

## EWRT 30 INTRO TO CREATIVE WRITING

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Online/asynchronous	CRN	Jennifer Penkethman
Sep 25 – Dec 15, 2023	24412	<a href="mailto:penkethmanjennifer@fhda.edu">penkethmanjennifer@fhda.edu</a>
		Zoom office hrs: Tues, 9-11:30am

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### OVERVIEW

This course allows writers to experiment with various forms of poetry and prose, including drama, fiction, poetry, and narrative non-fiction and includes the writing, reading, and discussion of such works. The class is primarily experiential, providing many opportunities for generation of new pieces of writing, some time for gentle encouraging feedback, and a focus on terminology to develop better understandings of both the process and craft of creative writing.

### REQUIRED MATERIALS

All course materials will be posted on Canvas.

### STUDENT LEARNING OBJECTIVES

- Demonstrate a personal creative process in multiple literary genres.
- Identify and apply major technical and stylistic elements of imaginative writing.
- Evaluate one's peers' and one's own imaginative writing.

### OUTLINE OF ASSIGNMENTS

#### *Workshop Submissions/Portfolio*

This is the most important work you will be doing for this class! Every week you will be sharing an original piece in one of our four genres with your peers. This means you will be responsible for posting the material on the appropriate Canvas page (in the Modules section), which you will all read and discuss. There is no page limit to these submissions, but keep in mind that your portfolio needs to have at least five pages in each genre. On the other extreme, if the submission is too long (10+ pages), your classmates may have trouble finding time to read it all. It's up to you as a group to decide what's a reasonable length limit, based on what you realistically have time for.

All of these submissions will be compiled in a portfolio at the end of the semester, which comprises a big chunk (60%) of your final grade. The portfolio must include a submission of at least **five pages for each genre** (poetry, fiction, drama, and non-fiction). Therefore, the total portfolio will be at least **20 pages** (double-spaced, Times New Roman, size 12 font) in length. This length requirement is a minimum; write as much as you want! I might not be able to fully read very long portfolios, but don't let that limit your ambition!

### *Workshop Feedback*

This is almost as important as the submissions themselves. You are a part of a learning group in this class, and your thoughts on each of the pieces of writing submitted for the week are an extremely important part of the writing process. This requires you to become skilled in **constructive criticism**: i.e., giving suggestions that will **help** the writer revise their piece. This doesn't mean that you can't have an opinion, but it should ideally be enlightening for the author of the piece. In this class, we function as a community of writers who are here to support each other in our writing practice.

### *Presentations*

You are responsible for choosing and presenting on **one** piece of writing (by someone else) this quarter. This is meant to be an opportunity for you to share your enthusiasm for a piece of writing that you think is just tops. I will post instructions for this on Canvas, and I will create a discussion page each week for the person who is presenting that week. On the discussion page, you should attach a copy of the piece you're presenting on (it can also be a link to a website) as well as your write-up. The rest of the class will respond in the comments, and you will be required to respond to those comments.

This presentation needs to be on a piece of writing in one of the four genres (fiction, poetry, nonfiction, drama). It can be in the form of a video if you are sharing a piece of scripted drama. Please do not present on song lyrics.

Dates for presentations will be posted in the first week of class – don't forget to sign up!

### *Submission to Red Wheelbarrow*

Did you know that De Anza has a totally fabulous student literary magazine? We do (and I'm the editor)! Every year in the spring, we publish the work of dozens of De Anza students, in all genres of writing as well as visual art. It's a wonderful outlet to celebrate and share the considerable creativity of our student body.

You are required to submit, by the end of this quarter, at least one piece to Red Wheelbarrow. I will post the link for this in Canvas as soon as it is available. I would suggest choosing one of the pieces you will submit with your portfolio, since those are revised and polished and have the best chance of getting into the magazine.

### *In-Class Discussions*

Finally, we will, on Canvas discussion pages, be discussing works of writing in all genres.

However, this is **not** a literary analysis class, where we assume that the author was an all-knowing god. Instead, the aim of our discussions is to "read like a writer", meaning that we pick apart the pieces and basically find out what makes them tick. What techniques did you notice the author using? What did you think about the characters – were they effective? Did you find the tone distracting, or hilarious? These discussions will require you to use vocabulary we have learned in this class.

Participation in these discussions is part of your grade! I expect people to be active in these discussions, and to post at least 100 words in each discussion.

## GRADING

Portfolio (includes weekly submissions as well as final portfolio assignment)	60%
Participation (discussions on readings, workshop feedback)	25%
Submission to Red Wheelbarrow	5%
Presentation	10%
Total	100.00%

## GRADING SCALE

A	93-100
A-	91-92
B+	89-90
B	83-88
B-	80-82
C+	78-79
C	73-77
D	60-72
F	59 and below

\*De Anza does not award the grade C-. You need at least a 73% to get a C and pass the class.

## ATTENDANCE

This is a fully online, asynchronous class, so there are no class meetings. However, you will need to log in to Canvas at least once a week to count as active, and to submit required assignments.

## OFFICE HOURS

I will be available on Zoom to answer any questions or go over your writing on Tuesday, 9-11:30am. You do not need to make an appointment during this time; you can simply access my room on Zoom at <https://fhda-edu.zoom.us/j/8029844355>. (I will of course post this link in Canvas as well.)

## EMAIL

I am available to respond to emails (or messages through Canvas) on weekdays during regular working hours and some hours on the weekend. If you send an email on a weekday, please allow me at least 24 hours to respond. On the weekend, please allow me 48 hours.

## SPECIAL ACCOMMODATIONS

Students requiring special services or arrangements because of hearing, visual, or other disability should contact their instructor, counselor, or Disability Support Programs and Services (DSP&S) at 408-864-8885 (<http://www.deanza.edu/dsps/>), or ATC room 209.

## OTHER RESOURCES

De Anza's list of services and programs is extensive, including help with basic needs as well as psychological counseling among many other things. Check the list of resources here: <http://www.deanza.edu/services/>.

## ACADEMIC HONOR CODE

As a student at De Anza you join a community of scholars who are committed to excellence in the teaching/learning process. We assume that all students will pursue their studies with integrity and honesty; however, all students should know that incidents of academic dishonesty are taken very seriously. *When students are caught cheating or plagiarizing, a process is begun which may result in severe consequences.* It is vitally important to your academic success that you know what constitutes academic dishonesty.

The two most common kinds of academic dishonesty are cheating and plagiarism.

**Cheating is the act of obtaining or attempting to obtain credit for academic work through the use of dishonest, deceptive or fraudulent means.**

- Copying, in part or in whole, from someone else's test
- Submitting work presented previously in another course, if contrary to the rules of either course
- Altering or interfering with grading
- Using or consulting, during an examination, any sources, consulting with others, use of electronic equipment including cell phones and PDA's, or use of materials not authorized by the instructor
- Committing other acts that defraud or misrepresent.

**Plagiarism is representing the work of someone else as your own.**

- Incorporating the ideas, words, sentences, paragraphs, or parts of another person's writings, without giving appropriate credit, and representing the product as one's own
- Representing another's artistic or scholarly works such as musical compositions, computer programs, photographs, paintings, drawings or sculptures as your own
- Submitting a paper purchased from a research or term paper service, including the internet
- Undocumented Web source usage.

## CLASS SCHEDULE

*\*Subject to change!*

	Readings for discussion	Assignments <i>All assignments listed due <b>Sunday</b> of that week at <b>11:59pm</b></i>
<b>Week 1 Sep 25 – Oct 1</b>	- Poetry discussion #1: Archibald MacLeish, Rainer Maria Rilke, Wallace Stevens, W. H. Auden	- Poetry submission #1 due Sunday, Oct 1, 11:59pm (no workshop this week) - Sign up for presentations

<b>Week 2</b> <b>Oct 2 – 8</b>	<ul style="list-style-type: none"> <li>- Poetry discussion #2: Dean Young, ee cummings, Ocean Vuong, W.S. Merwin</li> </ul>	<ul style="list-style-type: none"> <li>- Poetry workshop submission #2 due</li> <li>- Comments on poetry workshop submission #1 due</li> </ul>
<b>Week 3</b> <b>Oct 9 – 15</b>	<ul style="list-style-type: none"> <li>- Poetry discussion #3: Inger Christensen, Cathy Park Hong, Jenny Holzer, Gertrude Stein</li> </ul>	<ul style="list-style-type: none"> <li>- Poetry workshop submission #3 due</li> <li>- Comments on poetry workshop submission #2 due</li> </ul>
<b>Week 4</b> <b>Oct 16 – 22</b>	<ul style="list-style-type: none"> <li>- Fiction discussion #1: James Joyce, “Araby”; Gabriel Garcia Marquez, “A Very Old Man with Enormous Wings”</li> </ul>	<ul style="list-style-type: none"> <li>- Fiction workshop submission #1 due</li> <li>- Comments on poetry workshop submission #3 due</li> </ul>
<b>Week 5</b> <b>Oct 23 – 29</b>	<ul style="list-style-type: none"> <li>- Fiction discussion #2: “Yoko Ogawa, “Old Mrs J” and “The Little Dustman”; Julie Otsuka, “Diem Perdidit”</li> </ul>	<ul style="list-style-type: none"> <li>- Fiction workshop submission #2 due</li> <li>- Comments on fiction workshop submission #1 due</li> </ul>
<b>Week 6</b> <b>Oct 30 – Nov 5</b>	<ul style="list-style-type: none"> <li>- Fiction discussion #3: Charles Yu, “Standard Loneliness Package”; Lydia Davis, various pieces</li> </ul>	<ul style="list-style-type: none"> <li>- Fiction workshop submission #3 due</li> <li>- Comments on fiction workshop submission #2 due</li> </ul>
<b>Week 7</b> <b>Nov 6 – 12</b>	<ul style="list-style-type: none"> <li>- Drama discussion #1: Subtext/McKee/scenes from films</li> </ul>	<ul style="list-style-type: none"> <li>- Drama workshop submission #1 due</li> <li>- Comments on fiction workshop submission #3 due</li> </ul>
<b>Week 8</b> <b>Nov 13 – 19</b>	<ul style="list-style-type: none"> <li>- Drama discussion #2: McKee on “beats” in a scene/more scenes from films</li> </ul>	<ul style="list-style-type: none"> <li>- Drama workshop submission #2 due</li> <li>- Comments on drama workshop submission #1 due</li> </ul>
<b>Week 9</b> <b>Nov 20 – 26</b>	<ul style="list-style-type: none"> <li>- Non-fiction discussion #1: Karl Ove Knausgaard, “My Struggle”</li> </ul>	<ul style="list-style-type: none"> <li>- Non-fiction workshop submission #1 due</li> <li>- Comments on drama workshop submission #2 due</li> </ul>
<b>Week 10</b> <b>Nov 27 – Dec 3</b>	<ul style="list-style-type: none"> <li>- Non-fiction discussion #2: Eula Biss, “The Pain Scale” and Amy Tan, “Mother Tongue”</li> </ul>	<ul style="list-style-type: none"> <li>- Non-fiction workshop submission #2 due</li> <li>- Comments on non-fiction workshop submission #1 due</li> </ul>

<b>Week 11 Dec 4 – 10</b>	- Advice for revision	- Comments on non-fiction workshop submission #2 due
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**Finals week, Dec 11 – 15: NO FINAL EXAM – portfolio due Thursday, Dec 14, 11:59pm**