

“Everyone is creative, original, and has something important to say.”
(Brenda Ueland)

INTRO TO CREATIVE WRITING, EWRT 30--Instructor Lita Kurth

OFC HR: Mon on Zoom 10:30-11:30
CLASS: Wed. same Zoom 10:30-12:20
CONTACT: Text 669 251-7390 And send email through Canvas

ON THE CANVAS PAGE, USE MODULES, NOT ASSIGNMENTS. IT'S MUCH CLEARER.

Transfer: for UC= GE units; for SJ State, meets humanities credit
For SJ State, EWRT 30 is the equivalent to English 071

Twice this quarter, I'll meet individually with each of you on Zoom.

Required Materials

- Sellers, Heather, *The Practice of Creative Writing* Bedford St. Martins, 2nd or 3rd Ed.
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 - This is a great resource for after class if you want to continue growing in Creative Writing
- *Red Wheelbarrow*, De Anza's excellent literary magazine

Recommended

- your sense of humor and patience

Dire Threats, Dire Consequences

Plagiarism, including self-plagiarism (work done for another class) will result in an F for that work and be reported to the Office of College Life. A second plagiarism means an F for the course.

Assignments and Grades

You need to do all the major assignments to pass even if you have enough points.

Please see Canvas for more details on each assignment.

In-class first draft, almost every class	10 easy pts. ea. (written and submitted during class)
Revised in-class +paragraphs on revision of in-class writing	40 pts. ea.
Reading journals	30 pts ea.
THE FOLLOWING REALLY NEED TO BE ON TIME:	
Poetry cluster	100 pts.
Response to Classmate's Poetry Cluster	100 pts.
CNF cluster	100 pts.
Response to Classmate's CNF cluster	100 pts.
Group Projects/Performances	50 pts/person
Final = Fiction Cluster	100 pts.

Extra credit can be earned by attending literary events and writing an informal page about them or describing them in class with some detail. You may also research a literary journal, podcast, or site, read at an open mic, any other literary activity I pre-approve. Points vary according to perceived effort.

Also, Submission to *Red Wheelbarrow* (can submit anonymously) 50 extra credit pts.

Official STUDENT LEARNING OUTCOMES (but unintended results are equally rewarding and valuable)

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

“Words are meaningless and forgettable.”

Depeche Mode

Expect minor adjustments to readings and due dates, also, random and harsh corporal punishment which cannot be made up (just kidding!) Bold = assignment due

Week 1 Sept. 26 & 28 The writing life and community Poetry: senses, repetition, patterns, images

Mon. Read Sellers (textbook) Chapter One

Wed. (on Zoom) Getting to know one another and the course, diving in, starting with poetry (Reading Journal #1 due=Type up a sentence or two from the reading that intrigues/annoys/puzzles/inspires you and write a paragraph or two about it). Opinion is great! Creativity is great!

You should have published your first book by now (kidding!)

Week 2 Oct. 3 and 5 Amazing kinds of poetry, myriad choices, forms

Mon. Revised in-class writing+paragraph #1 due Read Sellers, p. 430-32 and 446-460 or 418-420 441-452 (poetic forms)

Wed. Reading Journal #2 due on Monday's reading

Oct. 9 Last Day to drop without a W

Week 3 Oct 10 & 12 From narrative or list poetry to Creative Nonfiction (CNF) Chapter 4 Images

Mon. Read Sellers, Chapter 4 Reading Journal #3 due

Wed. Revised in-class + paragraph #2 due

Week 4, Oct. 17 & 19 More CNF, usual and unusual forms for the truth Chapter 7 Pattern

Mon. Revision Day. All your poetry. Read in Sellers, “Son of Mr. Greenjeans” pp.298- (305 in some editions)

Wed. **POETRY CLUSTER DUE**

WED Oct. 12 Flash Fiction Forum on Zoom—Free! 7 PM (order free ticket ahead of time)

Week 5, Oct. 24 & 26 fiction-like nonfiction: plot, dialogue, scenes Chapter 3 Building Blocks

Mon. Read “Pharmacist’s Mate” (in Sellers, p. 59- or 76)

Wed. **RESPONSE (In the format I provided for the assignment) TO CLASSMATE’S POETRY CLUSTER DUE**, one copy to me, one copy to classmate

Week 6, Oct. 31 and Nov. 2 fiction and CNF: POV, tension, characters, Chapter 6 Tension

Mon. Continue with CNF readings and Sellers pp. 47-48 (white) 34-34 (black)

Wed. Half-time celebration Feel free to wear a costume! **No work from the first half of class can be turned in from this point onward.**

Euphrat Museum (on campus)-sponsored Open Mic online (and in-person?) 5-7 PM (doublecheck) Extra credit for attending or participating.

Week 7, Nov. 7 & 9 CNF AND Fiction, continued Chapter 5 Energy

Mon. Revised in-class+ paragraph # 3 due Read in Sellers, pp. 240-244 OR 225-228 (Dialogue)

Wed. Read in Sellers, “White Angel” pp. 345- or 341- Mark 2 interesting points. Revision Day Bring in all your CNF

Week 8, Nov. 14 & 16 Fiction, continued

Mon. CNF CLUSTER due.
Ekphrastic writing with our own Euphrat Museum (online)

Wed. Read (black book pp. 27-40), (white book 40-53) the gray-shaded questions on feedback. Mark 2 interesting points.

Nov.18: last day to drop with a W

Week 9, Nov. 21 & 23 Chapter 9 Revision

Mon. Read short fiction in Seller: your choice of “How to Touch a Bleeding Dog” (p. 250- white book only, or “From the Glen Rock Book of the Dead” (p. 288 black book only)

Wed. **RESPONSE TO CNF CLUSTER DUE: one for me, one for classmate**
HAPPY THANKSGIVING/THANKSTAKING

Week 10, Nov.28 and 30 Responding to Others' Work and other genres

Mon. Revised in-class+paragraph #4 due

Wed. Mini-workshops on fiction and Group presentations

Week 11 Dec. 5 & 7 The magnificent culmination of all your work

Mon. Group presentations, cont.

Wed. Readings! Celebration! *RED WHEELBARROW* submission DUE (bcc: me) 50 pts.
PenkethmanJennifer@fhda.edu (put Red Wheelbarrow in the Subject line)

Week 12, Dec. 12-16 Finals week

FINAL: Wed. Dec. 14 9:15-11:15 **FICTION CLUSTER DUE**. We'll meet on
Zoom for celebration and extra credit in-class writing

*"Words are very unnecessary. They can only do harm."
Depeche Mode
(now she tells me!)*

MAIN SMALL WRITING ASSIGNMENTS (which will turn into the Clusters)

15-minute, in-class writings 10 easy pts are the most important assignments, done in the class, and we'll do usually two each class. They are the basis for the Revised In-Class assignments which will then become pieces for your Clusters (with more revision) You can't make these up for points, but you can write them outside of class so that you have work to revise in the next assignment.

Revised In-Class writing + Paragraph on Revisions 40 pts

After you receive my feedback on your in-class pieces, you'll revise one that you want to work on, and, after you've expanded, experimented, subtracted, and moved things around, write a paragraph or so (could be a list) about what you changed, added, deleted, and how you feel about the new version, any insights or discoveries you made about your writing process, strengths, or struggles.

OTHER ASSIGNMENTS

Reading Journals (Quote a sentence or two from assigned reading and a paragraph or two on the quote) 30 pts

These are meant to encourage you to read like a writer and notice the writer's choices. Write three paragraphs, one each about a line, phrase, opening, closing, writer's move in the reading.

EXAMPLES: a reading journal on Ann Patchett's *Bel Canto*

QUOTE

"When the lights went off, the accompanist kissed her."(page 1)

PARAGRAPH ABOUT IT

Patchett begins her novel with a dramatic sentence that probably raises a lot of questions for the reader. (Was this a wanted kiss? Were either of them in a relationship? Who is the "her", anyway?) But we already know a lot because if we know what "accompanist" means, then we know it has something to do with

music, so we might guess that the "her" must have been a singer and we'd be curious and have even more questions in our mind such as "Where were they? Why did the lights go off?" What's kind of amazing is we don't even have names, but already we have a story.

She plants a question about key characters without telling us everything. Soon she'll fill in specific time, place, date, who else is in the room and who they are.

STUDENT EXAMPLE a reading journal, (grammar and punctuation can be imperfect):

1) "Why do we keep making the same mistakes (in writing)?" p. 18

I believe there are many different reasons on why writers keep on making the same mistake in writing. Everyone is unique and faces their own challenges on the daily basis; the mistakes are different depending on the writer. There are many different aspects that are involved, like procrastination, learning disabilities, and lack of resource. But i believe the main reason on why writers keep on making the same mistake is because they cannot accept criticism well. They may feel very sensitive towards their pieces of art if it is getting judge. Therefore, they become defensive and shut out any form of feedback that may help them improve their writing.