



### **Creative Writing I Spring '19**

Eng 235-INS2: On-line course

Instructor: Hank Kalet

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Office Hours: by appointment

### **Texts/Readings**

*Readings from MCC LibGuide / Additional readings listed on reading list on Canvas*

*MindTap Online Handbook*

Additional readings as assigned

### **Course Description**

A basic course in creative and imaginative writing. Various literary forms are discussed and undertaken by the students. Student manuscripts are extensively analyzed and criticized.

### **Learning Outcomes**

Upon successful completion of ENG 235, the students will be able to:

- Write better than they could before they took the course.
- Demonstrate an understanding of different literary genres.
- Demonstrate an understanding of the difference between content and craft.
- Demonstrate a rudimentary knowledge of writing as a profession.
- Demonstrate an even greater proficiency than in ENG 121 and 122 in reading critically and applying inferential and critical skills to college-level readings.
- Understand the elements of literature.

### **Grading Policy**

- **Module 1 — 15%**
  - Poems — 60%
  - Annotations — 10% each
  - Forums — 10%
- **Module 2 — 15%**
  - Story— 70%
  - Annotations — 10% each
  - Forums — 10%
- **Module 3 — 15%**

- CNF — 70%
- Annotations — 10% each
- Forums — 10%
- **Module 4 — 20%**
  - Creative work— 70%
  - Book review — 20%
  - Forums — 10%
- **Portfolio — 25%**
  - Creative work —60%
  - Book Review — 20%
  - Annotations — 10% each
- **Journals — %10 (5% each)**

#### **Additional grading information:**

- **Make-up Policy:** All work must be turned in by the due date.
- **Submission of assignments:** Submit via Canvas only.
- **Plagiarism:** Plagiarism is the use of unattributed material or ideas or the passing off of someone else's work as one's own. Plagiarism will result in an F for the module.

#### **Assessment Statement**

With the goal of continuing to improve the quality of educational services offered to students, Middlesex County College conducts assessments of student achievement of course, program and institutional learning outcomes. Student work may be used anonymously for assessment purposes so that we may be able to improve the quality of our courses.

#### **Academic Misconduct**

Each student is to abide by the “Code of Student Conduct” stated in *The Pathfinder*.

#### **Module Schedule and Work Due**

- 1. Poetry — Feb. 11-Feb. 28:**
  1. 3 poems: Final revised poems due Feb. 16, Feb. 22, and Feb. 28;
  2. 2 poetry annotations (craft focused — see questionnaire);
  3. Craft-essay annotation;
- 2. Fiction — March 1-March 25:**
  1. Short story (3-page minimum): Draft due March 9, revision due March 25;
  2. Short story annotations (craft focused — see questionnaire);
  3. Craft-essay annotation;
  4. Journal 1 due March 25
- 3. Creative Non-Fiction/Memoir — March 26-April 13:**
  1. CNF/memoir (3-page minimum): Draft due April 4, revision due April 13;
  2. CNF annotations (craft focused — see questionnaire);
  3. Craft-essay annotation;
- 4. Your primary discipline — April 13-May 1:**

1. Choice of 3 poems, 1 short story, or 1 CNF: Draft due April 22, revision due May 1;
2. essay/review of book of poems/short fiction/CNF (1,000 words focusing on craft issues);
3. Journal 2 due May 1

**5. Portfolio — May 2-May 9:**

1. Best two annotations, revised book review, and
  1. For poets: five poems in final form; one prose piece.
  2. For fiction writers: two short stories; two poems or one CNF
  3. For CNF writers: two CNF pieces; two poems or one story

**Other requirements:**

1. Annotations should be from material on the reading list.
2. Students will participate in two sets of forums. These will replace the traditional classroom discussions.
  1. Discussion of submitted student work. Everyone must offer at least two posts of critique for each submission.
  2. Discussion of each assigned reading. Readings forums should be focused on what makes the writing work and not focus on theme or literary criticism. Remember, your goal is to work on your own craft and attempting to dissect others' technique is the best way to do so.
3. Students also are expected to keep an online journal, which will be submitted for grading twice during the semester. The journal should include drafts of creative work, considerations of the assigned readings, notes on current events or other readings you may be doing. Keeping a journal is a good way to get in the habit of writing daily, and to think in writing. Your mechanics will not be graded, but you should do your best.

**Creative writing readings**

**Poetry:**

- Reginald Dwayne Betty's, "Legacy." <https://www.poets.org/poetsorg/poem/legacy-0>
- Alex Dimitrov, "The Moon After Election Day." <https://nyti.ms/2pN4egC?smid=nytcore-ios-share>
- Jane Hirschfeld, "On the Fifth Day." <https://nyti.ms/2pN4egC?smid=nytcore-ios-share>
- Fatima Asghar, "If They Should Come for Us." <https://nyti.ms/2pN4egC?smid=nytcore-ios-share>
- Maggie Smith, "Small Shoes." <https://nyti.ms/2pN4egC?smid=nytcore-ios-share>
- Javier Zamora, "Citizenship." <https://nyti.ms/2pN4egC?smid=nytcore-ios-share>
- Gwendolyn Brooks, "Riot." <https://www.poetryfoundation.org/poems/51835/riot>
- Martin Espada, "Alabanza." <https://www.poetryfoundation.org/poems/47868/alabanza-in-praise-of-local-100>
- Tom Sleigh, "The Wall." <https://www.poetryfoundation.org/poetrymagazine/browse?contentId=49470>
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**Fiction:**

- Lorrie Moore, "Subject to Search." <https://harpers.org/archive/2014/01/subject-to-search/>
- Jonathan Lethem, "The Dreaming Jaw, the Salivating Ear." <https://harpers.org/archive/2009/10/the-dreaming-jaw-the-salivating-ear/>
- Kurt Vonnegut, "Harrison Bergeron." [https://archive.org/stream/HarrisonBergeron/Harrison%20Bergeron\\_djvu.txt](https://archive.org/stream/HarrisonBergeron/Harrison%20Bergeron_djvu.txt)
- Jhumpa Lahiri, "The Boundary." <https://www.newyorker.com/magazine/2018/01/29/the-boundary>
- Jeffery Renard Allen, "Fat Tire." <https://granta.com/fat-time/>
- Ed Vega, "Spanish Roulette"
- Edwidge Danticat, "Without Inspection." <https://www.newyorker.com/magazine/2018/05/14/without-inspection>
- Grace Paley, "My Father Addresses Me on the Facts of Old Age." <https://www.newyorker.com/magazine/2002/06/17/my-father-addresses-me-on-the-facts-of-old-age>
- Ernest Hemingway, "The Killers."

**Creative Non-Fiction:**

- Jeffery Renard Allen, "Urgently Visible: Why Black Lives Matter." <https://evergreenreview.com/read/urgently-visible-jeffery-renard-allen/>
- Allen Iverson, "Allen." <https://www.theplayerstribune.com/en-us/articles/life-and-times-of-allen-iverson>
- John Metta, "I, Racist." [https://www.huffingtonpost.com/john-metta/i-racist\\_b\\_7770652.html](https://www.huffingtonpost.com/john-metta/i-racist_b_7770652.html)
- Taylor Brown, "What I Saw When I Rode Out Florence." <https://nyti.ms/2D5slBO?smid=nytcare-ios-share>
- Bonnie Miller Rubin, "We are the workers tasked with saving retail — for \$9.50 an hour." [https://www.washingtonpost.com/outlook/we-are-the-workers-tasked-with-saving-retail--for-950-an-hour/2018/12/17/a0523216-fe77-11e8-83c0-b06139e540e5\\_story.html](https://www.washingtonpost.com/outlook/we-are-the-workers-tasked-with-saving-retail--for-950-an-hour/2018/12/17/a0523216-fe77-11e8-83c0-b06139e540e5_story.html)
- Jeff Sharlet, "A Resourceful Woman." <https://longreads.com/2015/02/17/a-resourceful-woman/>
- Robin D.G. Kelley, "Polycultural Me." <https://www.utne.com/politics/the-people-in-me>
- George Orwell, "Shooting an Elephant." <https://hilo.hawaii.edu/~tbelt/Pols360-S08-Reading-ShootingAnElephant.pdf>
- Emily Bernard, "People Like Me." <https://harpers.org/archive/2018/12/people-like-me-race-vermont-tennessee/>

**On Craft:**

- Kurt Vonnegut, <http://www.openculture.com/2018/07/kurt-vonnegut-offers-8-tips-write-good-short-stories-plus-graphs.html>
- Sarah Smarsh, "Believe It: Narrative credibility is in the eye of the beholder." <https://www.creativenonfiction.org/online-reading/believe-it>
- Rainer Maria Rilke, "First Letter." <https://www.poets.org/poetsorg/text/letters-young-poet-first-letter>
- Cate Marvin, "Tell the Truth, But Tell It Slant: First-Person Usage in Poetry." <https://www.poets.org/poetsorg/text/tell-all-truth-tell-it-slant-first-person-usage-poetry>

- Stephanie Burt, “Juan Felipe Herrera: ‘Blood on the Wheel.’” <https://www.poetryfoundation.org/articles/69864/juan-felipe-herrera-blood-on-the-wheel>
- C.M. Burroughs, “How to Make a Poem.” <https://www.poetryfoundation.org/articles/147699/how-to-make-a-poem>
- David Baker, “Mundane and Plural.” <https://www.poetryfoundation.org/poetrymagazine/articles/141969/mundane-and-plural>
- James Longenbach, “The Music of Poetry.” <https://www.poetryfoundation.org/poetrymagazine/articles/141969/mundane-and-plural>
- Emily Barton, “Literary of Genre: It’s the Plot that Counts.” <https://lithub.com/literary-or-genre-its-the-plot-that-counts/>
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