

UW Stevens Point at Wausau

English 253: Introduction to Creative Writing

Fall2020

| | |
|--|---|
| <p>credits: 3</p> <p>For AAS degree: this course counts toward Critical and Creative Thinking, and for depth, when taken after Eng 150 or 202.</p> <p>For UWSP GEP: this course counts toward the Arts requirement.</p> | <p>instructor:</p> <p>Professor or Ms. Jill Stukenberg (Jill) <i>she, her, hers</i></p> <p>Associate Professor of English</p> |
| <p>section:</p> <p>W01</p> <p>meets:</p> <p>T and TH 11:00 – 12:15 via zoom</p> | <p>email:</p> <p>jstukenb@uwsp.edu</p> |
| <p>exam period:</p> <p>Tuesday, Dec 15 2:45 – 4:45 pm (no test, but final portfolio due)</p> | <p>Jill's office phone:</p> <p>(715) 261-6277</p> <p>You can leave voicemail.</p> |
| <p>prerequisite:</p> <p>Completion of Eng 98 with a C or higher or placement into or exemption from Eng 101 or 150.</p> | <p>office hours: Drop-in hours on zoom Tuesdays 1 – 2 and MTW 3:30 – 4:00, or other times by appointment. See Canvas for zoom office hours link.</p> |

for Fall 2020:

Because of the spread of Covid-19 in our community, here is some more information about this course this semester.

· **What does “virtual classroom” mean?** This course has been designed to work best with students meeting “synchronously” (at the same time) on zoom for our class meetings, Tuesday and Thursday 11 – 12:15 pm. Students should hold that time to meet, even if some weeks we might not hold both meetings and will do other activities on Canvas. **When meeting on zoom, students will get activities finished together and benefit from live instruction and community. All students should regularly look to and use the daily course schedule, available under the syllabus tab to see what is due each day and what do if you miss a meeting.**

Students who need to work on their own without attending any virtual class meetings can do so. They will need to follow the assignment schedule carefully and sometimes watch video recordings from missed classes. (The whole class might not always be recorded, but relevant instruction will be.) Please be advised that there are still regular deadlines within each week to meet, and sometimes (like with class discussions) students who were not in class are responsible for discussion reply posts, whereas those who were in class are not (since they participated in discussion in the meeting). It may be harder to take this class completely asynchronously. Talk with the instructor, though, if you need to do that.

textbook and materials

- Sellers, Heather. *The Practice of Creative Writing: A Guide for Students, 3rd Ed.* Boston: Bedford/St. Martin's, 2017.
- storage media for saving your work, such as a jump or flash drive. **Save all versions of all drafts and keep all work returned to you with comments by instructor and peers; a portfolio will be due at the end of the semester.**
- This course will make use of a Canvas site, Google docs, Word, your campus email, and possibly other platforms. All are free for students. Ask for help using them at any time.
- A computer and internet connection are needed. For synchronous meetings on zoom, a microphone and webcam are encouraged.

course description:

Training and practice for the beginning writer in various forms of poetry and fiction; class discussion of student work.

learning outcomes:

This course helps students meet multiple goals:

toward the AAS degree:

Critical and Creative Thinking Skills attribute includes inquiry, problem solving, and qualitative and quantitative reasoning proficiencies, and may be typically included as learning goals in different disciplines throughout the university curriculum

toward the UWSP general education program:

Arts attribute:

- Describe, analyze or critique creative works utilizing knowledge of relevant aesthetic criteria or stylistic forms.

Do at least ONE of the following

- Identify and explain the relationship between particular traditions or genres of creative expression and their social, historical or cultural contexts.
- Demonstrate an understanding of creative expression by producing or performing a creative work.

instructor's specific learning outcomes:

Processes of Creative Writing

- Explore invention techniques and activities individually and collaboratively throughout the semester. These activities may include but are not limited to free writing, journal keeping, brainstorming, imaginative association, creativity exercises, generating multiple versions of a particular piece.
- Generate and revise with specific elements (such as image, line, juxtaposition) whether for exercises or longer pieces.
- Practice critical feedback techniques and activities for works-in-progress throughout the semester which may include but are not limited to large and/or small group workshop discussions, one-on-one partner exchanges, and written peer draft critiques.
- Show development in receiving and responding to feedback.

- Demonstrate (by the end of the semester) holistic revision of pieces of creative writing to rework aspects of drafts that shape overall development, such as character, setting, voice, theme, conflict, tone.
- Demonstrate editing not only for error correction but for “the best words in the best order” (Coleridge), that is, editing for precision, concision, care, and originality in style and syntax.
- Engage in writing that involves reflection and self-assessment of abilities and skills covered in learning outcomes, including their own creative choices.

Reading as a Creative Writer

- Identify, understand and use vocabulary of genre elements. These elements may include but are not limited to:
 - Fiction: characterization, plot, and conflict.
 - Poetry: imagery, musicality, and use of forms.
 - Drama: dialogue, plot, and stage directions.
 - Creative Nonfiction incorporates elements from other genres. (To some extent, all genres rely on “Show Don’t Tell,” the ability to generate specific examples and actions. close reading of authors’ work)
- Engage in close reading of authors’ works.
- Identify and explain authors’ creative choices and analyze the effects of those choices on a published text.

grading: What are the types of assignments we’ll do and how can creative writing be graded?

| | What is it? | Who sees? | How submitted? | What is being graded? (skills, learning outcomes) | Portion of grade? |
|--|-------------|-----------|----------------|---|-------------------|
| | | | | | |

| | | | | | |
|---|--|---|---|---|---|
| Exercises | Used to generate ideas and practice with skills. Taking a stab is way more important than doing these “right”! | Classmates (often in a small group only) and the instructor will see these. | Some are done on your own, ungraded; others submitted to Canvas. Often written during class meetings. | Practice invention (ways writers create and develop material) and practice various skills. Entries are not graded on content, but on effort/attempt of good tries for most/nearly all prompts | 15% (displayed as four points each) |
| Daily Assignments: Canvas discussion posts, workshop feedback, reflections, conferences | Practice close reading skills and analysis of assigned readings in Canvas discussion posts and in written workshop feedback to others; reflect on feedback given to you. | Instructor and classmates see discussion board; small group seems workshop feedback; conferences with instructor are one-on-one, verbal | Canvas discussion board; or “peer review” for workshop submissions. Workshop feedback often given in class. | Your ability to read like a writer; your understanding of terms and elements, and ability to apply them in analysis of professional works; your developing ability to generate ideas for writing, and to give peers feedback. | 35% (with activities here at various point levels: 6 for discussions, 10 for workshop feedback) |
| 4 Workshops | Develop freewriting into drafts for workshop, as assigned; also requires reflective author’s note | Your small group workshop members and instructor | Post to Canvas assignment thread before class. | Graded on: timely submission effort; use of techniques; overall risk/creativity; <u>and</u> author’s note for self-analysis skills | 20% course grade |
| | | | | | |

| | | | | | |
|-----------------|---|-----------------|---------------------|--|-----|
| Final Portfolio | Assemble best examples of in-class writing; including those that show revisions since last submissions and strong editing; 4-6 page final reflection letter | Instructor sees | Submitted to Canvas | Your ability to analyze in the reflective letter; your risk and use of processes to revise; and application of course techniques in “best pages” graded. | 30% |
|-----------------|---|-----------------|---------------------|--|-----|

Daily work grading, more detail:

I use a points system within the categories of exercises and daily work. In other grading categories—workshop grades, final portfolio—percentages I assign merely correlate to holistic letter grades and don’t represent points missed or earned. : A = 95%; A- = 92%; B+ = 88%; B = 85%, etc. (This system does allow me to, very occasionally, acknowledge exceptional A+ work with a 97%, or 98%, or on the rarest occasions a 100%.)

rubrics

See rubrics in Canvas for a breakdown on how the different assignments are graded. You’ll notice that in some cases late work can still receive up to half credit (if submitted within a week), though please note that is a bigger “ding” for a late workshop than for a late discussion post. (Late workshop submissions make it hard for the small group to workshop.)

grading scale:

A 93-100; A- 90-92; B+ 87-89, B 83-86, B- 80-82; C+ 77-79, C 73-76, C- 70 – 72; D+ 67-69; D 60 – 66; F 59 and below.

course policies and tips for doing well

attendance: While attendance is not directly part of grading this semester, it is going to be connected to your success. Make a plan for how you will do the work of this class, including attending scheduled meetings or your plan for viewing recordings if you cannot attend.

daily schedule: Use the daily schedule to help you navigate this course. I recommend printing it so you can see it and cross off activities. The Canvas calendar will give matching deadlines, but the daily schedule helps you to connect class activities to assignments.

late work, extensions: Daily work assignments submitted on Canvas (discussion posts, quizzes) have set due dates, but can receive up to half credit if completed within one week. Late workshop submissions reduce your grade quite a bit (as it impacts the ability for the workshop group to give and received feedback). If you anticipate an absence, contact the instructor to make an arrangement. Contact me as soon as possible in the case of emergencies too. Sometimes workshop make up can be arranged.

extra credit: Extra credit will be available for attending a (virtual) session of the Central Wisconsin Book Festival, in late September!

The writing lab: To use the writing center, you do need to submit a paper 24 hours in advance. While they normally work with academic essays, I bet a tutor could give advice on creative writing too (and they might enjoy the break!) Here's info about the online writing lab this semester:

The Writing Lab consultants are successful UWSP students who can discuss any type of writing at any stage of the drafting process; including brainstorming, outlining, and research or citations. They work with experienced writers as well as struggling writers; we believe that everyone benefits from discussions about their writing.

- **Writing Lab are currently being held virtually via Zoom**
- **By appointment or short notice times available**
- **You are able to send us your paper for revision via [an online form \(found here\)](#)**
- **All services in the Writing Lab are free**

If you have questions or would like to make an appointment, please contact the TLC via email (tlctutor@uwsp.edu) or phone (715-346-3568).

plagiarism and academic integrity: Work in this class must be your own. Plagiarized works will receive zeroes, and the instructor may pursue additional penalties, including course failure. Additionally, students are responsible for their own discussion board posts, exercises, feedback, and all other writing that is theirs in the class. It should all be original to you and you should not collaborate unless collaboration is assigned. See the student handbook or ask if you have questions.

classroom etiquette (for in person and virtual zoom classrooms):

- **Please silence, put away, and do not check or use phones, or access social media or outside messaging, during class.** If you are using your phone for part of a class activity, try to let the instructor know.
- When using laptops for in-class work, please close unrelated tabs. Please close laptops when not in use for an in-class activity.
- Come on time. (But do come in, or log on, even if you are late!)
- Please don't talk (or virtually chat) with others while the instructor is talking. You can raise your hand (even virtually on zoom) or wait for the end of an explanation for your questions.
- In virtual sessions, having a web cam and turning it on is highly encouraged—and I don't mind if you're sitting on a bed or have a baby in your lap or haven't done your make-up. ☺ Yet, having a camera on is not required. I know some students don't have the fastest internet speed to support a web cam. I do appreciate an email to let me know if you never plan to use or turn on a camera.
- Learn your instructor's and classmates' names and use them in small and large groups. (You may call me "Jill" or "Professor Stukenberg.")
- Share news and announcements about campus and area events! We're creating a community in our class.

ADA:

Students desirous of specific accommodation as may fall under the Americans with Disabilities Act are encouraged to contact the disabilities resource center at UWSP main, or to enquire in the Solution Center on the Wausau campus.

Preferred Names:

Please let me know if you use a different name than the one listed on the roster, or in Canvas. (I can also help you request changes to names on class rosters and Canvas.) I invite all students to let me know their preferred pronouns.

tentative schedule

See Canvas for specific daily assignments, in addition to this plan for major assignments and general weekly topics.

| | |
|---|--|
| | |
| Sept. 1 - 3 | No class Sep. 1. Intro to course, syllabus. Introduction freewriting. |
| Sept 8 - 10 | Introduction to reading creative works, genres. |
| Sept 15 - 17 | Reading continued, with discussion of image and line break. Intro to workshop. |
| Sept 22 - 24 | Workshop 1. |
| Sept. 29 – Oct. 1 | Introduction to pattern and insight, including forms, and close reading. |
| Oct 6 - 8 | Discussion of formal styles and rhyme. |
| Oct. 13 - 15 | Workshop 2. |
| Oct. 20 - 22 | Discussion of tension and dialogue. Partners begin work on collaborative dialogue. |
| Oct. 27 - 29 | Collaborative dialogue work continues and character exploration. |
| Nov. 3 - 5 | Conferences with instructor, and scene vs. exploration. |
| Nov. 10 - 12 | Workshop 3, and Intro to Workshop 4. |
| Nov. 17 - 19 | Discussion of layering in braided essays, poem films, Instagram poems. |
| Nov. 24 – 26 (No Class on Thanksgiving) | Student examples for workshop 4 workshopped. |
| Dec. 1 - 3 | Workshop 4, with written feedback. Introduction to final portfolio. |
| Dec. 8 - 10 | Revising and writing final portfolio letter. |

Final Exam period:

Final Portfolios due.