ENGL 2307-001IN
Creative Writing
Spring 2021
Internet

Instructor Information:

Stacey M Burleson
Email: sburleson@com.edu or through Blackboard message tool
(Please use the Blackboard function to email unless Blackboard is offline)
Telephone: 409-933-8317 (office)

Student Hours and Location:

M-TH: 1:00 – 3:00 pm (online office hours)
Other times and remote conferences by appointment.

Required Textbook:

King, Stephen. *On Writing.* New York: Pocket Books, 2000.

Additional readings will be provided by the instructor. Please read materials for every class session.

Course Description: Practical experience in the techniques of imaginative writing. May include fiction, nonfiction, poetry, screenwriting, or drama. *(from ACGM)* This is a workshop in the writing and theory of poetry and short fiction. Students will produce original poems and short prose and critique work of classmates. *(from COM course catalog)*

Prerequisite: ENGL 1301 with a grade of "C" or better.

<u>Course Requirements/Major Assignments</u>

Besides the major assignments listed below, class activities and teaching tools may include discussion, group work, presentations, videos, and supplemental readings. Students are expected to read and review all material assigned.

Exercises

Exercises may be assigned at any time. These exercises will be assigned for you to do on your own.

Workshop Assignments

Workshopping is a way of getting feedback on a work without having to wait until the writer has had enough time and distance to see the work objectively. It is a kind of shortcut, and it can be immensely useful as well as interesting. Students will need to post copies (on the discussion board) of their individual poems and stories to the class on the day they are to be workshopped. Each student will participate in workshop. Workshop pieces should grow out of your most recent writing efforts and should not be something you wrote, say, in junior high school. However, a workshop piece can be something that you started before this semester but that you still consider to be in progress. The idea is that we will help you to shape the piece. Your workshop pieces may evolve from exercises while fulfilling both requirements.

This semester, we will also discuss the history of the workshop in creative writing classes as well as its pros and cons.

Journal

Each student will be required to keep a journal. The journal is designed to help jump-start your own writing. The journal should consist of at least 12 entries total. Mostly, you may complete entries however you want and write the journal using your own process. The idea is to keep writing and to record ideas and observations, and to reflect on your own writing. However, I will ask you to submit a few journal assignments through Blackboard just to make sure everyone is keeping up with the assignment. Waiting until the end of the semester to write all your journal entries misses the point.

A separate handout will delve more into what a journal is and will include ideas to get you started. Journal entries should be about page in length (double-spaced) and should be typewritten (printed). Journals will be turned in at the end of the semester. They are not graded on grammar or punctuation, although presentation and professionalism are important as always. Journal entries will be evaluated for completeness, sincerity of effort, and quality of thought.

The journal can be kept as a computer document or if you prefer to handwrite your journals, remember you will have to scan them and turn them in. I encourage online journaling and multimodal presentation, if that suits your needs. You may discuss these options with me.

Digital Portfolio

At the end of the semester, students will turn in a digital portfolio that will include the workshopped pieces, revised and edited with a clear mind to improving and honing the works. This is a major part of your grade, and you cannot submit workshop pieces in the portfolio (by definition) if you haven't actually workshopped them. When revising, writers should consider the comments and suggestions made in workshop, as well as

those given by the instructor, although the final choices should reflect the student's best judgment and creativity in shaping their own work.

Remember, your original piece may have been very good, but writing can always be improved.
Appreciation of this process is part of your growth as a writer this semester. Your portfolio will also include a critical preface in which you reflect on your growth and potential as a writer and allude to sources that have impacted your writing. You will receive separate instructions for the portfolio assignment.

The portfolio will also include a preface in which you reflect on your own writing, citing specific academic concepts, other authors, and creative-writing terms as appropriate.

Creative Writing in Society Presentations (100 points)
Creating works of fiction and poetry inherently involves acknowledging a responsibility to the culture and society at large, and the "morality" or ethics of creative work is often a central focus in class discussions and workshop critiques. The presentation requirement of this class will help us to learn about the ways in which writers are indebted to the society around them and how they can repay that debt as artists by reflecting on, engaging with, and commenting on society in ethical ways.

For the presentation, you will give a 10-minute overview of a topic related to a specific way in which you see creative writing helping to improve the society around us. You can show a brief film clip related to your topic in class and then explain in your own words how this use of writing can be beneficial to society (and how it might help in a different way from another art form or volunteer effort). Examples of topics include "writing for prisoners" and "slam poetry for young people." I will be giving you additional topic ideas and guidance on this assignment, and you will have to decide on a topic ahead of time (so everybody has something different).

This assignment will help meet state guidelines for the core objective of Social Responsibility, required for Creative Arts classes.

Professionalism

This part of your grade involves attendance and meaningful participation in exercise and workshop activities. Obviously, your participation grade might also be negatively impacted by any actions or inactions that are distracting or disruptive. Common courtesy and professional behavior are appreciated. On the other hand, we want this to grow to be a community of writers, so I also expect you to loosen up a bit and to speak your mind on relevant matters related to language, writing, and life as it relates to the existence of the artist. This will also include discussions that may occur weekly on the reading and writing material.

Discussion Topics On Blackboard (This will be a part of your Professionalism grade)

A large part of the learning process is done in collaboration with others- discussing the readings, brainstorming ideas about them, and listening to others. In this class, these activities are imperative to successful completion of the course. Discussion postings should be between 150-200 words in length.

Our online discussions will be a part of the important part of the classroom experience. Once each week you will join a discussion on Blackboard's Discussion board. Most weeks you will be asked to respond to a question (or questions) or topic(s) that I post. You may always post a topic/question on the reading if you want to. The idea is to startor join a discussion on the week's topics. They will be worth 10 points each based on the rubric below:

Objective/ Criteria	**Failing**	**Minimal Response**	**Needs improvement**	**Acceptable**	**Meets Expectations**	**Exceeds Expectations**

Content	**No posting to original question (s). 0 points.**	**Discussed at Surface level; Needsmore depth; Less than 150 words; Posted late. 1 point**	**Somewhat thoughtful; subject given appropriate depth; posted on time; less than 150 words. 2 points**	**Thoughtful; subject given appropriate depth; no examples; posted on time; 150-200 words. 3 points**	**Thoughtful and insightful; subject given appropriate depth; posted on time; 150-200 words. 4 points**	**Criteria for "Meets Expectations" plus really exceptional posting with examples. 5 points**
Grammar/ Mechanics	**0 points.**	**0 points**	**Many errors in grammar and mechanics; Difficult to understand meaning. 0 points.**	**Severa1 errors in grammar and mechanics; not always direct and clear communication. 1 point**	**1-2 major errors in grammar or mechanics; direct and fairly clear communicatio n n. 2 points**	**No major Errors in grammar or mechanics; clear communication. 3 points**
Replies	**0 points.**	**No replies. 0 points**	**1 reply. 1 point**	**2 replies; late. 1 point**	**2 replies on time; Minimal 1 point.**	**2 replies on time; morethan "good"; gives some explanatio or commentary.**

Replies to Postings

- Your responses must be more than "I agree with you." If you want full credit for your response, your reply must have some substance. If you agree with a posting, **why** do you agree? If you disagree,**why?**
- When you respond to others, observe the rules of Netiquette-we don't have the advantage of body language and tone of voice to moderate our words. Sinceour replies can happen at the click of a

button and cannot be retracted, be polite even as you disagree with someone.

- Be aware of your audience and purpose (remember English 1301?)

Discussion postings and replies are due by the days listed on the syllabus, by 11:59 pm

Course Assignments and Grading/Methods of Evaluation

A cumulative average for grading is used in this course. The breakdown of assignment and corresponding average is listed below. The maximum value a student can earn in the different assignments. Please be aware that I do not round up. For example, if you have an 89.3 in the course, you will earn a B.

Grading Plan and Course Requirements:

Journal	10%
Exercises (average, 12-15)	20%
Participation	30%
Creative Writing in Society Presentation	20%
Final Portfolio with Revisions and Preface	20%

Total: 100%

A: 100 - 90
B: 89-80
C: 79-70
D: 69-60
F: 59 - below

Notes: There may be some adjustment of point distributions, values, or weights as needed to correct for errors or changes in assignments/schedules. Any extra-credit points will be added as raw points.

Blackboard "My Grades": Running point totals and current grades will be posted on Blackboard. Remember that the Blackboard grade display may be incomplete at any given time and is simply for your convenience (not a substitute for the instructor's official records). Certain assignment points, like extra credit, may not be posted until the end of the semester. You are responsible for keeping track of your progress in the class. Your final grades will be made available through WebAdvisor at the end of the semester. The Blackboard total at the end of the semester is

Tardiness Policy:

Students are expected to complete work on time.

Make-Up Policy:

No late work is accepted. Deadlines are posted on the course syllabus. The State of Texas only accepts Military Service or Religious Holidays as excuses for missing a class, however since deadlines are presented in plenty of time, this does not excuse late work. Late work will receive a zero.

Attendance Policy:

Make every effort to sign in each day. Students who have gone without signing in for two weeks with be considered to have excessive absences.

There is a definite correlation between poor attendance and poor performance in class. If you have to miss signing in for a significant amount of time, contact me via telephone or email through Blackboard. If you do not submit an assignment when it is due, you will receive a zero on the assignment, which cannot be made- up. Please review the course syllabus for the due dates which are in bold. Do not schedule appointments, vacations, and other personal business on these dates. Per the State of Texas, the only acceptable absences are religious holidays and military service. Please see your college handbook for additional information regarding class attendance. Please be on time with assignments.

Lateness or failure to sign in may result in your inability to complete course assignments by their respective deadlines, which may result in being dropped from the course for lack of progress.

Communicating with your instructor:

ALL electronic communication with the instructor must be through your class in Blackboard. Due to FERPA restrictions, faculty cannot share any information about performance in the class through other electronic means. Do not email me through Outlook unless Blackboard is down.

Student Learner Outcomes

1. To learn established techniques in crafting short stories and poetry.
2. To hone writing skills using a variety of exercises, open-ended assignments, and journal writing.
3. To gain an understanding of creative writing theory, including terms, poetic forms, poetic elements, story genre, plotting, and character development.
4. To gain an appreciation of the importance of revision in the creative writing process.
5. To critique the creative prose and poetry of others and to learn to offer and receive constructive criticism in a collaborative workshop environment.
6. To evaluate and analyze the elements of successful fiction and poetry.

Other Objectives

7. To foster attitudes and practices conducive to creative thought and imaginative self-expression. To learn to see and live like artists.
8. To explore other forms of creative writing, including creative nonfiction, drama, and prose poetry.
9. To build on previously learned composition skills, focusing on considerations of diction, coherence, consistency of style, and mechanics.
10. To reflect on the purposes of ethical responsibilities of creative writing in society.

General Education Core Objectives: Students successfully completing this course will demonstrate competency in the following Core Objectives:

- Critical Thinking Skills
- Communication Skills
- Social Responsibility
- Personal Responsibility

Student Learner Outcome	Maps to Core Objective	Assessed via this Assignment
1. To learn established techniques in crafting short stories and poetry.	Communication	Portfolio
2. To hone writing skills using a variety of exercises, open-ended assignments, and journal writing.	Communication	Professionalism
3. To gain an understanding of creative writing theory, including terms, poetic forms, poetic elements, story genre, plotting, and character development.	Critical Thinking	Portfolio Preface
4. To gain an appreciation of the		Portfolio

importance of revision in the creative writing process.		
5. To critique the creative prose and poetry of others and to learn to offer and receive constructive criticism in a collaborative workshop environment.	Teamwork	Professionalism
6. To evaluate and analyze the elements of successful fiction and poetry.		Portfolio
7. To reflect on the purposes of ethical responsibilities of creative writing in society.	Social Responsibility	Creative Writing in Society Presentation

Note Regarding Credit and Transfer Status of Creative Writing: Consult your advisor about whether ENGL 2307 can be used to satisfy a specific degree requirement; this depends on which year you entered the college, and which catalog your degree is being evaluated under. Credit for this course will not usually transfer to other institutions as a sophomore literature course, although it usually transfers as an elective credit English course. Students matriculating under specific catalog years may be able to take Creative Writing to satisfy the “Creative Arts” requirement. Consult your advisor if you need more information.

What will we write about?

Because of my own background and the purpose of the class as a credit class at an institution of higher learning, the default focus will be "literary" writing and academic concepts related to creative writing. However, in your own pieces, you may explore the genres and forms that stoke your own interests. If you want to write about vampires, that's fine, as long as it's good. (Literary writers E.A. Poe and Bram Stoker both wrote about vampires, but it's now considered *genre* fiction. We'll talk about why.)

Because we are practicing writers hoping to write and publish in the here and now, reading and sample writing will focus on contemporary authors (defined loosely).

See statement elsewhere in this syllabus regarding content.

Extra Credit

Extra credit may be offered for attending certain presentations, lectures, plays, and other appropriate activities outside of class. These will be announced as the opportunities arise. Points vary by semester. Extra credit may also be given for completing bonus online discussions, and other class activities as announced. Some extra-credit opportunities (for help with a particular task, for instance) may be offered on a first-come basis. Individual extra credit will *not* be offered as a way of remediating grade deficiencies at the end of the semester.

For this class, extra credit will also be offered to students for submitting work for publication at the regional and national levels.

Academic Dishonesty: Any incident of academic dishonesty will be dealt with in accordance with college policy and the Student Handbook. Academic dishonesty – such as cheating on exams or any other assignment– is an extremely serious offense and will result in a grade of zero on that assignment and the student will be referred to the Office of Student Conduct for the appropriate discipline action. Any additional occurrence after the first instance of academic dishonesty will result in failure of the course.

Plagiarism

Writing your own exams and doing your own work is mandatory; submitting anyone else's writing or other work as your own constitutes fraud and is illegal. If you turn in a piece of writing which has been plagiarized from another writer (and this includes fellow students), you will receive a 0 (zero) for that assignment.
Possible referral to the Judicial Coordinator and other consequences are possible. College of the Mainland's definition of Academic Dishonesty and associated policies are available in the 2020-2021 Catalog or 2020-2021 Student Handbook in print form and online.

HUMANITIES DEPARTMENT POLICY STATEMENT: PLAGIARISM

Plagiarism is a form of academic dishonesty. To plagiarize is to steal the words or ideas of another and pass them off as one's own. Two forms of plagiarism are common. In the first form, the writer incorporates published or otherwise recorded material without properly acknowledging its sources. In the second form, the writer submits work actually done by someone else. (The student who allows his or her work to be used by others is also guilty.)

Any student who plagiarizes will receive a grade of "0" on his or her plagiarized work and may, as a

result, receive a failing grade in the course. Ignorance will not be an acceptable defense: all students are responsible for familiarizing themselves with the rules of documentation.

Violation of the Plagiarism Policy may result in a referral to the College of the Mainland Judicial Coordinator or further disciplinary actions as stated in the current Student Handbook <http://www.com.edu/student-services/student-handbook.php>.

Note: All work submitted in College of the Mainland ENGL, HUMN or PHIL classes must conform to the documentation system established by the Modern Language Association (MLA). MLA documentation guidelines are distributed by your instructor, found in your textbook or on reserve in the library< http://library.com.edu/>.Documentationin SPCH classes is up to the individual instructor. It may be either MLA or APA style; check with your instructor and follow the appropriate systemguidelines.

To document using the MLA system, you must provide an in-text parenthetical citation and a corresponding entry on a Works Cited page. "Source" may refer to published works (including material available from electronic/computer networks or databases), electronically broadcast programs, films, recordings, interviews, speeches, or lectures.

You must document whenyou quote directly from another source.

You must document when youparaphrase words from another source.

You must documentwhenyou summarize ideas from another source.

You must document when you use facts (statistics ina chart or graph, for example) or visual material from another source.

Rev 8/23

Link(s) to resource(s)about ways to avoid plagiarism:
http://en.writecheck.com/ways-to-avoid-plagiarism/

Concerns/Questions Statement: If you have any questions or concerns about any aspect of this course, please contact me using the contact information previously provided. If, after discussing your concern with me, you continue to have questions, please contact Humanities Department Chair Brian Anderson at
(409) 933-8186 or banderson@com.edu.

COURSE CALENDAR

Tentative Class Schedule and Reading Assignments

Note: Schedule and due dates subject to change. You will be notified in advance of any major changes. We may also adjust the schedule or assignments somewhat based on your interests. The workshop schedule will stay generally as given here, but concepts may be covered more randomly than suggested by this schedule. We will talk about what is needed, as it is needed.

There will be a weekly overview in each learning module in Blackboard. This will contain all of the additional course readings and assignments. Be sure to read the overview for specific assignments, guidelines and due dates concerning daily work.

Tentative Schedule

This schedule is tentative and subject to revision. It does not include all specific assignments and activities. The reading assignments listed under each week should be read before the previous class date. Reading assignments are labeled daily!

Week 1: Syllabus/Journal Writing/Portfolios/Introductions

January 18 – January 24
Readings: Read C.V. in *On Writing*
Assignment: Diagnostic assignment due, Discussion

Week 2: Memoirs/ Introduction to short stories
January 25 – January 31
Readings: Continue C.V. in *On Writing*
Readings: Read Toolbox in *On Writing*
Assignment: Image assignment due, Discussion

Week 3: Short Story/image/figures of speech
February 1 – February 7
Readings: "What I Learned" David Sedaris, "The Diamond Mine" Nadine Gordimer
Readings: "Snow Day" Billy Collins, "Facing It" Yusef Komunyakaa
Assignment: Persona assignment due, Discussion

Week 4: Short Story Writers and their works/voice
February 8 – February 14
Readings: "The Yellow Wall Paper" Charlotte Perkins Gilman
" Why I Wrote ' The Yellow Wall Paper' " Charlotte Perkins Gilman
"Her Kind" Anne Sexton
Assignment: Persona/Character
Readings: "Prue" Alice Munro, excerpts from other character studies.
Assignment:
Journal check #1, Discussion

Week 5: Short Story Workshop
February 15 – February 21
Read What Writing Is in *On Writing*
Read On Writing in *On Writing*
Class shares and comments on short stories through the discussion board

Week 6: Introduction to poetry – formal verse
February 22 – February 28
Villanelle, sestina, sonnet, rhyme, ballad, iambic pentameter
Readings: "Annabel Lee" Edgar Allan Poe, "Sestina" Algernon Charles Swinburne, "Do Not

Go Gentle into That Good Night" Dylan Thomas, "One Art" Elizabeth Bishop
Readings: Sonnets
"How Do I Love Thee" Elizabeth Barrett Browning, "America" Claude McKay, "Pied Beauty" Gerard Manley Hopkins, "Anthem for Doomed Youth" Wilfred Owen
Assignment: Formal poem assignment due, Discussion

Week 7: Poets and their works/story/culture/free verse/half rhyme
March 1 – March 7
Readings: "The Garden" Ezra Pound, "Come Slowly, Eden" Emily Dickinson, "A Noiseless Patient Spider" Walt Whitman
Readings: "Stillborn" Sylvia Plath, "Sailing to Byzantium" W.B. Yeats, "Lines written in Dejection" W.B. Yeats, "Harlem" Langston Hughes
Assignment: poetry assignment due, Discussion

Week 8: Poetry Writing/setting/revisionist work
March 8 – March 14
Readings: "The Stolen Child" William Butler Yeats, "A Fairy Tale" Amy Lowell, "Cinderella" Anne Sexton
Readings: "I Knew A Woman" Theodore Roethke, "The Call To Ireland" Francis Ledwidge, "The History of Now" David Smith White
Assignment: Poetry assignment due, Discussion

Spring Break March 15 – March 21 (College Closed – No classes)

Week 9: Creative Non-fiction
March 22 – March 28
Readings: "Do He Have Your Number, Mr. Jeffrey?" Gayle Pemberton, "The Female Body" Margaret Atwood
Readings: "Margot's Diary" S.L. Wisenberg, "Jack Culberg" Studs Terkel
Creative Non-fiction assignment due, Discussion

Week 10: Poetry Workshop
March 29 – April 4
Read On Living: A Postscript in *On Writing*
Class shares and comments on poetry

Week 11: Development and Revision
April 5 – April 11
Readings: Elizabeth Bishop: First and Final Drafts of "One Art"
Readings: Janet Burroway The Opening of *Indian Dancer*
Assignment: Revision assignment due, Discussion

Week 12: Poetry Workshop
April 12 – April 18
Class shares and comments on poetry
Journal check #2

Week 13: Creative Non-fiction workshop
April 19 – April 25
Class shares and comments on creative non-fiction

Week 14: Publishing, performance, etc
April 26 – May 2
Publishing
Performance
Creative Writing in Society Presentation due

Week 15: Digital Portfolios
May 3 – May 9
Digital Portfolio Due

Week 16: Wrap up
May 10 – May 12
Journal due

Institutional Policies and Guidelines

Grade Appeal Process:
Concerns about the accuracy of grades should first be discussed with the instructor. A request for a change of grade is a formal request and must be made within six months of the grade assignment. Directions for filing an appeal can be found in the student handbook.<https://build.com.edu/uploads/sitecontent/files/student-services/Student_Handbook_2019-2020v5.pdf. An appeal will not be considered because of general dissatisfaction with a grade, penalty, or outcome of a course. Disagreement with the instructor's professional judgment of the quality of the student's work and performance is also not an admissible basis for a grade appeal.
https://build.com.edu/uploads/sitecontent/files/student-services/Student_Handbook_2019- 2020v5.pdf

Academic Success & Support Services:
College of the Mainland is committed to providing students the necessary support and tools for success in their college careers. Support is offered through our Tutoring Services, Library, Counseling, and through Student Services. Please discuss any concerns with your faculty or an advisor.

ADA Statement:
Any student with a documented disability needing academic accommodations is requested to contact Holly Bankston at 409-933-8520 or hbankston@com.edu. The Office of Services for Students with Disabilities is located in the Student Success Center.

Counseling Statement:
Any student needing counseling services is requested to please contact Holly Bankston in the student success center at 409-933-8520 or hbankston@com.edu. Counseling services are available on campus in the student center for free and students can also email

counseling@com.edu to set up their appointment. Appointments are strongly encouraged; however, some concerns may be addressed on a walk-in basis.

Textbook Purchasing Statement:
A student attending College of the Mainland is not under any obligation to purchase a textbook from the college-affiliated bookstore. The same textbook may also be available from an independent retailer, including an online retailer.

Withdrawal Policy:
Students may withdraw from this course for any reason prior to the last eligible day for a "W" grade. Before withdrawing students should speak with the instructor and consult an advisor. Students are permitted to withdraw only six times during their college career by state law. The last date to withdraw is March 3rd for the 1st 8-week session, April 26 for the 16-week session, and May 5th for the 2nd 8-week session.

FN Grading:
The FN grade is issued in cases of failure due to a lack of attendance, as determined by the instructor. The FN grade may be issued for cases in which the student ceases or fails to attend class, submit assignments, or participate in required capacities, and for which the student has failed to withdraw. The issuing of the FN grade is at the discretion of the instructor. The last date of attendance should be documented for submission of an FN grade.

Early Alert Program:
The Student Success Center at College of the Mainland has implemented an Early Alert Program because student success and retention are very important to us. I have been asked to refer students to the program throughout the semester if they are having difficulty completing assignments or have poor attendance. If you are referred to the Early Alert Program you will be contacted by someone in the Student Success Center who will schedule a meeting with you to see what assistance they can offer in order for you to meet your academic goals.

COVID-19 Statement:
All students, faculty, and staff are expected to familiarize themselves with materials and information contained on the College of the Mainland's Coronavirus Information site at www.com.edu/coronavirus. Students are required to watch a training video, complete the self-screening, and acknowledge the safety guidance at: www.com.edu/selfscreen. In addition, students, faculty, and staff must perform a self- screening prior to each campus visit. Finally, students, faculty, or staff who have had symptoms of COVID-19, received a positive test for COVID-19, or have had close contact with an individual infected with COVID-19 must complete the self-report tool.

Professor Policies and Guidelines

Grading:
Grades will be submitted weekly. Be aware that bigger assignments, such the research project will take longer to grade. I will reply in-depth to at least two discussion postings throughout the semester, in addition to using the provided rubric. Remember to be patient

in concern to grades. You have at least 11 days to submit work, so as a courtesy give me at least that to return work.

Student Responsibilities:

1. Keep up with the assignments.
2. Take full responsibility for your work and the successful completion of it.
3. Allow enough time each week to complete the assignments. Set aside the
4. hours you would spend in class plus 1 ½ to 3 hours for "homework" for this class (6-9 hours per weektotal).
5. Be aware of others' feelings. It is easy to react to a comment and send a reply quickly without thinking through the language and tone. In an online environment, responses are instantaneous, and we can't take them back once they are sent.
6. Participate fully in the discussions and dialogue in the class. The more you put into the class, the more you will get out of it.
7. Check your Mail in Blackboard several times a week. Always try to check it by Sunday night so that you'll be aware of any changes to assignments early in the week. I use email to communicate with you.
8. Stay in touch with me and your cyber classmates. Use email to ask questions if you are uncertain about an assignment. No question is too basic. Ask a couple of classmates to be your "buddies."
9. Be academically honest. Much of our learning during this course will be collaborative. You'll discuss ideas together in the Discussions and email one another with questions/ideas/inspirations/gripes. This collaboration is crucial. However, you must, finally, do your own work.
10. Students who submit plagiarized work are subject to the same penalties as those that apply to students in an on- campus course.

Instructor responsibilities:

1. I will do my best to help students understand creative writing.
2. I will return work to students in a reasonable amount of time.
3. I will consider each student's work in an unbiased fashion.
4. I will check my email (Blackboard account) at least 5 days a week.
5. I will return email or voicemail messages ASAP. My goal is 24 hours or less.
6. I will post assignments or changes in the schedule in a timely manner.
7. I will provide additional explanation for all assignments whenever you request them.

Format

Any work that is submitted early through Blackboard without a proper extension: doc, docx, rtf will not be graded. Be sure to click on file, save as and choose an appropriate extension. Any work that cannot be opened will receive a 0 for the assignment. In addition, be sure to submit assignments through the appropriate place, such as discussions through discussion board ,etc.

Statement of Purpose

The power to describe and to influence others through writing will take the formof reading and analyzing the primary readings in the textbook, class discussions,and research. The knowledge about effective writing gained will be useful to students not only in the rest of their academic careers but also in their professional careers when they graduate. In addition, critical thinking is instrumental to a successful career outside of academia and this will be gained in this class through dealing with ethical issues and determining that there are instances of right and wrong behavior. Thus, this is a student learner class where the instructor guides the students through the material as well as helps the learners engage with the material.

Tutoring Center

The Tutoring Center provides free tutoring services to students, staff and faculty seeking assistance for writing, reading and oral presentations for academic and non-academic assignments/projects. Located in the Technical Vocational Building, Room 1306, the center provides face-to-face and online tutoring sessions in a welcoming environment. Appointments can be made in person, or on the center scheduler at com.mywconline.com, or by clicking the Tutoring center icon on the COM website.

Technical Outage Issues

If you have a Blackboard issue, click on the sidebar on the left-hand side of the course. Fill out a b l a c k b o a r d ticket. Educational Technology will determine if it is a Blackboard error. If it is a Blackboard error or server error and deemed as such, you will be allowed to make up work. If not, you will not be allowed to make it up.

Special Creative-Writing "Policy" on Content: Some of the best writing illuminates the ugly and complex sides of human nature. Therefore, students should not feel restricted in terms of writing about sexuality or violence, and they should not hesitate to use obscenity ("bad" words) if the work calls for it. (In fact, one of our goals this semester will be to explore the perceived moral value of words.) In an American college environment, it is important to respect freedom of expression and nurture the honest creative impulse.

In turn, as readers and responders in workshop, we can feel free to question the content or expression of a work (such as use of curse words) based on stylistic or aesthetic concerns ("I think the sex scene here is gratuitous" or "Would a grandmother really use that word?"). However, rather than simply voicing objection or personal offense, workshop participants should ask, *Why is this word offensive to me? Does my response mean something is not working or is just my own bias?*

While the content policy is liberal, this protects the writer only from instructor "sanctions," not from the *reactions* of readers. The writer, as always, may choose to ignore or respond to any objections or concerns of readers. As readers, you should strive to respond as real readers and as adult college students. Question the morals of other writers at your own peril.

Exception to Above: For the most part, the only content not allowed in this class is that which attacks, threatens, or demeans others in the class or others on campus, even in a general way and even when names are changed. Also not allowed is content that is maliciously or recklessly racist or sexist with no redeeming artistic value. Obviously, there is room for satirical treatment of these subjects, and some would view terms like "sexist" as purely subjective (some very well-known writers are sometimes perceived as sexist), so as always, the writer is advised to use his or her best judgment and common sense.