



WBU Online
School of Languages and Literature

Wayland Baptist University Mission Statement: Wayland Baptist University exists to educate students in an academically challenging, learning-focused, and distinctively Christian environment for professional success and service to God and humankind.

Course Name:

ENGL 5315.VC01 — Creative Writing Workshop

Class Meeting Time and Location:

Class should be available any time, day or night, through Blackboard (BB) online.

Term and Year:

Spring 2019 (11-week term), February. 25–May 18, 2019

Instructor:

Dr. Karen Beth Strovas

Email:

strovask@wbu.edu (**email is the best way to reach me!**)

Office Location and Phone Number:

My office is physically located on Wayland's home/Plainview campus in Gates Hall 202A, 806-291-1114. For serious concerns, you may call or text my **cell (806) 292-3543. I have small kids, so please respect sleeping hours.** Feel free to email me any time. I will get back to you as soon as possible, nearly always during office hours or within 24-48 hours.

Catalog Description: A study of the craft of creative writing with attention to genre, peer critique, and revision. **Prerequisite:** graduate standing.

Required Textbook and Resources:

- Burroway, Janet. *Imaginative Writing: The Elements of Craft*. 4th edition. Pearson, 2014.
- Journal or spiral notebook to use as your writing journal. Choose something handy enough to fit in a large purse, backpack, or briefcase. Ideally, I would like you to take it with you just about everywhere. (Not digital!)
- This course will take place entirely online. You must have a reliable and secure computer connection and internet service, as well as access to software for

writing papers (such as Microsoft Word) and software capable of reading documents produced in .html and .pdf formats; also, have access to backup media such as a USB flash drive or Dropbox, etc.

- Regular access and known passwords to WBU Blackboard and WBU email account. Your WBU email is likely the only way that I will contact you.

Course Outcome Competencies:

At the end of the course, students actively engaged in learning will be able to:

1. demonstrate a skilled technical awareness of the conventions of creative writing specific to genre;
2. participate in online workshop sessions by receiving and administering constructive criticism and re-evaluating one's own body of creative work through these sessions;
3. create a considerable body of creative work through demonstrated use of the drafting, revising, and editing process; and
4. link personal creative expression to universal ideals and expressions.

The more the student puts into the course, the higher his or her outcome competencies will be.

Attendance Requirements:

This course is set up on a weekly "module" basis. This means assignments and discussions will be presented and due each week (Monday-Sunday). Therefore, a *minimum* "attendance" of accessing the Blackboard (BB) class at least once a week is required in order to complete the course successfully. Participation and attendance will be determined through submission of discussion posts or other assignments. With that in mind, failure to submit two or more assignments is grounds for receiving an F. Makeup work will be offered at the instructor's discretion and will be considered on a case-by-case basis. Any authorized makeups must be completed within the time limit set by the instructor; otherwise, the makeup grade will be zero. Finally, recall that WBU's catalog stipulates students who miss 25% or more of class time will automatically fail the course.

Disability Statement:

"In compliance with the Americans with Disabilities Act of 1990 (ADA), it is the policy of Wayland Baptist University that no otherwise qualified person with a disability be excluded from participation in, be denied the benefits of, or be subject to discrimination under any educational program or activity in the university. The Coordinator of Counseling Services serves as the coordinator of students with a disability and should be contacted concerning accommodation requests at (806) 291- 3765. Documentation of a disability must accompany any request for accommodations." Note: If you would like me to accommodate a disability, please provide documentation within the first week of class or as soon as possible.

Academic Honesty:

No form of cheating will be tolerated. *Plagiarism*—copying or purchasing someone else’s words or ideas and presenting them as your own—is not only a form of cheating but also a serious academic offense. In the very least plagiarism or related forms of cheating will result in an F on the work in question, with the possibility of an F in the class. An official report will also be filed with the Provost/Academic VP. See the [Wayland catalog](#) for further information on the penalties of plagiarism.

Class Communication, Announcements, and Updates:

Official announcements not made in class will be sent to our Blackboard class online, and Blackboard automatically forwards these announcements to your WBU email, as well. It is your responsibility to set up your Wayland email account and check it daily. If you need assistance with your **Wayland email**, call IT @ (806)291-3540, OR [access assistance online from IT regarding your email account](#).

Technical Aspects of the course:

If you encounter technical problems, find some assistance at [WBU Online](#).

- You are encouraged to visit the [WBUonline Blackboard login page](#) as soon as possible and work through the [Learn Module tutorials](#) if are not familiar with how the service works. If you have problems with Blackboard or your WBU email, please use the WBU Support Contacts available on the [WBUonline Blackboard login page](#) or the contact info above.
- Note: It’s been my experience Blackboard works better with Mozilla Firefox or Google Chrome than with Microsoft Internet Explorer. You may want to download a Firefox browser to use for class if you don’t already have one.

Class Expectations and Respect for Others:

Students are expected to treat one another and their instructor with respect in all communication, whether that is through email or Blackboard Discussion Boards. Please choose your words well.

Grade Appeal Policy (from Student Handbook):

“Students shall have protection through orderly procedures against prejudices or capricious academic evaluation. A student who believes that he or she has not been held to realistic academic standards, just evaluation procedures, or appropriate grading, may appeal the final grade given in the course by using the student grade appeal process described in the Academic Catalog . . . The Faculty Assembly Grade Appeals Committee may instruct that the course grade be upheld, raised, or lowered to a more proper evaluation.”

*Required by Southern Association of Colleges and Schools Commission on Colleges

Grading Chart:

- Active participation in any posted Discussion Board question	20%
- Active participation in scheduled online workshops	20%
- Submission of complete workshop manuscripts (2 @ 5%)	10%
- Working Portfolios	20%
- Final Portfolios	25%
- Self-assessment (functioning as final exam)	5%

Assignment Descriptions:

Discussion Boards—In general, if you follow directions, turn your DB in on time, answer my prompt fully and thoughtfully, and respond to at least two classmates, you will receive between 90-100%. I will automatically deduct 10 points at each 24-hour mark late. I will deduct 10 points for each missing response to a classmate. Each DB post will be assessed on a case-by-case basis for quality and completion.

Online Workshops—We will have three online workshops during the term: one each for poetry, fiction/nonfiction, and drama. These will occur through the discussion board platform of Blackboard. Students must sign up for two different workshop weeks, and these selections must be made no later than Monday of week 2 through email to strovask@wbu.edu. All students—workshoppers and non-workshoppers alike—will provide constructive criticism for at least three classmates' pieces for each workshop.

Workshop Manuscripts—To receive full credit, submit complete manuscripts in the correct genre, and on time. See assignment sheet on Blackboard for word counts and further details.

Working Portfolio—The working portfolio will be **due Week 9** and must include, at minimum, 2 poems and 1 work of fiction, nonfiction, or drama. See assignment sheet on Blackboard for word counts and further details.

Final Portfolio—The final portfolio will be **due Week 11** and must include 4 poems, 1 fiction or nonfiction piece, and 1 short play. See assignment sheet on Blackboard for word counts and further details.

Self-Assessment—the self-assessment will be submitted at the time of your final portfolio and function as a letter from you to me that accomplishes the following tasks: (1) introduces your works and describes your stylistic fingerprints, (2) notes any major revisions and changes that occurred between portfolios, and (3) assesses your final portfolio's major strengths and/or weaknesses.

Please note: Some of the language and subject matter of the pieces may be offensive to some readers. I do not necessarily condone the language or content in each piece, but I have assigned each one for its creative, artistic, or discussion value.

Calendar Schedule

Page numbers refer to the edition of the course text listed in the syllabus. This schedule is subject to revision, although changes are unlikely. Students will be notified in advance of any changes.

Week 1: Monday, February 25–Sunday, March 3

1. Read "Welcome to ENGL5315" PowerPoint on Blackboard (BB)
2. From *Imaginative Writing*—Read chapter 1 (pp. 1-14), chapter 2 (pp. 15-37—you may omit "Standing By" and "French Fries"), and read part of chapter 10 (pages 297-310)
3. Journal Work: "Try This" exercises 1.1, 1.2, 1.7, 2.1, 2.5, 2.11, 10.3, 10.4, and 10.6.
4. Review "Poetry Terms" and "Poetry Forms chart" handouts on BB in Week 1 folder. Print or save these handouts for your reference.
5. View Lecture 1a and read Lecture 1b on BB
6. Review your progress in your personal writing journal, aiming for at least 20 minutes or 1-2 pages of writing per day.
7. Complete Discussion Board 1

Week 2: Monday, March 4–Sunday, March 10

1. Send email to Dr. Strovas @ strovask@wbu.edu **by Monday, March 4** with your **two** workshop choices. Choose from 1) Poetry (due Apr. 4); 2) Nonfiction or Fiction (due Apr. 15); or 3) Drama (due Apr. 23). Note: I reserve the right to request a change if the workshop numbers are too unbalanced.
2. From *Imaginative Writing*—Read chapter 3 (pp. 47-93—you may omit "Guns for Teachers" and "Victory Lap") and read the remainder of chapter 10 (pages 310-327).
3. Also read poems in the "Additional Assigned Readings" folder, including Shire's "Home" (PDF), Hammons's "Bail" and others (PDF), Sexton's "Cinderella" (PDF), Meyerhofer's "Real Courage" (PDF), and Mora's "Elena" (PDF), and several others. These provide examples of concepts of voice, persona, form, sensory detail, and a broad range of themes and styles.
4. Journal Work: "Try This" exercises 3.2, 3.4, 3.6, 3.9, and 3.14.
5. Review poetry handouts on BB in Week 2 folder. Print or save these handouts for your reference.
6. View Lectures 2a and 2b on BB
7. Review your progress in your personal writing journal, aiming for at least 20 minutes or 1-2 pages of writing per day.
8. Complete Discussion Board 2

March 11-17, Spring Break
(No assignments due, but keep journaling!)

Week 3: Monday, March 18–Sunday, March 24

1. From *Imaginative Writing*—Read chapter 4 (pp. 94-134—omit “Tandolfo the Great”), read chapter 5 (pp. 135-148—you may omit all literary examples at end of chapter), and read full chapter 6 (pages 166-194).
2. Journal Work: “Try This” exercises 4.2, 4.4, 4.5, 4.9, 5.5, 5.7, 5.8, 6.3, 6.4, and 6.9.
3. Read Lecture 3 on BB
4. Complete additional exercises embedded within Lecture 3.
5. Review your progress in your personal writing journal, aiming for at least 20 minutes or 1-2 pages of writing per day.
6. Complete Discussion Board 3.

Week 4: Monday, March 25–Sunday, March 31

1. From *Imaginative Writing*—Read chapter 8 (pp. 225-258) and chapter 9 (pp. 259-296).
2. Also read Zinsser’s “Nonfiction as literature” (PDF) and Williams’ “Writing Creative Nonfiction” (PDF).
3. Journal Work: “Try This” exercises 8.3, 8.4, 8.5, 8.8, 9.1, and 9.6.
4. Read Lecture 4a and view Lecture 4b on BB
5. Read Fiction handouts. Print or save these handouts for your reference.
6. Review your progress in your personal writing journal, aiming for at least 20 minutes or 1-2 pages of writing per day.
7. Complete Discussion Board 4

Week 5: Monday, April 1–Sunday, April 7

1. If you are signed up for a Poetry Workshop, to receive full credit, **submit complete poetry manuscripts of at least two poems by Thursday, midnight, Apr. 4**. These submissions are on Discussion Boards.
2. All students—workshoppers and non-workshoppers alike—will provide constructive criticism (as Discussion Board “replies”) for at least three classmates’ manuscripts. These peer critique responses are due by next Monday, Apr. 8, 8 a.m.
3. For both of these assignments—workshop manuscripts and peer critique responses—please see the assignment sheet in BB for more details.
4. Make a list within your journal of elements of your classmates’ poetry or poetic strategies they used that you hope to try.
5. Review your progress in your personal writing journal, aiming for at least 20 minutes or 1-2 pages of writing per day.

Week 6: Monday, April 8–Sunday, April 14

1. From *Imaginative Writing*—Read chapter 11 (pp. 328-372—you may omit “Gas” and “Executive Dance”).
2. Additional readings: none are required, but consider checking out a volume of contemporary drama from a library or looking at a variety of plays from an anthology to get a wide perspective of dramatic devices--especially stage direction, dialogue, exposition's revelation of the inciting action, conflict and resolution, etc.
3. Journal Work: “Try This” exercises 11.2, 11.3, 11.4, and 11.8. Also “Jack and Jill” and acquaintance dialogue exercise inside Lecture 6a.
4. View Lecture 6a and read Lecture 6b on BB
5. Review your progress in your personal writing journal, aiming for at least 20 minutes or 1-2 pages of writing per day.
6. Complete Discussion Board 6.
7. Prep your submission if you signed up for Monday’s Fiction/Nonfiction workshop.
8. Pat yourself on the back and take a deep breath—what a week! You’ve passed the halfway point. ☺

Week 7: Monday, April 15–Thursday, April 18

[*Note, this is a short week because of the Good Friday (Apr. 19) and Easter Monday (Apr. 22) WBU Online holidays. Please submit your workshop participation before Friday.*]

1. From *Imaginative Writing*—Read part of chapter 7 (pp. 195-207).
2. Journal Work: “Try This” exercises 7.5, 7.7, and 7.12.
3. Review your progress in your personal writing journal, aiming for at least 20 minutes or 1-2 pages of writing per day.
4. If you are signed up for a Fiction or Nonfiction Workshop, to receive full credit, **submit complete fiction/nonfiction manuscripts by Monday, midnight, Apr. 15.** These submissions are on Discussion Boards.
5. All students—workshoppers and non-workshoppers alike—will provide constructive criticism (as Discussion Board “replies”) for at least three classmates’ manuscripts. These peer critique responses are due by midnight, Thursday, Apr. 18.
6. For both of these assignments—workshop manuscripts and peer critique responses—please see the assignment sheet in BB for more details.
7. Make a list within your journal of elements of your classmates’ narrative, setting, or characterization strategies they used that you hope to try.

Apr. 19–Apr. 22: Good Friday through Easter Monday holiday

Week 8: Tuesday, April 23–Sunday, April 28

1. From *Imaginative Writing*—Read the rest of chapter 7 (pp. 207-224).
2. Journal Work: “Try This” exercises 7.8, 7.16, and 7.19.
3. Review your progress in your personal writing journal, aiming for at least 20 minutes or 1-2 pages of writing per day.
4. If you are signed up for a Drama Workshop, to receive full credit, **submit complete drama manuscripts by Tuesday, midnight, Apr. 23**. These submissions are on Discussion Boards.
5. All students—workshoppers and non-workshoppers alike—will provide constructive criticism (as Discussion Board “replies”) for at least three classmates’ manuscripts. These peer critique responses are due by Thursday, midnight, Apr. 25.
6. For both of these assignments—workshop manuscripts and peer critique responses—please see the assignment sheet in BB for more details.
7. Make a list within your journal of elements of your classmates’ dialogue or stage direction strategies they used that you hope to try.

Week 9: Monday, April 29–Sunday, May 5

1. Submit your **working portfolio** to BB by Monday, Apr. 29, midnight. The working portfolio must include at least two poems and one piece of fiction, nonfiction, or drama. See assignment sheet for details.
2. Each student will have an online chat or phone “date” with Dr. Strovas later this week or early next week to discuss WPs.
3. Review your progress in your personal writing journal, aiming for at least 20 minutes or 1-2 pages of writing per day.

Week 10: Monday, May 6–Sunday, May 12

1. Use time effectively this week to review writing and revision tips and strategies in the lectures, notes, handouts, and textbook chapters and appendices.
2. **Revise your working portfolio** according to your peer critiques and feedback from Dr. Strovas
3. Review your progress in your personal writing journal, aiming for at least 20 minutes or 1-2 pages of writing per day.
4. Start making notes about your revisions and progress, and begin drafting a self-assessment.

Week 11: Monday, May 13–Saturday, May 18

1. Submit your **Final Portfolio** and **Self-Assessment** to BB by Monday, May 13, midnight. The final portfolio must include at least four poems, one fiction or nonfiction piece, and one short play. See assignment sheet for details.
2. Dr. Strovas will submit Final Grades on Tuesday, May 21, 2019.