

San José State University

Department of English and Comparative Literature

ENGLISH 201C: Methods and Materials of Literary Production

Fall 2015

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Office Hours:	M T W 1:30 – 3:30 PM. And Th PM by appointment [<i>See University Policy S12-1 for guidelines</i>]
Class Days/Time:	M 4:00 – 6:45 PM
Classroom:	Clark Hall 111 (Incubator Classroom)

Course Description

This course introduces Creative Writing graduate students to the resources, traditions, techniques and culture associated with professional creative writing both inside and outside academia. The class will study the role of the individual writer within the literary and academic communities, and explore various forms of literary activity that commonly support “the literary life.” Students will learn to find and evaluate dominant and alternative literary magazines and publishers, book review indexes, academic journals, and online and other electronic resources. By means of this course, they will find ways to apply their knowledge of these resources that are useful in their own writing, in their other courses, and in fulfilling other requirements for the MFA.

Course Goals and Student Learning Objectives

Course Goals:

A creative writer’s work is both a personal journey toward increasingly masterful artistic expression as well as an increasing understanding of what the literary world requires of a writer as a professional, in an era of increasing digital publishing. In order to succeed, a Creative

Writing MFA student needs to understand how the interlocking networks within the literary, academic, and publishing communities function. To gain such an understanding, students will accomplish the following objectives in this course:

- Complete a final portfolio (in hardcopy or digital form) by the end of the term containing finished drafts of the following assignments:
 - An annotated bibliography of a author on the MFA exam reading list (or who you might add to the list);
 - A book review written to be submitted to a print or online journal or other book review-related publication;
 - A proposal for a paper or presentation at a literary or academic creative writing-related conference;
 - A 20-minute paper (approximately 10 pages) to be presented at a literary or academic creative writing-related conference (presented in class);
 - A personal literary essay—a more fully fleshed-out version of your conference paper—written to be published by a print or online journal, magazine, or anthology;
 - An MFA thesis proposal, proposing an imagined or real project you might propose for your actual thesis—written to the standards of the department’s Graduate Committee.
- Comment on drafts and revisions of other class members’ assignments posted on the 201C Canvas Online Site.
- Become familiar with a wide range of literary journals, publishers, and electronic resources for creative writers.
- Examine the evolving genres of book reviewing, the personal literary essay, blogs, and literary forums on digital media.
- Investigate the future of digital literary tools and electronic literary publications.
- Gain a familiarity with some professional forums and networks for creative writers within academe and local literary networks in the Bay Area and California.
- Gain familiarity with various avenues for publication and other professional activity.
- Gain familiarity and experience writing a thesis proposal for the English Department Graduate Committee to approve.

Learning Objectives:

Upon successful completion of this course, students will be able to:

Student Learning Objectives:	Skills/Knowledge Acquired:	Activities:
SLO 1: Students will demonstrate a high-level of ability to write and complete a publishable, full-length work of literature in a primary genre concentration (fiction, creative non-fiction, poetry, or a scriptwriting).	1. Recognize and understand the elements of a successful MFA thesis proposal. 2. Recognize how an MFA thesis proposal is related to and can be transformed into a book proposal to submit to an agent or publisher.	1. Write a practice MFA thesis proposal for a real or imagined original work in your genre.

<p>SLO 3: Students will demonstrate an appropriate level of knowledge of literary history, literary theory, and craft and theory of creative writing.</p>	<ol style="list-style-type: none"> 1. Recognize trends in contemporary creative writing (fiction, nonfiction, and poetry). 2. Identify developments within genres, and the development of individual authors and schools/styles of writing. 	<ol style="list-style-type: none"> 1. Read and/or review works of a favorite living writer (any genre) to better understand the evolution of a writer's career. 2. Research bibliographic materials primary source materials and construct an annotated bibliography of a favorite living author.
<p>SLO 4: Students will demonstrate critical and analytical skills in the evaluation and interpretation of literary texts.</p>	<ol style="list-style-type: none"> 1. Recognize types and purposes of book reviews and subjects for literary essays, published in print journals, newspaper, and magazines; and in digital journals and literary websites. 2. Identify legitimate juried and/or edited literary journals and websites as distinguished from vanity sites or sites or postings created for purely commercial purposes. 3. Understand how literary opinions are formed and how critics and peers influence the evolution of a writer's reputation. 	<ol style="list-style-type: none"> 1. Read a recent or new work by a favorite author in any genre (can be the same author used for the annotated bibliography). 2. Research submission policies and writing guidelines for print and/or online journals and blog sites, and other publishers of book reviews. 3. Write a book review of a recent or significant work by a favorite author, intended to be submitted to a journal, magazine, or newspaper and/or online journal, blog, or literary website.
<p>SLO 5: Students will demonstrate a command of written academic English, including the abilities to: a) organize and present material in a cogent fashion; b) formulate and defend original arguments; c) employ effectively the language of their discipline; d) write under time constraints.</p>	<ol style="list-style-type: none"> 1. Recognize elements necessary for a successful proposal for a presentation or panel at literary or academic creative-writing related conference. 2. Recognize traits, elements, and literary styles of successful literary essays published in academic and literary journals and magazines, in print or online. 3. Identify good subjects for literary essays, conference papers, and panel proposals, 	<ol style="list-style-type: none"> 1. Research literary conferences being held in 2013 – 14 and call for papers (CFP's) for such conferences. 2. Write a proposal for giving a paper at a literary conference or creative-writing related academic conference. 3. Write a paper or personal literary essay to be published in a conference proceedings, or in a literary or academic creative-writing related journal or

	reviewing programs from previous AWP conferences and other literary and academic conferences relevant to creative writing.	magazine—in print or published online.
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Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

Course Methods and Activities:

At the start of this course, each class member will select a contemporary prose writer or poet whose career will become the subject of study. Many of the assignments and activities in the course will be based upon what students can find out about the careers of the writers they have chosen. Students are urged to get in touch with the writer they've chosen through email or snail mail, and to establish a correspondence through which the students can ask the writer questions relevant to the course assignments. You should select someone's whose work you know or have a strong interest in reading. The writers whose careers the students will want to study are those who have established a publishing track record in both periodical publication and book publishing. Writers who publish in more than one genre would be most exemplary. You should expect to devote an average of 3 to 6 hours per week for this class to stay current with the assigned reading and writing. If you read more slowly, you should allow for more time.

Visits from Writers, Editors, and Publishers:

Our class will occasionally host visits by Bay Area and West Coast literary professionals who will make brief presentations and take part in Q & A about matters pertinent to the course material. Some presentations will be made by writing faculty from SJSU as well as writers teaching in other academic departments.

Reading List:

REQUIRED:

Charles Baxter, *Burning Down the House: Essays on Fiction* (Second ed.)

Robert Hass, *Twentieth Century Pleasures*.

Poets and Writers Magazine. (July – Aug., Sept.-Oct., Nov.-Dec. issues)

[Reed Magazine](#) 68, 2015 Issue.

The Writer's Chronicle (Sept. – Oct., Nov. – Dec. issues – distributed through the Department).

RECOMMENDED:

Dave Eggers, *The Circle*.

Joseph Gibaldi, Modern Language Association of America. *MLA Handbook for Writers of Research Papers*, Seventh Edition.

Alan Soldofsky, *In the Buddha Factory*.

ON-LINE RESOURCES:

Course Homepage on Google Sites URL	Update to date course information, syllabus, class activities, worksheets, reading/writing assigned, instructor and student blogs, presentation notes and slides, etc.
Academy of American Poets URL	Large resource with thousands of poems, essays, biographies, weekly features, and poems for special occasions. www.poets.org
Associated Writers and Writing Programs (AWP) URL	AWP provides community, opportunities, ideas, news, and advocacy for writers and teachers of writing. http://www.awpwriter.org
Poets & Writers Online URL	Information, support, and guidance for creative <i>writers</i> . Find <i>writing</i> contests, grants for <i>writers</i> , news, small presses, and much more. http://pw.org
Los Angeles Review of Books URL	A West Coast literary <i>review</i> journal covering the American and international <i>book</i> scenes. http://lareviewofbooks.org/
New Pages URL	News, information and guides to independent bookstores, independent publishers, literary magazines, alternative periodicals, independent record labels, alternative newsweeklies and more. http://www.newpages.com
The New Yorker blog “Page-Turner” URL	Criticism, contention, and conversation about books that matter. http://www.newyorker.com/online/blogs/books
The New York Times blog “Draft” URL	Draft features essays by grammarians, historians, linguists, journalists, novelists and others on the art of writing — from the comma to the tweet to the novel — and why a well-crafted sentence matters more than ever in the digital age. http://opinionator.blogs.nytimes.com/category/draft/

The Rumpus URL	The eclectic online San Francisco literary magazine, blog, and book review, edited by Stephen Elliott. http://therumpus.net/
Litseen URL	Daily calendar of literary events in the Bay Area, with a hub of recurring events, pre- and reviews with video, book reviews, interviews, and more. http://litseen.com/

Seminar Project Due Dates:

[Annotated Bibliography](#)

- Sept. 14: List of potential authors for bibliography project.
- Sept. 28: Post working draft on the 201C Google Site under “[working drafts](#)” (for instructor’s comments and peer editing).
- Dec. 7: Completed project (in final portfolio).

Book Review

- Sept. 28: Choose book to review. Choose periodical or online publication for writing guidelines to follow.
- Oct. 5: Post drafts posted to class members for discussion and critique.
- Oct. 19: Working draft due (for instructor’s comments).
- Dec. 7: Completed project (in final portfolio).

Conference Paper ([Personal Literary Essay](#) and In-Class Presentation)

- Oct. 14: Abstract posted to class members for discussion and critique.
- Nov. 2: Working drafts posted to class members for discussion and critique.
- Nov. 16 – Dec. 8: Conference paper in-class presentation. (Turn in essay to the instructor with your presentation).
- Dec. 7: Completed project (in final portfolio).

MFA Thesis Proposal

- Nov. 23: Content section drafted and posted to class Google Site for comments.
- Nov. 30: Influences section drafted and posted to class Google Site for comments.
- Dec. 14: Completed thesis proposal and writing sample can be turned in separately from final portfolio.

Final Portfolio

Students are to turn in final revisions of all assigned writing in a final portfolio. The material should be prepared in standard manuscript form acceptable for submitting for publication. The final portfolio must contain the following pieces of writing:

- Annotated bibliography (including lesser-known periodical and book publications)
- Book review (1,000 to 1,500 words)
- Personal literary essay (2,500 – 3,500 words)
- MFA thesis proposal, including an annotated bibliography of your influences.

Final versions of the annotated bibliography, book review, personal literary essay, and /MFA thesis proposal will comprise the final writing portfolio for the course. Portfolios are due on the last day of the semester.

Added to the formal graded assignments will be “informal” group and classroom activities that will be considered a portion of the class participation grade. These may include (but are not limited to) other oral presentations such as leading a discussion about one of the assigned readings or presenting on particular literary network, journal, or conference.

Grading

Bibliography	10%
Book Review	20%
Personal Literary Essay	30%
20-Minute Conference Presentation of Literary Essay	10%
Book/MFA Thesis Proposal	20%
Class participation	10%
TOTAL	100%

A NOTE ON GRADES: In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of the ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs (stanzas).

Grades given conform to the English Department and university grading policy. The Department of English is committed to the differential grading scale as defined in the official SJSU *Catalog* (“The Grading System”). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure.

A note on plagiarism: Any case of suspected plagiarism or academic dishonesty will be reported to the office of Graduate Studies for further investigation.

University Policies

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s [Catalog Policies](#) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage](#) at

http://www.sjsu.edu/provost/services/academic_calendars/. The [Late Drop Policy](#) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub](#) at <http://www.sjsu.edu/advising/>.

Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](#), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course.

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
 - It is suggested that the greensheet include the instructor’s process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
 - In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Academic integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. [The University Academic Integrity Policy S07-2](#) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](#) is available at <http://www.sjsu.edu/studentconduct/>.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Integrity Policy S07-2 requires approval of instructors.

Avoiding Plagiarism: Plagiarism is the unacknowledged use of somebody else’s words or ideas and is considered an instance of academic dishonesty that instructors must report. Repeated

instances of plagiarism will result in a student's expulsion from the University. You commit plagiarism by:

1. Buying, stealing, or borrowing a paper or creative work;
2. Hiring someone to write a paper or creative work;
3. Building on someone's ideas without providing a citation;
4. Or copying from another source or using a source too closely when paraphrasing.

In other words, submit only your own work. To learn how to cite sources accurately and forthrightly, consult your handbook.

Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The website for [Student Conduct and Ethical Development is available at http://www.sa.sjsu.edu/judicial_affairs/index.html](http://www.sa.sjsu.edu/judicial_affairs/index.html).

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include in your assignment any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy F06-1 requires approval of instructors. The instructor reserves the right to revise the requirements and to notify students of such revision in a timely manner, e.g., "subject to change, announced at least one class meeting in advance.

Student Technology Resources

Computer labs for student use are available in the [Academic Success Center](http://www.at.sjsu.edu/asc/) at <http://www.at.sjsu.edu/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library.

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists there have gone through a rigorous hiring process, and are well trained to assist students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the Writing Center website: <http://www.sjsu.edu/writingcenter>. For additional resources and

updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.

Campus policy in compliance with the Americans with Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](http://www.sjsu.edu/aec) (AEC) at <http://www.sjsu.edu/aec> to establish a record of your disability.

In 2013, the Disability Resource Center changed its name to be known as the Accessible Education Center, to incorporate a philosophy of accessible education for students with disabilities. The new name change reflects the broad scope of attention and support to SJSU students with disabilities and the University's continued advocacy and commitment to increasing accessibility and inclusivity on campus.

ENGL 201C: Fall 2015 Schedule of Activities and Assignments—with Links

NOTE: The calendar lists work assigned by week. The assigned readings will be presented by individual groups and discussed in class on the Monday dates listed below. Following discussion of assigned readings, the workshop of student's work will begin. The instructor reserves the right to revise this schedule and to notify students of such revision in a timely manner, e.g., "subject to change, announced at least one class meeting in advance."

<p>Week 1: Aug. 24</p>	<p>CLASS OVERVIEW. Skills and resources creative writers must possess in order to begin writing professionally. Learning skills for a literary career in the digital age. Researching and creating an annotated bibliography. Using the bibliography as a research tool to help complete other writing projects required in the course. Selecting an author you will write about during the semester. Making annotations—writing for a particular audience and use. Sample bibliographies. Finding and using web-based digital literary tools and research tools.</p> <p>WRITING ASSIGNED: You are to compile an annotated bibliography of books and magazine publications of a favorite author. The bibliography is intended to chronicle and help the reader understand the career of the author you've chosen research. Select an author from the MFA Exam reading lists (or an author you'd want to add to the reading lists). INSTRUCTOR'S ADVICE: Don't choose an author whose work is new to you, or a prolific writer like Joyce Carol Oates, or most one-book authors.</p> <p>READING ASSIGNED: From <i>Twentieth Century Pleasures</i>: "Reading Milosz." From <i>AWP Writer's Chronicle</i>: September 2014, 47.1, "I Have Killed By Black Goat: Violence in Ai's Poetry," (pp. 33 – 39).</p>
<p>Week 2 Sept. 31</p>	<p>FIELD TRIP: Meet in MLK, Library Room 219, with Toby Matoush, English Dept. Resource Librarian, 7:00 pm.</p> <p>DISCUSSION: The uses and purposes for annotated bibliographies. Creating an annotated bibliography of a writer. The importance of tracking down an author's major publications in periodicals and online. Finding periodicals and journals</p> <p>SMALL GROUPS: Begin bibliographical research. Work in groups to find online and cataloged (in-print) sources and materials.</p> <p>WORK DUE:</p> <ul style="list-style-type: none"> • Post for next week's class a short list of authors you're considering for your annotated bibliography on the Discussion site labeled "Favorite Authors" on Canvas. • Post links to book reviews you find online of your author(s') major and/or recent books on the class Discussion site labeled "Bibliography: Book Review Links" on Canvas.

	<p>WRITING ASSIGNED: Begin work on the annotated bibliography. Bring your draft and/or notes to class next week to workshop. In <i>The Writer's Chronicle</i>: 46: 1. "Robert Bly in the Twenty-First Century," (76 – 86).</p>
Sept. 7	LABOR DAY HOLIDAY
<p>Week 3 Sept. 14</p>	<p>SMALL GROUPS: Share bibliographic research results and workshop drafts of bibliographies.</p> <p>SHORT PRESENTATIONS: Show sample magazines and online journals you found during the week in class.</p> <p>CLASS DISCUSSION: The types of literary magazines, quarterlies, little magazines, and online digital journals that publish book reviews (or book blogs). Also book reviews for daily and weekly newspapers. Exploring <i>zines</i>, blogs, and electronic book review and journal sites. Research book review submission guidelines for a minimum of two journals or websites.</p> <p>WRITING ASSIGNED: Complete annotated bibliography; fair copy due next week.</p> <p>RESEARCH: Find two or three literary magazines/journals (or weeklies) that would be your potential market for selling your book review. Bring samples of or Web links for these periodicals/journals to class. Be prepared to make a short presentation about the magazine.</p> <p>READING ASSIGNED: Read profiles published in <i>REED Magazine</i> 68, 2013 issue.</p> <p>EXTRA CREDIT: Prepare a thumbnail review (250 – 300 words) of <i>REED Magazine</i> 68, (2015 issue), to submit to Newpages.com or other appropriate publication.</p>
<p>Week 4 Sept. 21</p>	<p>PROJECT DUE: Annotated bibliography (final working draft—can be revised after receiving instructor response and preliminary grade).</p> <p>WORKSHOP: Selected bibliographies.</p> <p>CLASS DISCUSSION: Book Reviews: Types and purposes of book reviews in various types of small magazines, academic journals, slick magazines, daily and weekly newspapers, and online journals.</p> <p>SMALL GROUPS: Compare types of book reviews and books reviewed found in the sample magazines and journals.</p>

	<p>WRITING ASSIGNED: Select a book to review by the author you're working on or by another author of related interest. Write a working draft of the review (1,500 words) to share in small groups next week.</p> <p>RESEARCH: Post to Canvas (on the Bibliography: Book Review Links Discussion) or bring copies to class two reviews of at least one book listed in your bibliography.</p> <p>READING ASSIGNMENT: Assortment of book reviews On Thomas Pynchon's <i>The Bleeding Edge</i>: "Pynchonopolis" "Bleeding Edge,' by Thomas Pynchon by Jonathan Lethem (NY Times Book Review); A Calamity Tailor-Made for Internet Conspiracy Theories 'Bleeding Edge,' a 9/11 Novel by Thomas Pynchon by MICHIKO KAKUTANI (NY Times); "Cracking the Code to Pynchon" by Malcolm Jones (in <i>The Daily Beast</i>); Michael Jarvis on Bleeding Edge, Pynchon's Deep Web (in the <i>L.A. Review of Books</i>).</p> <p>Read more book reviews in the wiki pages under the Sept.21 Course Module on Canvas.</p> <p>READING ASSIGNED: In <i>Twentieth Century Pleasures</i>, "Four Reviews." Assortment of book reviews on (authors TBA).</p>
<p>Week 5 Sept. 28</p>	<p>DISCUSSION: Book reviewing standards for academic, literary, and online independent journals. Who writes reviews? How to get reviews published.</p> <p>SMALL GROUPS: Read and workshop drafts of book reviews.</p> <p>WORKSHOP: Selected book review drafts discussed.</p> <p>RESEARCH: Post links to magazines and journals (print and online) that publish book reviews (no amateur or unedited sites please).</p> <p>ONLINE SMALL GROUP WORKSHOPS: Post and discuss book review drafts being revised. You are required to leave at least 2 comments on others' drafts during the week from your group. (A good comment should be 3 – 5 sentences.)</p> <p>WRITING ASSIGNED: Continue work on your book review.</p> <p>READING ASSIGNED: In <i>Twentieth Century Pleasures</i>, "Some Notes on the San Francisco Bay Area as a Culture Region: A Memoir." In <i>Burning Down the House</i>, "The Donald Barthleme Blues."</p> <p>RESEARCH ASSIGNED: Find an example of a personal literary essay in a magazine or periodical to share in class.</p>

<p>Week 6 Oct. 5</p>	<p>GUEST SPEAKER: Joyce Jenkins, publisher of <i>Poetry Flash</i>.</p> <p>WORKSHOP: Book reviews.</p> <p>DISCUSSION: 1) Purposes and subjects for the personal literary essay. Examples of types. 2) Hass and Baxter essays.</p> <p>WRITING ASSIGNED: Finish draft of your book review (due next week).</p> <p>READING ASSIGNED: In <i>Twentieth Century Pleasures</i>, “Images.” In <i>Burning Down the House</i>, “Rhyming Action.” Essays selected from <i>Poets & Writers</i> magazine.</p>
<p>Week 7 Oct. 12</p>	<p>DUE: Book reviews (working draft) due.</p> <p>DISCUSSION: 1) Hass and Baxter essays. 2) Ideas for personal literary essays.</p> <p>SMALL GROUPS: Brainstorm ideas for personal literary essays.</p> <p>WORKSHOP: Class members’ book reviews.</p> <p>READING ASSIGNED: In <i>Twentieth Century Pleasures</i>, “Listening and Making.” In <i>Burning Down the House</i>, “Stillness.”</p> <p>WRITING ASSIGNMENT: Begin work on your personal literary essay.</p>
<p>Week 8 Oct. 19</p>	<p>SMALL GROUPS: Share and edit abstracts (and papers-in-progress) for personal literary essay.</p> <p>DISCUSSION: 1) How to develop and revise a personal literary essay. 2) Adapting a personal literary essay for a conference presentation. 3) Writing the abstract for a proposed conference paper.</p> <p>PRESENTATIONS/DISCUSSION: Hass and Baxter essays.</p> <p>READING ASSIGNED: In <i>Twentieth Century Pleasures</i>, “What Furies.” In <i>Burning Down the House</i>, “Dysfunctional Narratives, Or: ‘Mistakes Were Made.’”</p> <p>RESEARCH ASSIGNED: 1) Explore the Web, literary periodicals such as <i>The Writer’s Chronicle</i>, or other journals to find conference announcements and/or calls for papers in the fields of Literature, Creative Writing, or Cultural Studies. 2) Bring two calls for papers (CFP’s) to class.</p> <p>WRITING ASSIGNED: For practice, write a one- to two-paragraph abstract describing your literary essay as a proposed conference paper.</p>

<p>Week 9 Oct. 26</p>	<p>DISCUSSION: The kinds of conferences creative writers attend and the kinds of papers they give. Calendar of annual academic and literary conferences attended by creative writers. How to organize and moderate a conference panel. Online conferences and forums. Examples of recent papers and conference talks.</p> <p>SMALL GROUPS: Post conference paper abstracts for comments and revisions. Will discuss live in small groups in class.</p> <p>WORKSHOP: Personal literary essays (posted to class members in advance of this meeting).</p> <p>PRESENTATION: Using MLA Style Sheet; documenting sources.</p> <p>READING ASSIGNED: Explore present and past AWP program schedules. Sample conference papers. Readings from <i>Poets & Writers Magazine</i> and <i>The Writer's Chronicle</i> TBA.</p>
<p>Week 10 Nov. 2</p>	<p>DISCUSSION: What kinds of conferences do creative writers attend and what kinds of papers do they give? Calendar of annual academic and literary conferences attended by creative writers. How do you organize and moderate a conference panel? Online conferences and forums. Examples of recent papers and conference talks.</p> <p>PRESENTATIONS: Conference paper abstracts for comments and revisions.</p> <p>WORKSHOP: Personal literary essays (posted on Google Sites to class members in advance of this meeting).</p> <p>PRESENTATION: Using MLA Style Sheet; documenting sources.</p> <p>READING ASSIGNED: Explore present and past AWP program schedules. Sample conference papers. Readings from <i>Poets & Writers Magazine</i> and <i>The Writer's Chronicle</i> TBA.</p> <p>WRITING ASSIGNED: Draft the Content section of your [Practice] Thesis Proposal.</p>

<p>Week 11 Nov. 9</p>	<p>PROJECT DUE: Personal literary essays posted by all class members to Canvas.</p> <p>ONLINE WORKSHOP: Personal literary essays (posted in advance of this meeting).</p> <p>POSTING: Writing a thesis proposal. English Dept. practice and expectations.</p> <p>READING ASSIGNED: Selected readings from <i>Poets & Writers Magazine</i> and <i>The Writer's Chronicle</i>. Sample thesis proposals.</p>
<p>Week 12 Nov. 16</p>	<p>PRESENTATIONS: Second group presents their conference papers, followed by Q & A. Discussion of papers. GUEST SPEAKER: TBA.</p> <p>PROJECT DUE: Personal literary essays from in-class presenters.</p> <p>DISCUSSION: What goes into a book/thesis proposal. How to select thesis advisers.</p> <p>SMALL GROUPS: Post and edit cover letters and book/thesis proposal drafts. Also share/discuss writing samples to be included as attachments.</p> <p>DISCUSSION: Articles from <i>Poets & Writers</i> and <i>The Writer's Chronicle</i> TBA.</p> <p>READING ASSIGNED: Sample thesis proposals (electronic handout on Google Groups). Selected readings from <i>Poets & Writers Magazine</i> and <i>The Writer's Chronicle</i>.</p>
<p>Week 13 Nov. 23</p>	<p>PRESENTATIONS: Third group presents their conference papers, followed by Q & A. Discussion of papers.</p> <p>PROJECT DUE: Personal literary essays from in-class presenters.</p> <p>WORKSHOP: Final chance to workshop personal literary essays (posted to class members in advance of this meeting).</p> <p>DISCUSSION: More on book/thesis proposals. Looking at samples. Strategies for writing "content section" and selecting the writing sample.</p> <p>READING ASSIGNED: Selected readings from <i>Poets & Writers</i> magazine. Publisher's submission policies (handouts).</p> <p>WRITING ASSIGNED: Revise book/thesis proposal. Add detail. Work on sample chapter(s), stories, poems.</p>

<p>Week 14 Nov. 30</p>	<p>PRESENTATIONS: Fourth group presents their conference papers, followed by Q & A. Discussion of papers.</p> <p>PROJECT DUE: Personal literary essays from in-class presenters.</p> <p>WORKSHOP: Thesis proposals—focus on “content section”—(posted to class members in advance of this meeting).</p> <p>WRITING ASSIGNED: Complete final draft of thesis proposal and writing sample. (You may include work from the past which you may likely not use in your thesis.)</p> <p>DISCUSSION: Strategies for writing the “influences” section.</p>
<p>Week 15 Dec. 7</p>	<p>WORKSHOP: Thesis proposals—focus on “influences section”—(posted to class members in advance of this meeting).</p> <p>DISCUSSION: Common flaws in thesis proposals that require revision to meet the standards of the English Department Graduate Committee.</p> <p>FINAL PORTFOLIOS DUE: <i>You can submit a disk or electronic copies in lieu of hard copy.</i> All assignments should be included, except thesis proposals can be submitted on Dec. 13 if extra revision is needed.</p>
<p>Week 16 Dec. 14 Final Meeting</p>	<p>FINAL MEETING SCHEDULED: 5:15 – 7:30 PM. End of the semester celebration, place TBA.</p>