

# Creative Writing Section 01

## ENGL 71

Spring 2025 In Person 3 Unit(s) 01/23/2025 to 05/12/2025 Modified 02/12/2025

### Contact Information

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| Instructor:      | Ume Ali (OO-me ah-LEE) |
| Email:           | ume.ali@sjsu.edu       |
| Office Hours:    | W 12 - 1pm FOB 213     |
| Class Days/Time: | MW 9:00 - 10:15am      |
| Classroom:       | BBC 128                |

### Course Information

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#### Course Description

Examinations of works of poetry, creative nonfiction, and short fiction as expression of human intellect and imagination, to comprehend the historic and global cultural contexts, and recognize issues related to writing of diverse cultural traditions. Students will write poetry, creative nonfiction, and short fiction.

### Course Description and Requisites

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Examinations of works of poetry, creative nonfiction and short fiction as expression of human intellect and imagination, to comprehend the historic and global cultural contexts, and recognize issues related to writing of diverse cultural traditions. Students will also write poetry, creative nonfiction, and a short fiction.

**GE Area(s):** C1 Arts

**Grading:** Letter Graded.

# \* Classroom Protocols

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## Conduct

Writing can be an extraordinarily vulnerable exercise. Compassion is one of the most important aspects of a writing workshop. This class is a safe space to experiment with voice, style, and subject matter. We are here to support each other's writing journeys and help build each other's confidence as well as reach writing goals. Be respectful of each other in your critiques and be respectful of yourself.

## Classroom Protocol

In English 71, much of the learning happens in class. Therefore, it is imperative that you attend each class session and participate in class activities and discussions. Class participation entails: (1) demonstrating that you've completed the readings, (2) contributing to discussions, and (3) completing in-class assignments.

\*\*\*Class discussions will sometimes include material of sensitive nature. In this course, students may encounter materials that differ from, and perhaps, challenge their understanding of reality, their ideas, and their beliefs. Students are encouraged to discuss issues that may arise from such material with **me**.

\*\*\*If you have special needs or accommodation requests, message me as soon as possible. Failure to do so may result in your forfeiture of the accommodations you may deserve.

# ≡ Program Information

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## Welcome to this General Education course.

SJSU's General Education Program establishes a strong foundation of versatile skills, fosters curiosity about the world, promotes ethical judgment, and prepares students to engage and contribute responsibly and cooperatively in a multicultural, information-rich society. General education classes integrate areas of study and encourage progressively more complex and creative analysis, expression, and problem solving.

The General Education Program has three goals:

**Goal 1:** To develop students' core competencies for academic, personal, creative, and professional pursuits.

**Goal 2:** To enact the university's commitment to diversity, inclusion, and justice by ensuring that students have the knowledge and skills to serve and contribute to the well-being of local and global communities and the environment.

**Goal 3:** To offer students integrated, multidisciplinary, and innovative study in which they pose challenging questions, address complex issues, and develop cooperative and creative responses.

More information about the General Education Program Learning Outcomes (PLOs) can be found on the [GE website](https://sjsu.edu/general-education/ge-requirements/overview/learning-outcomes.php). (<https://sjsu.edu/general-education/ge-requirements/overview/learning-outcomes.php>)

## English Program Information

The following statement has been adopted by the Department of English for inclusion in all syllabi: In English Department Courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs. The Department of English reaffirms its commitment to the differential grading scale as defined in the 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.

Within any of the letter grade ranges (e.g. B+/B/B-), the assignment of a +(plus) or -(minus) grade will reflect stronger (+) or weaker (-) completion of the goals of the assignment.

### Program Learning Outcomes (PLO)

Upon successful completion of an undergraduate degree program in the Department of English and Comparative Literature, students will be able to:

1. Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric.
2. Show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature.
3. Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.
4. Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively.
5. Articulate the relations among culture, history, and texts, including structures of power.

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### Department Information:

Department Name: English and Comparative Literature

Department Office: FO 102

Department Website: [www.sjsu.edu/english](http://www.sjsu.edu/english) (<https://www.sjsu.edu/english>)

Department email: [english@sjsu.edu](mailto:english@sjsu.edu) (<mailto:english@sjsu.edu>)

Department phone number: 408-924-4425

## Course Goals

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### English 71 GE Learning Outcomes (GELOs)

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

1. Decipher and understand the form and content of assigned literary works;
2. Comprehend the historical and cultural contexts of assigned literary works;
3. Recognize the accomplishments of and issues related to writing by men and women representing diverse cultural traditions;
4. Acquire through both individual and collaborative/workshop efforts of a written and oral nature the skills necessary for reading, discussing, analyzing, interpreting, and—most importantly— emulating and writing works of poetry, creative nonfiction, and short fiction
5. Communicate such skills with clarity and precision;
6. Develop an appreciation of literary works as expressions of human intellect and imagination, and as representations of diverse human cultures;
7. Develop the ability to write literary works that express intellect and imagination and that represent diversity in human cultures;
8. Respond to literature through clear and effective communication in both written and oral work;
9. Read and respond to texts with both analytical acumen and personal sensibility;
10. Appreciate how literary works illuminate enduring human concerns while also representing matters specific to a particular culture;
11. Write works of poetry, creative nonfiction, and short fiction that are of interest and value to the writer, to other students in the course, and to a diverse reading audience.

### Course Learning Outcomes (CLOs)

Through this course, students will:

1. Appreciate the wide breadth of contemporary writing in poetry, fiction, and nonfiction;
2. Express themselves creatively in poetry, fiction, and nonfiction;
3. Associate reading as a crucial component to writing;
4. Consider writing as contributing to a larger community both inside and outside the university;
5. Place their own creative output within the larger contemporary writing community.

## Course Learning Outcomes (CLOs)

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### GE Area C1: Arts

Area C: Arts and Humanities courses help students to respond subjectively as well as objectively to aesthetic experiences and to develop an understanding of the integrity of both emotional and intellectual responses. C1 Arts courses emphasize the integration of history, theory, aesthetics, and criticism.

### GE Area C1 Learning Outcomes

Upon successful completion of a C1 course, students should be able to:

1. identify aesthetic qualities and processes that characterize works of the human intellect and imagination;
2. explore and articulate their own subjective aesthetic and intellectual responses to such works;
3. analyze the role and impact of the creative arts in culture and on the interrelationship of self and community; and

4. research and apply relevant aesthetic criteria and/or artistic conventions in effective written responses to works of art.

**Writing Practice:** Students will write a minimum of 1500 words in a language and style appropriate to the discipline.

## Course Requirements and Assignments

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### Course Requirements

SJSU classes are designed such that in order to be successful, you are expected to spend a minimum of 45 hours for each unit of credit (normally 3 hours per unit per week), including preparing for class, participating in course activities, and completing assignments. These activities and assignments include:

1. Response to Readings (RR)
2. Poetry Portfolio
3. 1 Short fiction piece
4. 1 Nonfiction essay
5. Process papers (peer critique, literary event paper, reflections, drafts, and revision notes)
6. Engagement (journal, workshop comments, overall participation in class and online)

**Reading Responses:** Each week students will be assigned a playlist of craft articles and creative pieces for class discussions. Typically, playlists will go live on Friday. Students should arrive at Monday's class having read all of the playlist items. Unless otherwise noted, reading responses must be posted as a reply to the playlists by Wednesday. Responses must include interpretations of creative pieces, analysis of stylistic elements, and must be roughly 300 words.

**Poetry Portfolio:** You will produce a portfolio which consists of 2 revised poems, including all drafts and revision notes, to show the progress you have made in subsequent versions of your final pieces. Each poem should include its own reflection (roughly 200 words) in which you discuss the specific changes you made and the significance of said revisions. In other words, justify your creative process. Part of this will also be submitted to the department for assessment.

**Fiction Story (max 500 words):** You will produce a short story whose genre, style, topic, voice, etc will be all of your own choosing. You will also provide a 300 word explanation of the specific craft elements you are employing in your writing, as well as a justification for how those chosen stylistic elements are effective to your piece.

**Nonfiction Essay (max 500 words):** You will produce a personal narrative essay. You will also provide a 300 word explanation of the specific craft elements you are employing in your writing, as well as a justification for how those chosen stylistic elements are effective to your piece.

**Process:** The process of writing is just as important as the finished product. As such, drafts, revisions, peer critiques and reflections for each genre piece, as well as the literary event paper count towards process points. Each student is required to attend at least one literary event during the course of the semester

(events can be found at the Center for Literary Arts [website](#)). After you attend the event, please write a paper discussing the significance of the event. More details will be provided.

**Engagement:** Students will respond to in-class writing exercises in a composition notebook. This will also be where you brainstorm ideas for your creative pieces. I will collect the journal twice during the semester for grading purposes. Students will also earn engagement (or participation) credit for actively engaging with the reading material, with their peers, and with their own writing. As this is an in-person course, participation **will primarily be based on your attendance, your writing efforts, and your willingness to contribute to class discussions and workshops.** You are not expected to be correct or accurate. Our classroom environment should be a safe place where we all can inquire and speak with impunity, as long as there is honesty and an eagerness to learn. If you're absent, you can't participate at all.

## ✓ Grading Information

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### Minimum Grading Policy

This course uses the minimum grading method of assessment. This means, the minimum score for all assignments is 50%, and no zeroes will be given (as long as work is submitted). Hopefully, this encourages us to attempt and submit all work (regardless of quality). Notice that **process papers** (outlines, drafts, revisions) are worth 40% of the final grade. This is intentional so that we put more effort into revision, iterating on components of the essay, rather than worrying about one big final grade. For example, a crappy first draft of an intro paragraph earns an automatic 5/10, completing it well (according to the rubric below) may earn the remaining 5 points for a total score of 10/10. Revising the intro and improving it, provides an opportunity to earn another 10 points for revision. The whole point of minimum grading, then, is to place emphasis on revision rather than assigning a weighty grade to an end product.

| 5 pt Rubric          |   |  |  |                          |
|----------------------|---|--|--|--------------------------|
| Points               | 5   | 4  | 3  | 2.5                      |
| Description/Criteria | Completed assignment according to prompt. Clear, focused, organized, insightful response. | Mostly clear, additional details/insight would be helpful. | Some engagement with prompt, some ideas presented. Could more be more focused, main idea needed. | Minimal or missing work. |
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| 10 pt Rubric         |   |  |  |  |  |   |
| Points               | 10  | 9  | 8  | 7  | 6  | 5   |
| Description/Criteria | Excellent, thoroughly completed work. Clear focus. Responded to all parts of prompt, organized response in logical manner, with a beginning, middle, and end. | Very strong ideas. Additional details/insight would be helpful to overall response. Good focus. Structure could be more intentional, thoughtful. | Additional detail/insight would be helpful to strengthen presentation of ideas. Responds to the prompt, though response can be structured in a more organized and coherent manner. | Shows some demonstration of understanding of the prompt, response seems to address some components of the prompt while missing aspects. Some thoughts and insights presented. More clarity/focus needed. | Minimal engagement with the prompt. Some scattered thoughts. Response needs focus/clarity. | Did not attempt, complete, or address the prompt. |
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## University Policies

Per [University Policy S16-9 \(PDF\)](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on the [Syllabus Information](https://www.sjsu.edu/curriculum/courses/syllabus-info.php) (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>) web page. Make sure to visit this page to review and be aware of these university policies and resources.

## Course Schedule

| Week | Date  | Monday                                  |
|------|-------|---|
| 2    | Jan27 | Introductions & Ice Breaker<br>Syllabus |

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|---|-------|--|
| 3 | Feb3  | Discussion: Image Poetry Playlist section I<br>(please read all poems in the first section),<br><a href="https://poets.org/poem/astigmatism">Astigmatism</a> ( <a href="https://poets.org/poem/astigmatism">https://poets.org/poem/astigmatism</a> ) by Amy Lowell (Practice RR) |
| 4 | Feb10 | Discussion: Image Playlist section I (continued)<br>Seen and Unseen Activity<br>Due Tue 2/11: Image Poem Draft   |
| 5 | Feb17 | Discussion: Birches by Robert Frost<br>Visual Explication in Groups  |
| 6 | Feb24 | Discussion: Playlist Section I<br>"The Opposites Game" Brendan Constantine<br><a href="https://boykeats.tumblr.com/post/660807071903711232">https://boykeats.tumblr.com/post/660807071903711232</a><br>Social issues brainstorm  |
| 7 | Mar3  | Due: Protest Poem<br>Workshop  |



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| 8  | Mar10 | Begin Fiction Unit<br>Discussion: A Short Story Theory<br>"How to Write Flash Fiction" in Canvas Modules<br>Flash Fiction and Plot<br>Readings: Kincaid, Chopin<br>Due: Poetry Portfolio |
| 9  | Mar17 | Discussion: Symptoms by Ross Wilcox<br>Characterization<br>Due: The Likable Loser (300 word story)   |
| 10 | Mar24 | Discussion: Setting<br>Setting Craft Essay<br>The Yellow Wallpaper by Charlotte Perkins Gilman<br>Pacing, flashback<br>Due: RR 3 for A Temporary Matter by Jhumpa Lahiri                 |
| 11 | Mar31 | SPRING BREAK SPRING BREAK SPRING BREAK   |
| 12 | Apr7  | Discussion: Narrative Voice<br>Readings: The Husband Stitch by Carmen Maria Machado<br>Embrace the Nelson  |

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| 13 | Apr14 | NO CLASS<br>Due: Fiction Draft  |
| 14 | Apr21 | <a href="https://www.penguinrandomhouse.ca/books/100356/the-gangster-we-are-all-looking-for-by-le-thi-thuy/9780375700026/excerpt">Excerpt (https://www.penguinrandomhouse.ca/books/100356/the-gangster-we-are-all-looking-for-by-le-thi-thuy/9780375700026/excerpt)</a> from "The Gangster We Are All Looking For" by Le Thi Diem Thuy<br>Fragmented narratives, nonlinear narratives<br>Pacing, flashback  |
| 15 | Apr28 | Begin Nonfiction Unit<br>In Class: "Chop Suey" and Inner Story Activity<br>Discussion: "Why I Write"<br><a href="https://www.craftliterary.com/2022/09/14/our-therapists-will-tell-us-max-hunt">Our therapists will tell us...</a> (https://www.craftliterary.com/2022/09/14/our-therapists-will-tell-us-max-hunt   |
| 16 | May5  | Discussion: Steps for Effective Nonfiction Writing<br><a href="https://thewalrus.ca/what-i-learned-from-a-fitting-room-disast-clothes-and-life/">"What I learned from a fitting room disaster (https://thewalrus.ca/what-i-learned-from-a-fitting-room-disast-clothes-and-life/)</a> " by Scaachi Koul<br><a href="https://brevitymag.com/craft-essays/innocence-experience/">"Voice in Creative Nonfiction" (https://brevitymag.com/craft-essays/innocence-experience/)</a> by Sue Silve<br><a href="https://www.signejorgenson.com/2019/01/18/what-is-reflection-in-cre-nonfiction/#:~:text=Memoirists%20use%20the%20reflective%20voice,moment%20from%20the%20char">"What is reflection in Nonfiction?" (https://www.signejorgenson.com/2019/01/18/what-is-reflection-in-cre-nonfiction/#:~:text=Memoirists%20use%20the%20reflective%20voice,moment%20from%20the%20char</a><br>by Signe Jorgenson |
| 17 | May12 | Nonfiction Workshop I<br>Due: Student Journals  |