

Advanced Creative Writing- Prose

Syllabus and Course Schedule

Course: ENGL 4133/5133

Time: TR-12:30-1:50

Place: PY-201A

Instructor: Dr. John Schulze

Office: BW 212

Office Phone: (940) 397-6249

Email: john.schulze@msutexas.edu

Office Hours: MWF-10:00- 11:00 AM; TR-11:00-12:30; or by appointment

“Don't tell me the moon is shining; show me the glint of light on broken glass.”

— Anton Chekhov

Course Description:

This course is a senior level creative writing course for undergraduates and is intended to help students further hone and polish skills in narration, characterization, setting, plot, theme, dialogue, point of view, revision, and editing. By the end of the term, students will be more perceptive and sophisticated readers of fiction and creative nonfiction, and they will have improved their storytelling skills.

Course Objectives:

- Build on writing skills including clarity, vividness, and accuracy.
- Develop skills necessary to write longer works.
- Conceptualize and determine the appropriate scope for a piece of creative writing.
- Sharpen critical thinking and critical reading skills.
- Practice the skills needed to self-edit and the ability to critique and the writing of others.
- Recognize the personal qualities necessary to be an effective writer.
- Enhance language skills as part of a well-rounded education.
- Polish effective communication skills.

Required Text:

The Artful Edit by Susan Bell

Reading Packet on D2L

Course Requirements:

All students will have up to three opportunities to workshop their submissions.

Undergraduates: each student will produce approximately 20 pages of polished prose.

Graduates: each student will produce approximately 30 pages of polished prose.

All students are expected to type a one-page balanced critique of each workshop submission and are also expected to note areas of concern and admiration on the submitted manuscript. These materials must be completed prior to the scheduled workshop date of the piece.

All students will submit a final portfolio that will consist of the following items:

- An original workshopped draft
- A one-page, single-spaced critical introduction to the workshopped submission detailing your drafting process, revision process, overall vision for the piece, and any struggles you may have had during the process.
- Revision of workshop submission.

Note: Graduate Students will give an author presentation at the end of the semester. Since they are online, the presentation may be recorded rather than presenting live.

Workshop/Class Participation:

Your participation grade will be determined by how thoughtfully and constructively involved you are in any discussion or course related activities. This includes reading all assigned material in preparation for class and considering all seed-questions meant for discussion. As a habit, you will need to be prepared to examine and reflect on all the stories and essays assigned in this class. In so doing, you will hone your reading skills as both a reader and writer. Additionally, each student is expected to type a one-page balanced critique of each workshop submission. These critiques will make up the majority of your participations grade. Failure to have your written responses ready the day of the workshop will adversely affect your Workshop Participation grade.

Participation:

Workshop participation will be based on an end-of-the-semester evaluations made by your workshop peers and my evaluation of your written comments included in each portfolio.

How your undergraduate grade will be determined:

Letter- Grade System A = 90-100; B = 80-89; C = 70-79; D = 60-69; F = 0-59.

Final Portfolio -	20%
Workshop Participation -	30%
Completed Workshop Drafts -	30%
Editing Work- <i>1922 Review</i> G & UG	10%
<u>Reading Response of Local Literary Event (UG) -</u>	<u>10%</u>
<u>Author Presentation (Graduate)</u>	<u>10%</u>
Total –	100%

My attendance policy:

The only way to pass this class is to attend the scheduled class meetings. You are allowed three (3) absences. After that, each absence will drop your final grade by half a letter grade (5 out of 100 points). Tardiness is also unacceptable. Class begins at the scheduled time, and if you arrive after roll has been called, you will be counted absent. I do have a heart, however, and will make exceptions to this rule on days when the weather might affect your punctuality.

Academic Integrity/Intellectual Property/ Plagiarism Policy:

Any student found submitting work other than his or her own will fail the course. There are no exceptions to this policy. Plagiarism is the use of someone else's thoughts, words, ideas, or lines of argument in your own work without appropriate documentation (a parenthetical citation at the end and a listing in "Works Cited") whether you use that material in a quote, paraphrase, or summary. It is a theft of intellectual property and will not be tolerated, whether intentional or not.

Student Honor Creed

"As an MSU Student, I pledge not to lie, cheat, steal, or help anyone else do so."

-- *Written and adopted by the 2002-2003 MSU Student Senate.*

No Use of Generative AI Permitted

Since writing, analytical, creative, and critical thinking skills are part of the learning outcomes of this course, all writing assignments should be prepared by the student. Developing strong competencies in this area will prepare you for the world. Therefore, AI-generated submissions are not permitted and will be treated as plagiarism.

Students with Disabilities

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Disability Support Services in Room 168 of the Clark Student Center, 397-4140.

Safe Zones Statement

I consider this classroom to be a place where you will be treated with respect as a human being - regardless of gender, race, ethnicity, national origin, religious affiliation, sexual orientation, political beliefs, age, or ability. Additionally, diversity of thought is appreciated and encouraged, provided you can agree to disagree. It is my expectation that ALL students consider the classroom a safe environment.

Campus Carry Statement

Senate Bill 11 passed by the 84th Texas Legislature allows licensed handgun holders to carry concealed handguns on campus, effective August 1, 2016. Areas excluded from concealed carry are appropriately marked, in accordance with state law. For more information regarding campus carry, please refer to the University's webpage at: <https://mwsu.edu/campus-carry/rules-policies>.

Course Schedule

I reserve the right to modify this schedule at any time

Week 1- Graphic Short Stories

8/26- Introductions and Syllabus Distribution

8/28- **Read:** "The Pioneer" Graphic short story by: Gaines, Feldstein, & Krigstein
"Introduction" & "Gaining Perspective" pp. 1-16 (TAE)

Week 2

9/2- **Read:** Read: Xcommunicada Issue #1- Sacrelegio by Lizbette Ocasio-Russe
- link on D2L

9/4- **Read:** "Stairs Appear in a Hole at the Edge of Town" by Philip Johnson
Read: "Gaining Perspective" pp. 16-33 (TAE)

Week 3- Short Story

9/9- **Read:** "Eula" by Deeshaw Philyaw
Read: "The Big Picture: Macro-Editing" pp. 42-51 (TAE)

9/11- **Read:** "The Man who knew Belle Starr" by Richard Bausch
Read: "The Big Picture: Macro-Editing" pp. 51-87 (TAE)
Due: Drafts for first workshop

Week 4- Workshop #1

9/16- 1. _____
2. _____
3. _____

9/18- 1. _____
2. _____
3. _____
4. _____

Week 5

9/23- 1. _____
2. _____
3. _____
4. _____

9/25- **Read:** The Details: Micro-Editing pp. 95-135 (TAE)
Read: "The Falls" by George Saunders

Week 6- Southern Gothic

9/30- **Read:** "Good Country People" by Flannery O'Connor
Names/Places/Atmosphere

10/2- **Read:** "The Last of his Kind" by Nick White

Week 7- Details

10/7- Learning to Zoom in and Zoom out exercise
Line editing exercise

10/9- Field Trip to WFMA- Ekphrastic Exercise

Week 8- Creative Nonfiction

10/14- **Read:** "'The Unwanted Christ' finds His Way to Yucca Valley" by Desert Oracle

10/16- **Listen: Moth Radio Hour**
Due: Drafts for second workshop

Week 9-

10/21- 1. _____
2. _____
3. _____

10/23- 1. _____
2. _____
3. _____
4. _____

Week 10-

10/28- 1. _____
2. _____
3. _____
4. _____

10/30- **Read:** “The Thing in the Forest” by AS Byatt (Happy Halloween)

Week 11- Childhood

11/4- **Read:** “The Brief Wondrous Life of Oscar Wao” by Junot Diaz

11/6- **Read:** “Blood Soup” by Stuart Dybek

Week 12- Travel and Food Writing

11/11- **Read:** *Taste*-Chapter 1 by Stanley Tucci

11/13- **Read:** “Highway of Death” by Anthony Bourdain
Final workshops due in dropbox by Wednesday 11/14 at midnight

Week 13

11/18-

1. _____
2. _____
3. _____

11/20- 1. _____
2. _____
3. _____
4. _____

Week 14

Thanksgiving Break- No Class- 11/25-11/27

Week 15

12/4- 1. _____
2. _____
3. _____
4. _____

12/6- **Final Words and Course Evaluations and probably pizza**