		
Sep	11	Course Syllabus; Student Introductions Image; Form In-class writing exercise; Poetry Sign up for the Poetry Workshop <u>HW</u> : Exercises 1, 2 <u>Read</u> : In <i>Imaginative Writing (IW)</i> chapters 1, 2, 3, 10 Voice, Character; In-class exercise; mock workshop <u>Read</u> : In <i>IW</i> chapter 5 <u>HW</u> : Exercise 1
Sep	13	Setting; In-class exercise <u>Read</u> : In <i>IW</i> chapter 6 <u>HW</u> :
Week 4		
Sep	18	Exercise 1 Due Story; In-class exercise <u>Read</u> : In <i>IW</i> chapter 7 <u>HW</u> : Exercise 2
Sep	20	<u>First set of poems for poetry workshop due (to be discussed Sep. 25th)</u> In-class exercise <u>Read</u> : <u>HW</u> :
Week 5		
Sep	25	Exercise 2 Due Poetry Workshop 1 Start Fiction <u>Read</u> : In <i>IW</i> chapter 9 <u>HW</u> : Fiction: Exercise 3
Sep	27	Poetry Workshop 2 <u>Read</u> : <u>HW</u> :
Week 6		
Oct	2	Exercise 3 Due Poetry Workshop 3 <u>Read</u> : <u>HW</u> : Fiction: Exercise 4
Oct	4	Poetry Workshop 4 <u>Read</u> : <u>HW</u> :
Week 7		
Oct	9	Exercise 4 Due Poetry Workshop 5 <u>Read</u> : <u>HW</u> : Exercise 5
Oct	11	Poetry Workshop 6 In-class exercise <u>Read</u> : <u>HW</u> :

Week 8

- Oct 16 **Exercise 5 Due**
In-class exercise; first set of stories due (to be discussed Oct. 23rd)
Read:
HW: Exercise 6
- Oct 18 In-class exercise
Read:
HW:

Week 9

- Oct 23 **Exercise 6: Due**
Fiction Workshop 1
Read:
HW: Exercise 7
- Oct 25 Fiction Workshop 2
Read:
HW:

Week 10

- Oct 30 **Exercise 7 Due**
Fiction Workshop 3
Read:
HW: Exercise 8
- Nov 1 Fiction Workshop 4
Read:
HW:

Week 11

- Nov 6 **Exercise 8 Due**
Fiction Workshop 5
Read: In *IW* chapter 8
HW: Exercise 9; First set of creative non-fiction pieces due (to be discussed Nov. 13th)
- Nov 8 Fiction Workshop 6
Read:
HW:

Week 12

- Nov 13 **Exercise 9 Due**
Creative Non-Fiction Workshop 1
Read:
HW: Exercise 10
- Nov 15 Creative Non-Fiction Workshop 2
Read:
HW:

Week 13

- Nov 20 **Exercise 10 Due**
Style Report Due
Creative Non-Fiction Workshop 3
Read:
HW:
- Nov 22 Creative Non-fiction Workshop 4
Read:
HW:

Week 14

- Nov 27 Creative Non-fiction Workshop 5
Read:
HW:
- Nov 29 Creative Non-fiction Workshop 6

Read:
HW:

Week 15

Dec 4 Course wrap-up

Read:
HW:

Dec 6 **Final Portfolio Due**
Wrapping up

Final Exam Date: