ENGL 4335.001
Creative Writing Workshop II

Fall 2012

Course Requirements/Syllabus

Class: ENGL 4335.001. CS 112. TR 11:00-12:15.
Instructor: Dr. Vanessa Jackson.
Office: Faculty Center 286.
Office Hours: Tues, Thurs: 10:00-11:00 & 1:00-3:30.
Please let me know if you need an appointment at a different time.
Office Phone: (361) 825 5858.
E-mail: vanessa.jackson@tamucc.edu

Course Description

English 4335 is a continuation of English 4330, Creative Writing Workshop. You will continue to develop 1) your practical experience in the craft of writing poetry and short fiction in an informal workshop setting; 2) your ability to accept and use (or reject) the criticism of your peers; and 3) your skills in using appropriate critical terminology to provide your peers with helpful, insightful feedback on work submitted to the workshop. You will also enter the writer’s world by submitting your own work for consideration by our campus literary journal The Windward Review or another literary journal of your choice. The course is open to all majors.

Student Learning Objectives

Upon successful completion of the course, students will be able to
• critique the work of their peers, using specific, helpful, and appropriate critical language;
• revise their own work, using written and oral critical comments from their peers;
• produce a portfolio of original work that demonstrates a clear writing process for each included piece, from early draft to the draft submitted to the workshop to the final revised version.

Course Materials

• Resources to make photocopies for everyone in the class of what you submit to the workshop.

• Resources to buy a copy of the class magazine at the end of the semester.
Course Requirements

While this isn't a class that calls for tests, papers, or other, more usual academic evaluation methods, it does ask of you a high degree of professionalism. You will be expected to be in class on time at the start of each class period, to do every assigned reading and to be fully prepared to discuss every piece of your peers’ submitted work throughout the semester, whatever else is going on in your life. A workshop only works if all its participants are willing to give and to be engaged with the group at all times.

• You will submit pieces to the workshop four times (maybe five) during the semester, one time in each of four separate “rounds.” Each time you come up, you will submit a maximum of fifteen pages of prose (double-spaced) or one long poem or one to three shorter poems. Don’t submit too much, and don’t submit a piece of work that you don’t genuinely want feedback on. All pieces discussed are considered to be works-in-progress.

• You must provide hard copies for each class member no later than one class period before your work is to be considered. (All drafts must be computer-generated.) If you are scheduled for a Thursday, and you are intending to present a long prose piece, it would be a courtesy to bring your copies to class the Thursday before, rather than waiting till the Tuesday. You will also get better feedback if you do this.

• You may not email your workshop submissions to your peers instead of providing hard copies.

• You will also be a primary respondent four times (maybe five) during the semester; i.e., you will be responsible for starting the discussion of a submitted piece of work by giving us your carefully considered evaluation of the piece.

• You must respond in writing to all works submitted to the workshop, even if you miss class.
   * All responses must be done before class, though you may add to them in class if you have further thoughts.
   * You should respond on the work itself, both by jotting notes where appropriate on the text and by writing an endnote suggesting strengths and weaknesses, possible avenues of revision, etc. Please assume that what you are reading is a work-in-progress and that the author wants helpful feedback.
   * Whether you “like” or identify with the subject matter of your peers’ works is not really important. It’s your comments on the more practical and/or technical aspects of the submitted piece(s) that will most help the author revise. The weight of our discussions will be on construction and effect, not on the (un)suitability, political slant, personal value, therapeutic nature, implied insult, etc., of the content. No venting, no sniping, no disrespect.
   * All responses must be signed.
   * These responses should be handed to the author after we have considered his/her piece. The author must give these responses back to me in the next class period, so I can record them. I will then return them to the author.
Points will be assigned as follows: 2 = good, 1 = insufficient, 0 = not done or late for no reason.

- You are expected to attend every class, and to be there on time, unless you have a remarkably good excuse. If you do miss a class, you are responsible for finding out what you missed, and for getting hold of the pieces for the next class. If, without notifying me in advance, you do not turn up to class on the day your work is to be discussed, or on the day you are to be a primary respondent, you will lose 5 points off your final grade.

- Any form of plagiarism will result in an automatic 'F' for the course.

- We will assemble a class magazine at the end of the semester, to which you will be expected to contribute both a piece (or pieces) of writing and time & effort. You will also be expected to buy a copy of the magazine (which will cost under $10).

- You must, before the end of the semester, submit a piece of your work to a literary journal, either *The Windward Review* or another professional publication (the class magazine doesn’t count for this assignment).

- At the end of the semester, you will submit a portfolio of original work to me, which must have been written, or at the very least extensively revised, during this semester, and which must contain:
  * both fiction and poetry,
  * drafts and revisions,
  * all your workshop pieces, in original and revised forms,
  * your cover letter (self-assessment) and either your submission to *The Windward Review* or a copy of your submission to another journal.

  **Portfolio guidelines will be distributed well before the end of the semester.**

**Attendance**

I expect you to attend all class/workshop sessions. You can miss two without excuse (so long as you are not a primary respondent or author), but I will deduct 2 points from your final course grade for each additional absence thereafter. You are responsible for securing copies of authors’ drafts, etc. on your own, and for keeping up with the responses you missed during your absences.

**Grading Policy**

Although I expect everyone to participate in class and in the class magazine, you will be graded primarily on your portfolio and on your responses, as follows:

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<thead>
<tr>
<th>Component</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Writer's portfolio</td>
<td>55%</td>
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<tr>
<td>Written responses</td>
<td>40%</td>
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<tr>
<td>Self-assessment</td>
<td>3%</td>
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<tr>
<td>Submission to literary journal</td>
<td>2%</td>
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Final grades will be assigned with absolutely no exceptions whatsoever as follows:
100-90 = A; 89-80 = B; 79-70 = C; 69-60 = D; below 60 = F

Syllabus

Thurs 23 Aug and Tues 28 Aug will both be introductory days.
Thurs 30 Aug, the workshop will start.
Fri 2 Nov is the last day to drop the class.
Thurs 22 Nov is Thanksgiving.
Tues 27 Nov and Thurs 29 Nov, we will work on our class magazine.
Tues 4 Dec is the last day of class and our celebration, plus portfolios are due on this day!

ALL OTHER CLASS PERIODS THROUGHOUT THE SEMESTER WILL BE WORKSHOP DAYS.

You will sign up for the first round on Tues 28 Aug. I will then distribute this and subsequent rounds as typed copies to each student.

Further University/College Information:

*Notice to Students with Disabilities: Texas A&M University-Corpus Christi complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you suspect that you may have a disability (physical impairment, learning disability, psychiatric disability, etc.), please contact the Services for Students with Disabilities Office, located in CCH 116 & 119, at 825-5816. If you need disability accommodations in this class, please see me as soon as possible.

**Academic Advising: The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, the student's assigned faculty mentor, and the department chair. If you are in another College or in a discipline other than English and wish to complete a Creative Writing Minor, you must see the English Academic Advisor, Ms. Linda Miller, to have the Minor added to your degree plan. The College's Academic Advising Center is located in Driftwood 203E; appointments may be made at 825-3466.

*** Grade Appeal Process. As stated in University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University Rules Web site at http://www.tamucc.edu/provost/university_rules/index.html. For assistance and/or guidance in the grade appeal process, students may contact the Office of Student Affairs.

**** Reminder to English Majors: As part of the English undergraduate capstone course (ENGL 4351), all English majors are required to submit a portfolio of writings in different discourse genres that they have completed for their college classes. To help you prepare for this assignment, you should keep a copy of all essays, research papers, literary analyses, creative and report writing, etc., so that you will have an ample selection from which to choose when the portfolio comes due.