UW-Stevens Point at Wausau & at Marshfield

English 253: Introduction to Creative Writing

Spring 2023

credits: 3 For AAS degree: this course counts toward Critical and Creative Thinking, and for "depth," when taken after Eng 150 or 202. For UWSP GEP: this course counts toward the Arts requirement.	instructor: Professor or Ms. Jill Stukenberg (Jill) *she, her, hers* Associate Professor of English UW-Stevens Point at Wausau
meeting rooms and times: section: W01 (Wausau) meets: room 220 section: M01 (Marshfield) meets: room 130 MW: 2:00 – 3:15 pm	Contact: email: **jstukenb@uwsp.edu**
exam period: Tuesday, May 16, 2:30 pm (no test, but final portfolio due)	Jill's office hours: W and F 11 – 12 Wausau campus room 305; TH 11- 12 Main campus CCC 422 ; alternate Mondays at Marshfield before or after class room 443. Other times by appointment, in person or by zoom! Just ask!
prerequisite: Completion of Eng 98 with a C or higher or placement into or exemption from Eng 101 or 150.	Personal zoom meeting room (often used for conferences or office hours): https://uwsp.zoom.us/j/8831574589

textbook and materials

- Sellers, Heather. *The Practice of Creative Writing: A Guide for Students, 4th Ed.* Boston: Bedford/St. Martin's, 2021.
- storage media for saving your work, such as a jump or flash drive. Save all versions of all drafts and keep all work returned to you with comments by instructor and peers; a portfolio will be due at the end of the semester.
- This course will make use of a Canvas site, Word, your campus email, and possibly other platforms. Students will be invited to collaborate using Google docs during class. Ask for help using these tools at any time.
- Students are invited to bring a laptop to class for in-class writing. (It is also possible to do by hand in a notebook). For meetings on zoom (instructor conferences, for example), a microphone and webcam are encouraged.

course description:

Training and practice for the beginning writer in various forms of poetry and fiction; class discussion of student work.

learning outcomes:

This course helps students meet multiple goals:

toward the AAS degree:

Critical and Creative Thinking (CCT) courses extend your ability to analyze issues and produce responses that are both systematic and innovative. The CCT requirement can be fulfilled with qualifying coursework in any discipline. If you are in CCT classes you can expect to:

- Identify and investigate problems;
- Execute analytical or creative tasks;
- Combine or synthesize existing ideas, images, or expertise in ways that result in a unique and identifiable product.

toward the UWSP general education program:

Arts attribute:
• Describe, analyze or critique creative works utilizing knowledge of relevant aesthetic criteria or stylistic forms.

Do at least ONE of the following
• Identify and explain the relationship between particular traditions or genres of creative expression and their social, historical or cultural contexts.
• Demonstrate an understanding of creative expression by producing or performing a creative work.

instructor's specific learning outcomes:

Processes of Creative Writing

- Explore invention techniques and activities individually and collaboratively throughout the semester. These activities may include but are not limited to free writing, journal keeping, brainstorming, imaginative association, creativity exercises, generating multiple versions of a particular piece.
- Generate and revise with specific elements (such as image, line, juxtaposition) whether for exercises or longer pieces.
- Practice critical feedback techniques and activities for works-in-progress throughout the semester which may include but are not limited to large and/or small group workshop discussions, one-on-one partner exchanges, and written peer draft critiques.
- Show development in receiving and responding to feedback.
- Demonstrate (by the end of the semester) holistic revision of pieces of creative writing to rework aspects of drafts that shape overall development, such as character, setting, voice, theme, conflict, tone.
- Demonstrate editing not only for error correction but for "the best words in the best order" (Coleridge), that is, editing for precision, concision, care, and originality in style and syntax.

- Engage in writing that involves reflection and self-assessment of abilities and skills covered in learning outcomes, including their own creative choices.

Reading as a Creative Writer

- Identify, understand and use vocabulary of genre elements. These elements may include but are not limited to:
    o Fiction: characterization, plot, and conflict.
    o Poetry: imagery, musicality, and use of forms.
    o Drama: dialogue, plot, and stage directions.
    o Creative Nonfiction incorporates elements from other genres. (To some extent, all genres rely on "Show Don't Tell," the ability to generate specific examples and actions. close reading of authors' work)
- Engage in close reading of authors' works.
- Identify and explain authors' creative choices and analyze the effects of those choices on a published text.

grading: What are the types of assignments we'll do and how can creative writing be graded?

(see next page)

	What is it?	Who sees?	How submitted?	What is being graded? (skills, learning outcomes)	Portion of grade?
Exercises	Used to generate ideas and practice with skills; most completed in journal for periodic checks (see calendar). A few are in-class collaborative activities, for points.	Classmates if you choose to share, and the instructor	Often written during class meetings, not always named in advance on daily schedule; send google journal link to Jill or turn in notebook journal two times	Entries are not graded on content, but on effort/attempt. Taking a stab and trying something new is more important than doing these "right"!	15% (20 points for each journal check (2); a few other exercises with points given in Canvas)
Canvas discussion posts, syllabus quiz	Practice close reading skills and analysis of assigned readings	Instructor and classmates see discussion board	Canvas discussion board	Your developing skills of "reading like a writer;" understanding of terms and elements; ability to apply them in analysis of professional works	15% (6 points each, plus syllabus quiz). Extra credit can be earned here.
Workshop feedback, reflections on workshop, story conference with instructor	Practice process skills of creative writing, including giving and responding to feedback.	Workshop group members and instructor see feedback you give; only instructor and you see your reflections	Workshop feedback given verbally and in writing in Canvas; reflections submitted to Canvas.	Your developing skills of using the creative writing process; "reading like a writer" skills also demonstrated in feedback given to peers.	25% (10 pts for each of 4 workshops; 4 points for 3 reflections; 10 points conference Extra Credit can be earned here.

4 Workshops	Develop freewriting into drafts for workshop; requires reflective author's note	Your small group workshop members and instructor	Post to Canvas assignment thread before class.	Graded on: timely submission effort; use of techniques; overall risk/creativity; and author's note for self-analysis skills	20% course grade
Final Portfolio	Assemble best examples of in-class writing; including some that show revisions since last submissions and strong editing; 4-6 page final reflection letter	Instructor sees	Submitted to Canvas	Your ability to analyze/reflect in the reflective letter; your use of processes to revise; and application of course techniques with some risk/creativity in "best pages" graded.	25%

Daily work grading, more detail:

I use a points system within the categories of exercises, discussion posts, reflections. In other grading categories—workshop grades, final portfolio—I assign holistic letter grades that correlate to the following percentages (and don't represent points "missed"). A = 95%; A- = 92%; B+ = 88%; B = 85%, etc. (This system allows me to, occasionally, acknowledge exceptional A+ work with a 97%, or 98%, or even sometimes a 100%.)

rubrics

See rubrics in Canvas for a breakdown on how the different assignments are graded. You'll notice that in some cases late work can still receive up to half credit (by the end of the module/unit), though please note that creates a bigger "ding" for a late workshop submission than for a late discussion post. (Late workshop submissions make it hard for the small group to workshop. Discuss any emergencies or illnesses that affect workshop submission or grade with the instructor right away. See below section on late work.)

grading scale:
A 93-100; A- 90-92; B+ 87-89, B 83-86, B- 80-82; C+ 77-79, C 73-76, C- 70 – 72; D+ 67-69; D 63 – 66; F 62 and below.

course policies and how to do well in this class:
Attendance: Plan to attend every class period, and plan about an hour's worth of time before each class meeting (sometimes more) to complete readings and assignments; students will additionally prepare workshop submissions, and for some workshops read others' submissions before class. During

class, students freewrite in journals and sometimes do other exercises for points. (Journals checked a few times for points.) Attending workshops (and submitting drafts on time) is also a significant component of each workshop grade.

Use the daily schedule (see Canvas) so you know what's due what day and so you can see how soon workshops are coming up (which isn't as clear if you only look at the Canvas "assignments" tab or calendar).

Absences (try not to be absent):
- What to do if you miss one class? Send me an email. You are not required to explain private details, but at least let me know your plan to catch up. I can also let you know what journal prompts you missed so you can add them to your journal. Note that if a workshop submission or workshop day was missed, more will be required for you to make up missing learning and to earn points, and the experience might not be as equal (you might not get as substantial feedback, if any, from peers).
- What to do in the case of extended or multiple absences? If you have to miss class due to covid or other contagious condition, thank you or keeping others safe! Contact me as soon as possible to discuss class work. You are still responsible for the work of the class, but I can work with you to find solutions, including possible extensions for assignments (for full credit) and ways to make up workshops (which might include writing center visits). I can direct you to textbook pages for further reading to help you understand concepts discussed during class and meet with you through zoom if you have questions—though I can't truly replicate everything done during class. In some cases, missing a significant portion of a class may mean that "withdrawing" from the class is the best option. See deadlines for the "W" date and discuss with the instructor and your advisor. For any illness or emergency near the end of the semester, students who were on track to successfully complete the course can discuss the "I" or "incomplete" option with the instructor (which gives students who have otherwise completed all coursework more time to complete one final project, like a final portfolio).

Late Work (try to avoid this):
- Assignments:
  Assignments due before a class period (reading, often with discussion posts) are designed that way so learning in class can build on that work. Assignments due "by the start of class time" are only worth half credit if completed late—unless prior arrangement was made or in the case of illness or absence. (Email me in those cases to discuss.) Late work for half credit is to be completed by the end of the unit/module.
- Workshop drafts:
  A late draft for workshop (peer review) means you miss being joined to a group (or sometimes the Canvas "swap" of submissions) and so you may lose points for participating in the workshop and may miss getting a review of your work from peers. Workshops are worth a lot of points in this class! If you have an emergency or illness, contact the instructor for information about how to earn points toward the workshop grade on the all-class review board. (Also used for earning extra credit.) You *may* also be able to get review from peers on your piece there.
- Final Portfolios and "I" grades: No late final portfolios can be accepted.

Take opportunities to revise:

If you look at the workshop rubric, you'll see that if you include both a rough draft and a revised draft for any workshop submission (the two must show more difference in choices than surface editing) that is one way to achieve the "A" level for the submission. In addition, you'll be able to use feedback you receive on workshop submissions before submitting them again in the final portfolio—a multiplier for your points and grade in the class and where you get to show off your best work and revision skills.

Earn Extra Credit (if you want):

See Canvas. Attending some designated creative writing events is one way to earn extra credit. Other opportunities toward your workshop grade may be available by offering extra reviews on the all-class discussion board.

Seek extra help:

Writing Center tutors are successful UWSP students who are available to discuss all types of writing at any stage of the drafting process, including brainstorming, conducting research, editing, or handling citations. Tutors work with experienced as well as struggling writers. One-time and regular appointments are available, free of charge to all students. Find the link for online appointments in our Canvas course. Please also see information about the DUO program on Canvas.

plagiarism and academic integrity: Your words and work in this course must be original (written by you), as well as written during this semester as part of this course.

If you have questions about how to borrow or allude to words or ideas from other artworks (songs, movies, books, etc) reach out to the instructor to ask, and use your author's note to acknowledge the use.

Writers, like all artists, use and experiment with new tools to create new processes and effects. In this class, we'll talk about multimedia tools to incorporate images and sound, rhyming dictionaries, black-out poetry generators, and even artificial intelligence as a composing tool ("AI," such as Chat GPT). If you choose to use these tools, clearly explain your process using the tool for the instructor and peer readers in your author's note, and make sure the work you present in workshop or in your portfolio reflects your own revision, editing, and thoughtful final choices on top of what was aided or generated by the tools. Images or sound used must be "free for creative use" or have been created by you (we'll talk about that—or ask!). Overall, for academic credit and learning in this class, your work should show your understanding of assignment-related course concepts and reflect appropriate effort. Not acknowledging the use of other artists' work (sound or images) or the use of AI could be considered academic dishonesty, and in the world at large could be seen by others as fraudulent.

Students with Disabilities

The University has a legal responsibility to provide accommodations and program access as mandated by Section 54 and the Americans with Disabilities Act (ADA). The university's philosophy is to not only provide what is mandated but also convey its genuine concern for one's total well-being. If accommodations are needed, please contact the instructor as well as the Disability and Assistive Technology Center (DATC), located on the Stevens Point campus. Students can also pick up an application for accommodations packet in the Solution Center.

- DATC contact information:
- (715) 346-3365 (Voice)
- (715) 346-3362 (TDD only)
- or via email at datctr@uwsp.edu

Preferred Names:

Class rosters and Canvas normally show the name that appears in accesSPoint for each student. Please notify the instructor if you would like to use a name that is different from the one listed, and if you'd like help requesting a change in the name that is officially listed. I invite all students to let me know their gender pronouns (and make sure Canvas lists them correctly) and I encourage anyone to tell me if I make a mistake in pronouncing or using your name or pronouns. I do care that I get it right, and it matters.

tentative schedule

See Canvas for specific daily assignments, in addition to this plan for major assignments and general weekly topics.

Jan. 23 - 25	Intro to course, syllabus. Introduction freewriting.
Jan. 30 – Feb. 1	Introduction to reading creative works, genres.
Feb. 6 - 8	Reading continued, with discussion of image and line break. Intro to workshop.
Feb. 13 - 15	**Workshop 1.** Intro to pattern.
Feb. 20 – Feb. 22	Intro to forms, and close reading practice.
Feb. 27 – Mar 1	Discussion of formal styles and rhyme.
March 6 - 8	**Workshop 2.** Discussion of tension and dialogue.
March 13 – 15	Partners begin work on collaborative dialogue.
March 20 - 22	**No Class! Spring Break!**
March 27 – 29	Collaborative dialogue work continues and character exploration.
April 3 - 5	Conferences with instructor, and scene writing.
April 10 - 12	**Workshop 3**.
April 17 - 19	Discussion of layering in braided essays, poem films, Instagram poems.
April 24 - 26	Student examples for workshop 4 workshopped.
May 1 - 3	**Workshop 4**.
May 8 - 10	Revising and writing final portfolio.

Final Exam period:
Final Portfolios due no later than May 16, 2023, 2:30 pm.