

EN 200: The Living Writer: Intro to Creative Writing

(Poetry, Fiction, and Creative Nonfiction)

Wednesdays, 1:30-4:20 p.m., 5 Rowand-Johnson Hall

Dr. L. Lamar Wilson, 207 Rowand-Johnson Hall

Contact: llwilson4@ua.edu; by appointment (ideally 1-4 p.m. Tuesday & Wednesday)

Allow 24 hours for response. For email sent after 9 p.m., the 24-hour window begins the following morning.

Course Description

In this course, we will read and experiment with three genres as you begin the journey of sorting out the sense of self you had when you arrived from the varying identities you'll have an opportunity to inhabit. Short lectures on craft and mechanics for each genre, writing exercises, discussion of readings, and revision will guide us as you begin to integrate creative writing into your daily life and become more attuned to models for a viable literary life on and off the page.

Learning Outcomes & Grading Policies

By semester's end, you will be empowered to:

Desired Outcome	Assessment Measure	Point Value
<ol style="list-style-type: none"> Explore imaginative literature as a literary artist does, with attention to craft. Apply creative writing strategies as a process of invention. Discover the rich variety of contemporary literature as you read for pleasure and imitation. See the world with the eyes of a writer: with curiosity, sympathy, and precision. 	Class Attendance/Participation	100 points
<ol style="list-style-type: none"> Experience UA's literary culture, attend readings, and work with visiting writers. Foster among uninformed UA citizens a greater awareness of literary events on campus. 	Critical Writing on Visiting Writers + 2 additional assessments (one at the midterm, one at the semester's end)	100 points
<ol style="list-style-type: none"> Collate your work in a cohesive portfolio that includes an opening epistle that conveys the evolution of your aesthetic choices. 	Final Portfolio (letter + a revised piece in each genre, i.e. 2-3 poems, a short story, and 2 creative nonfiction pieces) This grade will not be based on your work's "greatness" but on the extent to which you've processed feedback, applied techniques you've learned from texts we study, and improved your earlier drafts. The work you put in will show; your grade will reflect your work ethic. In your letter, you'll narrate your drafting process, citing applicable passages from the textbooks and creative texts that inspired your revisions.	200 points

386-400 = A+ 357-346 = B+ 306-317 = C+ 266-277 = D+ <237 = F

370-381 = A 330-345 = B 290-305 = C 250-265 = D

358-369 = A- 318-329 = B- 278-289 = C- 238-249 = D-

Required Texts & Materials

Burroway, Janet. *Imaginative Writing: The Elements of Craft*. 4th Edition. New York: Pearson Publishing, 2014.

Lamott, Anne. *Bird by Bird: Some Instructions on Writing*. New York: Anchor/Penguin Random House, 1995.

Excerpts from Visiting Writers (on Blackboard)

A notebook to serve as a writing journal (for this class only; more details inside)

Two two-pocket folders (one for your work, one for your final portfolio)

Additional Recommended Resources & Materials

A comprehensive dictionary & thesaurus

Day, Meg. *Last Psalm at Sea Level*. New York: Barrow Street Press, 2014.

Limón, Ada. *The Carrying*. Minneapolis: Milkweed Editions, 2018.

Kowitz, Steve. *In the Palm of Your Hand: A Poet's Portable*. (2nd Edition). Thomaston, Maine. Tilbury House Publishers, 2017.

On-campus Readings & Creative Writing Events

Integrating creative writing into your everyday life is a major part of this course. To that end, you are required to attend and reflect in writing about at least **eight** Creative Writing/Fine Arts events this semester (at least **four** before midterm). Because this course is about being a contemporary writer—and more generally about the particular satisfactions of creative work and a life that includes art—interacting with the artists who visit campus this semester are a crucial part of the experience. If you are unable to attend the required number of creative writing readings, you may substitute **half** with other types of Fine Arts events. Consult with me to discuss other permissible events/exceptions. Extra credit can be earned **for up to two events over eight (a total of 10)** that you reflect upon in a written response. The lineup so far:

- **Robin Behn** Master Class (poetry and music), Tuesday, Sept. 18, 2 p.m., 301 Morgan Hall
- **Michael Martone & Mike Mejia Reading** (multigenre, metafiction, nonfiction)
Me&Me&Me&M: Melts in Your Mind, Thursday, Sept. 20, Chuck's Fish, 5 p.m.
- **Robin Behn & Heidi Lynn Staples** (poetry), Monday, Sept. 24, 7 p.m., 205 Gorgas Library
- **Omar El Akkad** Master Class (fiction, *American War*, Honors One Book)
Tuesday, Oct. 2, 11 a.m., 301 Morgan Hall
- **Skype Class, "Cardboard Computer"** (on video game/digital narrative)
Thursday, Oct. 4, 9:30 a.m., 301 Morgan Hall
- **Meg Day** (poetry), Oct. 9, 7 p.m., 205 Gorgas Library
- **Akhil Sharma** (fiction), Thursday, Oct. 11, 7 p.m., 205 Gorgas Library
- **The Conversation** Readings & Master Classes (poetry)
Tuesday, Oct. 16, 3 & 6 p.m., 301 Morgan Hall & 205 Gorgas Library
Wednesday, Oct. 17, 3 & 7 p.m., 301 Morgan Hall & 205 Gorgas Library
- **BJ Hollars Craft Talk** (nonfiction, writing about/out of trauma), Oct. 23, 301 Morgan Hall
- **Ada Limón** (poetry), Monday, Oct. 29, 7 p.m., Dinah Washington Cultural Arts Center
Craft Talk, Tuesday, Oct. 30, 9:30 a.m., 301 Morgan Hall
- **"Table Reading": *Breakfast at Tiffany's*** (playwriting), Sunday, Nov. 4, 2 p.m. Dinah Washington Center
- **Doug Nichol** (screenwriting), Nov. 6, 3 p.m., 301 Morgan Hall
California Typewriter Screening, Nov. 6, 6:30 p.m., Bama Theatre
- **Steve Birch** (playwriting), "Is My Verse Alive?: A Play Emily Dickinson," Monday, Nov. 12, 6:30 p.m.,
Dinah Washington Center for Cultural Arts
- **Sloan Harris** (publishing/literary agency), Friday, Nov. 9, TBA time, 301 Morgan Hall
- **Pure Products**, Monarch Espresso Bar, Thursdays @ 7 p.m.:
Sept. 6 (Art Night)
Sept. 20 (Open Mic)
Oct. 4 (Art Night)
Oct. 18 (Open Mic)
Nov. 1 (Art Night)
Nov. 15 (Open Mic)
Nov. 29 (Art Night)
- **UACW Open Mics @ UPerk**, Mondays @ 6:30-8:30 p.m.
Oct. 1, featuring EN 408
Nov. 5, featuring EN 303
Dec. 3, featuring EN 200
- **MFA Reading Series**, places & lineups TBD @ 7 p.m.:
Wednesday, Sept. 19
Friday, Oct. 5
Wednesday, Nov. 7
Wednesday, Nov. 28

Course Policies

Attendance

You are expected to be in class every time we are scheduled to meet. This is a collaborative class, and its success depends upon everyone's investment and participation. Communicate with me about life events that might impede your attendance, but know that **your third, fourth, and fifth unexcused absences** will result in **a loss of 5 to 10 points each**. **Your sixth unexcused absence will result in failure of the course.**

Cell Phone/Texting

All cell phones must be stowed, with notifications turned off, for the entirety of the class. They may not be left on the table or desktop, and you are asked to refrain from checking them during class.

In-Class Writing

Computer use will be allowed occasionally, but you also must come to class prepared with your journal and a writing utensil. Sometimes a prompt will come from readings; other times, they will come from our discussion. In general, though, for your critical responses, you need only write up your perceptions and reactions in roughly 500 words. Each week, there will be writing exercises and guided prompts, many from *Imaginative Writing* and *Bird by Bird*. These exercises will introduce various central concepts and approaches to imaginative writing, developing critical and creative attention, and better understanding how to read and appreciate the way creative literature operates. Check Blackboard for any updates or changes to the schedule. All readings that aren't in our two primary texts will be posted there.

All work should be turned in before class begins on the due dates. To save paper, electronic submission on Blackboard is ideal. Communicate with me about life events that might impede your attendance; all work missed because an extenuating and/or otherwise excused event of which you've apprised me must be completed within one class period of your return to our community. Because most of the writing prompts will be assigned in class, you are expected to find someone in the community in addition to me to converse about the work that's due. Late assignments will incur penalty unless we discuss your extenuating circumstances in advance and you provide proper documentation upon returning to class. Back up your work in as many ways as you can. Loss of work due to technological lapses may not prevent penalty.

Final Portfolio

This portfolio consists of an epistolary essay exploring key ideas synthesized from our readings, class discussions, and encounters with writers that narrates the revision process for the creative pieces in each genre that you collate.

More on These Policies:

- 1. Keep a journal:** *Write daily*, ideally on some kind of schedule (from 5-7 a.m. daily, for example) in your notebook. Even if it's just a phrase, a line, a sentence, or a paragraph that's lingering in your mind, you'll find it almost impossible to recapture with the purity with which you first sensed it initially. Keep your journals with you, in a safe space, as much as possible. I won't collect or read them; they are private places for you to gather your musings, places where you can collect & sculpt creative ideas. At the beginning of most classes, I will designate five to seven minutes for you to respond in your journals to a discussion question based on the day's assigned reading. On an as-needed basis, I may come around and check to make sure you are writing in them.
- 2. Take your work and the work of others seriously. Come to class on time, prepared to participate.** If you're interested in writing, but, a.) can't make it to class very often or on time, b.) put assignments off to the last minute or c.) don't like to work very much or very hard, **this course isn't the one for you.** Becoming a more astute reader and writer is intense work that can be at once exhilarating and excruciating. You'll spend the rest of your life doing it in some capacity. Creative writing isn't "done," even when you stop working on it; it's always *in progress* because it takes on its own life in the eyes of each new reader. Becoming aware of your obsessions and getting at them in ways that you not only enjoy but that also challenge and surprise you will enrich your writing. Hopefully, you will find some joy in the work you do in this class that will allow you to build a lifelong relationship with writing creatively. You will be graded based on your overall contribution in the class. This portion of your grade includes responding to peers, writing exercises, group discussion, etc. Questions to ask yourself each day: How engaged am I? How can I make impactful contributions to the discussion of craft and readings? How clear, detailed and insightful is my feedback during s? Have I thoroughly digested the reading Dr. Wilson assigned?
- 3. Write a draft of a piece every week. Be prepared to submit it to me by the deadline.** You should be completing a draft of at least a poem, short story or piece of creative nonfiction each week (depending on the genre in which we're working), which you will hand submit on the due date. I will give you a writing assignment to help you most weeks. For weeks with specific writing assignments, you are welcome to bend or change the assignment, but not disregard it entirely. I will comment on all the work you hand in, but I will not grade its "quality." The amount of work you put into these pieces, however, will figure heavily into your portfolio grade, which will make up the bulk of your final grade.

On portfolio submission: Don't recycle old poems, stories or essays; synthesize your best new, proofread, revised work. If you hand in a revision, please send the original along with the revision. **Do not plagiarize or otherwise misrepresent your work. There is no reason to cheat in this course. (See UAct.)**

Approximating memory to get a deeper, universal truth, however, will often be necessary. You can break the rules of syntax and grammar *only* if your piece shows a compelling reason for it; if you want to be experimental like Jamaica Kincaid, e.e. cummings, Lucille Clifton, Gertrude Stein, and Ernest Hemingway (we'll study each of these writers this semester), great! Bring it! But do it well; make your intent intuitive in the crafting.

You'll be expected to discuss in your portfolio essay the process of writing and revising **five** new pieces in the three genres we study by the end of the course (at least one piece in each genre – ideally, two-three poems, one

short story, and two essays). **Unless there are extenuating circumstances, I will not accept work that is more than a week late.** Any assignment that comes in more than a week after its original deadline will be handed back, unread, and you will receive a zero for it.

- 4. Do all assigned class reading.** Take time to chew up the food I give you & let it digest. Read the assigned pieces at least twice and come prepared with opinions and questions. Examine how the writer crafted the work. Think of each writer as your teacher, your guide in the genre, and the text as his or her argument about what makes good writing. What can you learn from him or her? Take notes on stories/poems/essays, much as you would in any other course. Each of you must lead discussion on a particular piece; there'll be a sign-up sheet for each assigned reading. If you agree to be in charge of a piece, please be prepared to: read the piece (the poem or a memorable or representative portion of the prose) aloud, give a narrative synopsis, relate the work to the theme of the class ("Voice," "Imagery," etc.), and prepare at least one question to pose to the class about the work. If you find some work that you think would enhance the day's discussion, let me know in advance, and I'll do my best to work it into our assigned readings if and where I deem it appropriate and helpful.
- 5. Critical writing:** As you encounter the visiting writers and learn techniques from the primary texts, you'll be expected to write two additional essays—one at the midterm that synthesizes your thoughts on poetics, one toward the semester's end that synthesizes your thoughts on fictional and creative nonfiction prose.
- 6. Conferences:** I've spent the past 20 years coaching and editing writers. That's been my unofficial day job for much longer. I do best in one-on-one conversation about writers' work, so I want to meet with each of you. Ideally, we'll meet twice, around midterm and a few weeks thereafter. I'll distribute a sign-up sheet when we're close to that portion of the semester.

And Finally ...

- The heading of every assignment should include the following: 1) your name, 2) the course name, 3) the assignment name, and 4) the date of submission/due date. Each heading should be followed by a centered title that introduces the subject matter. For the critical writing assignments, your work should be no less than 500 words. Use standard fonts (ideally, Times New Roman), no font size larger than 12-point, 1-inch margins.
- Build a network among classmates so that when you are absent you can find out what you've missed. I'll be available to help, but it's important that you build a rapport with your peers.
- I desire that all pass this class, but your work ethic will determine your grade. I'll assign the grade you earn.
- I reserve the right to alter this syllabus as necessary to improve the course. You will know as soon as I do.

UAct

The University of Alabama is committed to an ethical, inclusive community defined by respect and civility. The UAct website (www.ua.edu/uact) provides extensive information on how to report or obtain assistance with a variety of issues, including issues related to dating violence, domestic violence, stalking, sexual assault, sexual violence or other Title IX violations, illegal discrimination, harassment, child abuse or neglect, hazing, threat assessment, retaliation, and ethical violations or fraud.

Students With Disabilities

If you are registered with the Office of Disability Services, please see me as soon as possible to discuss accommodations you need. I'm happy to help. If you have a disability, but have not contacted ODS, please call 348-4285 or visit 220 Research Drive to register. Students with disabilities must be registered before receiving academic adjustments.

Severe Weather Protocol

In case of severe weather, take shelter and stay safe! Visit www.ua.edu for general information in case of an emergency. Following an emergency/disaster, I will communicate any relevant course information via Blackboard.

Academic Honor Code

All University of Alabama students are expected to be honorable and observe standards of conduct appropriate to a community of scholars. The University expects from its students a higher standard of conduct than the minimum required to avoid discipline. The Academic Honor Pledge states that you promise or affirm that to not at any time be involved with cheating, plagiarism, fabrication, or misrepresentation while enrolled as a student at The University of Alabama. Violation of this code will result in penalties as severe as indefinite suspension from the University.

COURSE CALENDAR

Each unit's calendar will serve as a general guide. I may need to tweak details as we progress.

	IN-CLASS TASKS	HOMEWORK/JOURNAL
<p>WEEK 1 Aug. 22</p> <p>POETRY</p>	<p>INTRO TO 200</p> <p>Introductions; discuss syllabus</p>	<p><i>BB = Bird by Bird</i> <i>Imaginative Writing = IW</i></p> <p><i>HW:</i> Read <i>IW</i>, Chapter 1 (“Invitation to the Writer,” 1-12) <i>BB</i>: “Introduction,” “Getting Started,” “Short Assignments” (xi-20)</p> <p><i>Blackboard:</i> Read, “Essentials: How to Read a Poem” & “Effective Imagery in Poetry,” Phebus Etienne’s “Chainstitching,” Lillian Bertram’s “The Body Deformed by Tidal Forces,” Seamus Heaney’s “Digging,” Lucille Clifton’s “the lost baby poem”</p> <p><i>Journal:</i> Freewrite for 30 focused minutes daily using any combo of one or more of the prompts you find in <i>IW</i> or <i>BB</i>.</p>
<p>WEEK 2</p> <p>Aug. 27</p>	<p>POETRY: IMAGES</p> <p>What makes an image poetic? How are the images working in the poems assigned? Discuss poems as a class & in small groups: What does each poem teach you about using imagery in poetry?</p> <p>Discuss “Invitation to the Writer” & <i>BB</i> chapters</p>	<p><i>HW:</i> Read <i>IW</i> Chapter 2 & their poems, plus “Girl” (38) (“Image,” “Image and Imagination,” “Concrete, Significant Details,” “Figures of Speech”)</p> <p><i>Journal:</i> Freewrite for 30 focused minutes daily using any combo of one or more of the prompts you find in <i>IW</i> or <i>BB</i>.</p>
<p>Aug. 29</p>	<p>POETRY: IMAGES</p> <p>What makes an image poetic? How are the images working in the poems assigned? Discuss poems as a class & in small groups: What does each poem teach you about using imagery in poetry?</p>	<p><i>HW:</i> Review <i>IW</i> Chapt. 2 & read <i>BB</i> “Shitty First Drafts” & “Perfectionism” (21-32)</p> <p><i>Blackboard:</i> Read “Memory,” “Voice,” “Simile & Metaphor.” Plus Waring Cuney & Nina Simone’s “No Images,” Bob Kaufman’s “Walking Parker Home,” F. Douglas Brown’s “How to Tell My Father I Kissed a Man,” & Jane Hirschfield’s “My Eyes” & “My Species”</p> <p><i>Journal:</i> Bring a draft of a poem to hand in to me. Cull one from notes in your journal.</p>
<p>WEEK 3</p> <p>Sept. 3</p> <p>Sept. 5</p>	<p>POETRY: VOICES</p> <p>LABOR DAY (No Class)</p> <p>POEM #1 DRAFT DUE</p> <p>How would I describe my “poetic voice”? What do I want to “steal”/mimic/imitate from other voices I enjoy?</p>	<p><i>HW</i> (for Wednesday, Sept. 5): <i>BB</i>: “Polaroids” & “School Lunches” (33-43)</p> <p><i>HW</i> (for Monday, Sept. 10): Read “Sonnet” excerpt from Caplan on Blackboard.</p> <p><i>Journal:</i> Freewrite for 30 focused minutes daily using any combo of the prompts you find in <i>IW</i>, <i>BB</i>, or the</p>

		Caplan excerpt.
WEEK 4 Sept. 10	PROSODY & FORM Discuss prosody, scansion, the sonnet as a class & your poems in groups. How do voice, POV, & form impact the world the speaker creates?	<i>HW/Journal:</i> See excerpts from UA & visiting poets (Day, Limón, Behn, & Staples) in “Weeks 4-5” folder on Blackboard & freewrite for 30 focused minutes daily using any combo of prompts you’ve found in <i>IW</i> , <i>BB</i> , or the Caplan excerpt. Draft a second poem. Cull one from notes in your journal.
Sept. 12	POEM #2 DRAFT DUE IMAGES, VOICES, VOICES, PROSODY Discuss prosody, scansion, the sonnet as a class & your poems in groups. How do voice, POV, & form impact the world the speaker creates? How do their music, lyrical & literal (in the case of Behn), deepen or complicate the meaning you gather?	<i>HW/Journal:</i> Read the poetry of Behn. Revisit the poems of Day, Limón & Staples that you love most. Draft your third poem.
WEEK 5 Sept. 17	POETRY & ETHICS: PERFORMANCE, AUDIENCE, ENVIRONMENT How does audience engagement affect affect the editing process? How does one integrate what one creates on the page with other art forms, including music & visual art?	Tuesday, Sept. 18: Robin Behn Master Class (poetry & music), 2 p.m., 301 Morgan <i>HW:</i> Re-read the poetry of Behn & Staples in light of Behn’s master class. Work on your response.
Sept. 19 FICTION	POEM #3 DRAFT DUE INTRO TO FICTION FICTION: CHARACTER, NARRATION Discussion of fiction in class & in small groups: How are fictional characters similar to and different from poems’ speakers? How, if at all, does a character or a series of characters become an agent for a narrative to unfold? Track the evolution of the narrative voice & POV of characters in Borges.	<i>HW:</i> Read <i>BB</i> “Character” (44-53) & <i>IW</i> Chapter 4 (“Character: As Desire, As Image, As Voice, as Action, As Thought, as Presented by the Author, As Conflict” and “Stock and Flat Characters,” 94-109) as well as Borges’s “The Book of Sand” (82-84) & excerpt from Martone’s <i>The Moon over Wapakoneta</i> . Complete exercises & prompts. Michael Martone & Mike Mejia Reading (multigenre, metafiction, nonfiction) <i>M&M&M&M: Melts in Your Mind</i> , Thursday, Sept. 20, Chuck’s Fish, 5 p.m.
WEEK 6 Sept. 24	CHARACTER: NARRATION, POV, DIALOGUE Discuss the evolution of the narrative voice, the characters’ shifting POV, & interactions with one another in the fiction we’ve read.	<i>HW/Journal:</i> Draft at least two pages of a piece of fiction (short story, flash fiction, or novel excerpt), focusing on developing characters & dialogue. Robin Behn, Heidi Lynn Staples (poetry), Monday, Sept. 24, 7 p.m., 205 Gorgas

<p>Sept. 26</p>	<p>FICTION: NARRATION/ DIALOGUE</p> <p>Discuss the evolution of the narrative voice, the characters' shifting POV, & interactions with one another.</p>	<p><i>HW:</i> Read <i>IW</i> Chapter 5 (“Setting: As the World, As a Camera, As Mood and Symbol, As Action”) & read Torres & El Akkad excerpts (Blackboard).</p> <p><i>Journal:</i> Draft/work on at least three more pages of a piece of fiction (short story, flash fiction, or novel excerpt), focusing on advancing the plot & the narrative’s arc.</p>
<p>WEEK 7 Oct. 1</p>	<p>OUT-OF-CLASS RESEARCH ASSIGNMENT DAY</p>	<p>Omar El Akkad Master Class (fiction, <i>American War</i>, Honors One Book) Tuesday, Oct. 2, 11 a.m., 301 Morgan</p> <p><i>HW:</i> Read <i>IW</i> Chapter 6 & 9 (“Story as Journey,” “Story as a Power Struggle,” “Story as Connection and Disconnection,” “Story & Plot” 166-175, 259-262).</p> <p><i>Journal:</i> Draft/work at least two more pages of a piece of fiction (short story, flash fiction, or novel excerpt), focusing on developing the plot & setting.</p>
<p>Oct. 3</p>	<p>FICTION: SETTING & PLOT</p> <p>Discuss Chapters 5 & 6 & ways to establish a sense of place as narration & characterization unfold.</p>	<p><i>HW:</i> Read <i>IW</i> Chapter 9 “Scene and Summary” & “Backstory and Flashback” (263-265) & <i>BB</i> “Dialogue, “Set Design,” “False Starts” & “Plot Treatments” (64-92). Revisit excerpts from El Akkad’s <i>American War</i> as needed.</p> <p><i>Journal:</i> Draft/work at least two more pages of a piece of fiction (short story, flash fiction, or novel excerpt), focusing on developing the plot & setting.</p> <p>Skype Class, “Cardboard Computer” (video game/digital narrative) Oct. 4, 9:30 a.m., 301 Morgan</p>
<p>WEEK 8 Oct. 8</p>	<p>FICTION: PLOT/ CLIMAX/DENOUEMENT</p> <p>Discuss ways to establish a sense of place as narration & characterization unfold.</p>	<p><i>HW:</i> Read <i>IW</i> Chapter 7 & 9 “Developing a Draft,” “Structuring,” “Text and Subtext” (195-201, 268-269) & <i>BB</i> “How Do You Know When You’re Done?” (93-94). Re-read excerpts from Day’s poetry.</p> <p><i>Journal:</i> Draft/work at least two more pages of fiction (short story, flash fiction, or novel excerpt), focusing on concluding it.</p> <p>Meg Day (poetry), Oct. 9, 7 p.m., 205 Gorgas</p>
<p>Oct. 10</p>	<p>FICTION: PLOT/CLIMAX/ DENOUEMENT</p> <p>Discuss the plot resolution in the fiction we’ve read.</p>	<p><i>HW:</i> Read <i>IW</i> Chapter 7 “Development & Revision: ‘Revision’ & ‘Editing’ ” (203-207), excerpts from Sharma’s <i>Family Life</i> in advance of <u>his visit</u>, & excerpts from The Conversation fellows. Continue revising your piece.</p> <p>Akhil Sharma (fiction), Oct. 11, 7 p.m., 205 Gorgas</p>

<p>WEEK 9 Oct. 15</p>	<p>FICTION: REVISION</p> <p>Discuss strategies that can be of use as you make your narrative cohere (or not).</p> <p>MIDTERM: VISITING WRITERS ESSAY DUE</p>	<p><i>HW</i>: Read excerpts from <i>The Conversation</i> fellows. Continue revising your piece.</p> <p>The Conversation Readings & Master Classes (poetry) Oct. 16, 3 & 6 p.m., 301 Morgan & 205 Gorgas Library; Oct. 17, 3 & 7 p.m., 301 Morgan & 205 Gorgas Library</p>
<p>Oct. 17</p>	<p>FICTION: REVISION</p> <p>Discuss strategies to make narratives cohere (or not).</p> <p>Possible visit from <i>The Conversation</i> fellows</p>	<p><i>HW</i>: Read excerpts from Hollars, <i>IW</i> Chapter 8 “The Essay and Creative Nonfiction” & “Memoir and the Personal Essay” (225-228), <i>BB</i> “Looking Around” & “The Moral Point of View” (97-109). Continue revising your piece.</p> <p>The Conversation Readings & Master Classes (poetry) Oct. 16, 3 & 6 p.m., 301 Morgan & 205 Gorgas Library; Oct. 17, 3 & 7 p.m., 301 Morgan & 205 Gorgas Library</p>
<p>WEEK 10 Oct. 22</p> <p>CREATIVE FICTION</p>	<p>REVISION ASSIGNMENT @ GORGAS</p>	<p>BJ Hollars Craft Talk (nonfiction, writing about/out of trauma), Oct. 23, 301 Morgan</p>
<p>Oct. 24</p>	<p>FICTION DRAFT DUE</p> <p>FALL BREAK</p>	<p><i>HW</i>: Read <i>IW</i> Chapter 8 “Techniques of Creative Nonfiction” & “Facts and Truth” (229-236).</p>
<p>WEEK 11 Oct. 29</p>	<p>INTRO TO CREATIVE FICTION: METAPHOR & MEMORY</p> <p>Discuss image, memory, & metaphor in essays.</p> <p>RESEARCH ASSIGNMENT @ GORGAS</p>	<p><i>HW</i>: Re-read <i>IW</i> Chapter 8 “Techniques of Creative Nonfiction” & “Facts and Truth” (229-236). Revisit excerpts from Limón.</p> <p><i>Journal</i>: Work on at least three pages of a piece of creative nonfiction, focusing on developing its driving image and metaphor.</p> <p>Ada Limón (poetry) Oct. 29, 7 p.m.: Reading, Dinah Washington Cultural Arts Center Oct. 30: Craft Talk, 9:30 a.m., 301 Morgan</p>
<p>Oct. 31</p>	<p>METAPHOR & MEMORY</p> <p>Discuss image, memory, & metaphor in essays.</p>	<p><i>HW</i>: Read Ta Nehisi Coates’s four-part “The Case for Reparations.” Pay attention to the form, imagery, and prevailing metaphor he chooses. How does he use historical memory as a rhetorical tool to deepen his authoritative voice?</p> <p><i>Journal</i>: Work on at least three pages of a piece of creative nonfiction, focusing on sourcing & distilling the arguments with a compelling rhetorical voice.</p>
<p>WEEK 12 Nov. 5</p>	<p>“NEW JOURNALISM”: VOICE/CHARACTER</p> <p>Discuss the development of voice in a journalistic essay.</p> <p>Conversation with via Skype.</p>	<p><i>HW</i>: Revisit Ta Nehisi Coates’s four-part “The Case for Reparations” & revisit <i>BB</i> “The Moral Point of View” (103-109). Pay attention to Coates’s sourcing. How does he use existing documents to deepen (or detract from) the power of his arguments? Why is <i>The Atlantic</i> piece heralded as “new journalism”?</p>

Nov. 7	<p>“NEW JOURNALISM”: VOICE/CHARACTER</p> <p>Discuss the development of voice in a journalistic essay</p>	<p><i>HW:</i> Read BB “Radio Station KFKD” & “Jealousy” (116-130).</p> <p><i>Journal:</i> Work on at least three pages of a piece of creative nonfiction, focusing on distilling your biography for readers.</p>
<p>WEEK 13 Nov. 12</p>	<p>CN ESSAY #1 DRAFT DUE</p> <p>MAKING MEMOIR “LYRIC” (LYRIC ESSAY): VOICE/POV</p> <p>How will your memoir’s narrator be different from your poems’ speakers or your fiction’s characters?</p>	<p><i>HW:</i> Read BB “Broccoli” (110-115) & a memoirist whose essays you admire. Continue your conversation with the writers you’ve been reading & craft a lyric essay in response to an essay they’ve written using your own life experience.</p> <p><i>Journal:</i> Work on at least three pages of a piece of creative nonfiction, focusing on distilling your biography for readers.</p>
Nov. 14	<p>MAKING MEMOIR “LYRIC” (LYRIC ESSAY): VOICE/POV</p> <p>What do you include? What do you leave out?</p>	<p><i>HW:</i> Work on draft of another lyric essay rooted in memoir; focus your two-to-three drafting on d</p>
<p>WEEK 14 Nov. 19</p>	<p>MAKING MEMOIR “LYRIC” (LYRIC ESSAY): TIME</p> <p>What do you include? What do you leave out? What theme can serve as a through line to navigate time?</p>	<p><i>HW:</i> Focus your drafting on helping readers see you, your surroundings, & other people evolve over the time continuum your piece covers.</p>
Nov. 21	<p>MAKING MEMOIR “LYRIC” (LYRIC ESSAY): TIME, SCENE, & CHARACTERIZATION</p>	<p><i>HW:</i> Working from a full draft, traverse your story, editing it to pace the evolution of internal & external conflict.</p>
<p>WEEK 15 Nov. 26</p>	<p>PORTFOLIO DISCUSSION</p>	<p><i>HW:</i> Begin revising your five pieces.</p>
Nov. 28	<p>CN ESSAY #2 DRAFT DUE</p> <p>OUT-OF-CLASS REVISION DAY</p>	<p><i>HW:</i> Continue revising your five pieces.</p>
<p>WEEK 16 Dec. 3</p>	<p>PORTFOLIO DISCUSSION & UPERK READING</p>	<p><i>HW:</i> Continue revising your five pieces.</p>
<p>WEEK 16 Dec. 5</p>	<p>OUT-OF-CLASS REVISION DAY</p>	<p>PORTFOLIO DUE DEC. 10 by 6 p.m.</p>