ENGLISH 205-3001
INTRODUCTION TO CREATIVE WRITING: FICTION AND POETRY
COLLEGE OF SOUTHERN NEVADA
FALL 2012 SYLLABUS

Instructor: Yelena Bailey-Kirby
Course Time/Day: 9:30 – 10:50 A.M. (T/Th)
Classroom: WCHC 225
E-mail: yelena.bailey-kirby@csn.edu

Office: 246 U (K-Building)
Office Hours: 12:30 - 2:00 P.M. (M, T, W, & TH)
Office Phone: 702-651-5617
My Website: FEATUREDARTISTNETWORK.COM

(Please contact me at least a day in advance if you want to make an appointment outside of office hours, and I will be more than happy to help you.)

(Note: This course syllabus and schedule is tentative. Adjustments may be made to the syllabus at my discretion and other guidelines will be announced for specific assignments.)

I. COURSE DESCRIPTION: A course designed to give students writing experience, introduce them to marketable types of writing and sharpen their writing to commercially acceptable quality.

II. COURSE OBJECTIVES/OUTCOMES: Because you cannot be a good writer without reading, the writing exercises and requirements of the course will be supplemented with a heavy reading load. These readings include chapters from your textbook as well as published works of fiction and poetry. This course will also include workshops in which you will discuss the writing of your classmates. By the end of the semester, you hopefully will have improved your own creative writing skills, be able to read pieces with appreciation and an understanding of the craft and artistry behind them, and feel comfortable discussing the works of fellow writers.

III. TEXT: You will have one textbook for this class: Mooring Against the Tide: Writing Fiction and Poetry, 2nd edition, by Jeff Knorr and Tim Schell. However, your instructor will supply you with copies of supplemental reading throughout the semester.

IV. MATERIALS: A pen, USB/flash drive, loose leaf paper, pocket stapler, pocket dictionary, an active e-mail address, and a binder with four dividers. In order to stay organized, you will have the following sections:

- Section one will hold your class syllabus, lecture notes, and other helpful material/resources.
- Section two will hold your journal responses, pre-writing, and in-class group discussions, writing activities, exercises, and workshop material.
- Section three will hold your writing assignment guidelines.
- Section four will hold drafts of your short stories and poetry as well as the final portfolio.

(NOTE: You are encouraged to take notes during class, so bring a pen and notebook. However, if you want to bring a recording device, Nevada State Law prohibits recording classes without the instructor’s permission. Moreover, the Board of Regents Handbook supports this law, so if you want to record class, you need to get my permission before recording any class session.)

V. ATTENDANCE: Attendance is mandatory, so you are only permitted FIVE absences before you automatically fail the course when you exceed this amount of absences for classes that meet on Monday and Wednesday or Tuesday and Thursday. When you are going to be absent, you should e-mail the instructor at yelena.bailey-kirby@csn.edu or leave a message on her voice-mail at 702-651-5617, so you don’t fall behind on assignments or receiving important notes. It is your responsibility to get in contact with your instructor when you have an emergency that prevents you from attending class. Do not make excuses, but try to communicate at least within twenty-four hours of your absence. Also, if you have a valid
excuse for missing class, you need written proof, such as a doctor’s note, or there are no make-ups of assignments. Otherwise, excessive absences may result in withdrawal or failure of the course.

- You are permitted up to FIVE absences for the entire semester, but once you exceed these FIVE absences, you are subject to failing the course (Grade: F).
- Excessive absences may lead to failure of the course; however, if a medical emergency is supported by written proof from a doctor/hospital, a student will be permitted to make-up a quiz, for instance, but you are still counted absent, and not excused for missing class. If you need to be absent for most of the semester, you should withdraw from the course and take it when you can attend class and submit work on time.
- Although you are allowed to have up to FIVE absences, your work must still be submitted as an e-mail attachment on due dates with an explanation to your instructor about your absence or dropped off in her mailbox in 246 (K-building) with a brief note on the due date unless it’s a medical emergency and you are making other arrangements with your instructor. Hence, you must submit your work on due dates if your absence isn’t supported by a doctor’s note because there are no make-ups of quizzes, journals, and other writing assignments when you miss class.
- Extensions are only given to students who have medical emergencies. If a student requests an extension, it must be due to a major medical emergency (i.e. surgery, hospitalization, etc). Otherwise, students will not be given extensions for other reasons because they procrastinated or other excuses. You are adults now, so you need to stay on schedule, be responsible, and stay organized if you want to succeed in this course. You need to make the choice and commitment to have a strong work ethic because the course does have a great deal of reading and writing assignments.
- If you know that you will be absent because you are taking a personal day off (by taking a family vacation, getting married and going on your honeymoon, celebrating your birthday, changing your work by the next class meeting if you missed the day to attend the funeral and stay on track with the assignments.
- Moreover, students cannot take liberties to miss more than one class period for a funeral. You may take one day to mourn or attend a funeral, but if you need to be absent for several days/weeks in row, and it results in missing most of the semester as well as assignments/quizzes because the death has taken its toll on you, you will need to withdraw from the course and speak to a CSN counselor.
- Finally, you need written proof like a death certificate, obituary announcement in the newspaper, and/or funeral program, etc. Too many students have been dishonest about the death of a family member, so you need written proof, and you will be allowed to make-up the work for this one day. It doesn’t give you permission or an excuse to not submit work or be late for the rest of the semester. You should submit the work by the next class meeting if you missed the day to attend the funeral and stay on track with the assignments.

(Note: If you arrive more than ten minutes late, you will be counted absent for class and will not be permitted to sign the attendance sheet, so do not make it a pattern to be tardy for class. Also, if you decide to leave class early or half way through the class on a regular basis, you will be counted absent on those days because you are not attending the entire class period. However, if there is an emergency in which you need to leave early or arrive late during a certain class, you should notify your instructor about the circumstances.)

VI. E-MAILING INSTRUCTOR/LEAVING HER A VOICE-MAIL: It is important that you contact your instructor if you have a question or will be absent. Foremost, you should be clear by identifying your first and last name as well as the English course/section and class time in an e-mail and/or voice-mail message. Also, you need to leave a phone number with area code, so the instructor can return your call, especially if you have an emergency situation, or in case, the e-mail bounces back. Finally, you should briefly explain your situation or any questions that you have. It is your responsibility to contact the instructor and keep the communication open.

For example, if you have a death in the family or a medical emergency, you should not disappear for several weeks and then make excuses for falling behind. Instead, you (or in case, you are hospitalized or can’t call yourself, a family member/friend) should contact the instructor immediately and make arrangements for the days/weeks that you will be absent, so the instructor can work with you and accommodate you under the circumstances. Do not make excuses that you couldn’t contact me because I can be reached by phone, e-mail, or in person if someone wants to stop by my office. It’s as simple as the following examples.
**Example E-mail:**

TO: yelena.bailey-kirby@csn.edu  
FROM: VEGAS123@hotmail.com  
SUBJECT: Missing class today

**Professor Bailey-Kirby,**

I will need to miss class today because I have a doctor’s appointment, so I have attached today’s journal assignment with this e-mail, and I will provide you with a note from the doctor during our next class. Please let me know that you have received the attachment.

**John Smith**  
ENG 205 on Tues/Thurs at 9:30 a.m.  
Cell: (000) 555-5555

**Example Leaving a Voice-mail:**

Hi Professor! This is Mary Smith in the ENG 205 on Tuesdays and Thursdays at 9:30 a.m., and I will need to miss class today because I have a doctor’s appointment. If I’ve missed any work, please call me at (555) 555-5555. Thank you!

*(NOTE: Your instructor will try to contact you via e-mail or phone within twenty-four hours of receiving your message during weekdays [Mon-Fri] between the hours of 9:00 a.m.-5:00 p.m.; however, your instructor does not access the internet on weekends. Hence, if you write or phone her on the weekend [Sat-Sun], she will respond to you on Monday.)*

**VII. PARTICIPATION:** You must participate in and contribute to classroom workshops, discussions, and other assigned activities. In the case of a borderline grade, participation may be a determining factor. To attend class and merely be physically present **does not** constitute participation. You should be actively participating by critically thinking, analyzing, and interpreting the reading and then verbally responding to classroom discussions or other exercises.

Please raise your hand when you want to speak; do not blurt out answers or interrupt classmates when they are speaking; and show others the same respect that you deserve to have when you are speaking. Furthermore, when the instructor is giving directions or speaking, students should be listening and not chatting with their neighbor. It is rude and disrespectful to your instructor as well as to your peers who may be writing down directions, specific requirements of an assignment, or answers to their queries.

**VIII. STUDENT CONDUCT:** CSN is committed to maintaining a positive learning environment for its students and a positive working environment for its faculty and staff. Disruptive or abusive conduct will not be tolerated at CSN, and the faculty will follow the procedures for dealing with disruptive and abusive conduct. Therefore, students should familiarize themselves with the CSN policy and procedure on student conduct by reading the following links:

- [http://www.csn.edu/PDFFiles/General%20Counsel/Disruptive%20Policy.pdf](http://www.csn.edu/PDFFiles/General%20Counsel/Disruptive%20Policy.pdf)

Your instructor intends to treat you with respect and fairness, and if you leave your manners at home, your instructor will politely ask you to leave class because your behavior has been disruptive and inconsiderate. She expects you to bring your manners and treat everyone with respect. Moreover, if a student continues to disrupt class or be disrespectful with repeat offenses, you can be removed from the class and sent to meet with my Department Chair. We will discuss some core values during the first week and establish an environment of mutual respect for everyone.

Moreover, **you should not be texting during class.** If you are seen texting, you will be asked to put your cell phone on my desk, then pick it up after class, and finally bring donuts for the entire class for the next class meeting when you do not follow this rule. If you do not stop texting in my class and do not heed my warning with the light penalty of bringing donuts, you will get a zero on a journal response that you submitted every time that you decide to text and interrupt my class. **Hence, do not take your cell phone out in class at all and keep it in your book bag or pocket** during class. It is rude and will not be tolerated, but if it is a day that you are expecting an important call (i.e. family member is in the hospital), you need to tell the instructor at the beginning of class. Otherwise, there are no exceptions, so put away the phones during class.

**IX. COMPLETION OF ASSIGNMENTS & MAKE-UPS:** Students are expected to complete all reading assignments and writing assignments by the specified date. If you cannot attend class, you should e-mail your work as an attachment to the instructor, submit it in Angel’s drop box, have someone drop it off in her mailbox in the K-building, or slip the folder of your work under her office door (246 U in K-building). Also, when you submit a writing assignment by the specified date,
you will have it returned and graded by your instructor within two to three weeks. Your instructor usually posts return dates for assignments on the syllabus schedule, so it will not be returned any sooner.

A student should not incessantly inquire or harass the instructor about a writing assignment because it does not speed up the process. In fact, it slows down the process of returning assignments, especially when she is trying to provide plenty of feedback on your papers. Therefore, students should withhold inquiry while carefully considering that the instructor teaches five courses per semester, so to repeat, you must allow two to three weeks for an essay/assignment to be returned while journals may take one to two weeks. If your conduct begins to border on abusive and becomes disruptive, I will send you to the Department Chair.

Furthermore, participation in college activities does not excuse the student from assignment due dates. If a scheduled activity (i.e. family vacation, doctor’s appointment, court date, etc.) conflicts with an assignment date, the student must arrange to complete the assignment early. No make-up of daily quizzes, journals, or in-class exercises will be allowed! For make-up of stories/poems or revisions, you must consult with your instructor for turning in the assignment if you have a doctor’s note or other written proof. In no case shall make-up work be accepted during the last two weeks nor during the final examination week.

(Note: Late story/poem assignments will not be accepted any later than a week after the due date and will be penalized with an automatic grade of “F/55%” while there are no make-ups of daily quizzes, journals, or other in-class exercises.)

X. **CLASS PROTOCOL**: Always have your material stapled, paper clipped, or in a folder, so you do not carelessly turn in your assignments as loose sheets without your name among other students in the pile, especially during in-class activities/exercises. Also, always bring the textbook to class as well as a pen and paper. You are an adult and should be prepared with these materials and not make excuses for being careless. Moreover, the assignments must be typed with double-spacing, using one inch margins and the MLA documentation style. You should always include a heading for essays and journals/other writing assignments with the following information:

A. Your name
B. Professor’s name
C. Course name and section as well as class time/day
D. Due date (If your paper is late, include the late date next to it when you do turn in the assignment.)
E. Word count (Include it for this class in addition to the required MLA information above. It will help you know if you have met the word count requirements of assignments.)

(Note: The title of your work, such as “The Oracle” for the first short story, or for journal responses to reading assignments, “Journal Response on Chapter Ten” should be centered on the page after the heading.)

XI. **PLAGIARISM**: Students will be penalized for plagiarism with “0”/F. To plagiarize is to take the words of another and present them as one’s own. There is no more serious offense against the academic community than to plagiarize. A student will be judged guilty of plagiarism if:

A. The student turns in, for a grade, a composition written in whole or in part by another.
B. The student, in the composition turned in for a grade, presents, without indicating quotation marks, and without attributing the words thus presented to his/her source, the exact words of another writer in such a way as to suggest that those words are the student’s own.
C. The student, in a composition turned in for a grade, presents, in paraphrase, without indicating paraphrase, and without attributing the thoughts thus presented to his/her source, the thoughts or ideas of another in such a way as to suggest that those thoughts or ideas are the student’s own.

In order to avoid plagiarism, students must document (cite sources) appropriately and correctly. If something (language, facts, opinions, ideas, etc.) is discovered through research, it must be documented with a parenthetical citation and a “Works Cited”. The student judged guilty of plagiarism will be subject to penalties up to and including failure of the course. Therefore, we will discuss plagiarism in more depth as we approach assignments requiring the use and proper citation and documentation of sources.

(Note: You should read the CSN academic integrity policy and student academic integrity report at the following:

- [http://www.csn.edu/uploadedfiles/2010.08.11%20Fina%20FacSensIntegritydraft.pdf](http://www.csn.edu/uploadedfiles/2010.08.11%20Fina%20FacSensIntegritydraft.pdf)

XII. **WRITING CENTER**: CSN strongly recommends that all students taking classes with writing assignments use the Writing Center. A trained Writing Assistant is on hand to help students at any stage in the writing process, from idea generation, through organization, to final revision. No appointment is necessary; the Writing Center is a walk-in service. Please come prepared by bringing a copy of the instructor’s writing assignment and guidelines, including any style sheets for
documentation. The Writing Center is free and is located on each main campus. Please contact the Writing Center near you for locations and hours of operation:

- Charleston: 651-7402
- Cheyenne: 651-4101
- Henderson: 651-3187

(Note: CSN provides another free service online through Smarthinking.com. If you log onto Angel, there is a link to Smarthinking.com for submitting your writing assignment or questions. Students can receive online assistance/feedback, but you may want to plan your schedule accordingly because they may need twenty-four hours to respond if it’s a busy period for them.)

XIII. **DISABILITY RESOURCE CENTER:**

CSN recognizes its ability to provide equal access to its educational programs and services to all qualified persons with documented disabilities. All academic accommodations are provided on an individual basis following a review of the student’s documentation of disability. Accommodations may include, but are not limited to the following:

- Note takers to assist in providing class notes
- Readers
- Scribes
- Lab and research assistants
- Access to adaptive computer lab
- Testing accommodations

In order to request accommodations for a disability, students should contact a Disability Specialist in the Disability Center. Complete student information may be obtained from the DRC office on each of the three main campuses. DRC information can also be found on the CSN Website.

XIV. **GRADING CRITERIA:** (All the assignments will have handouts with guidelines. Grading standards are also clearly outlined in fiction and poetry rubrics.)

A. **SHORT STORIES AND POEMS (40% of course grade):** You will be allowed to write on the topic of your choice with some guidelines. There will be few structural requirements, other than the stories should, for the most part be 3-15 pages (typed, double-spaced) in length; poems should, in most cases, have at least 7 lines.

<table>
<thead>
<tr>
<th>SHORT STORY # 1 = 10%</th>
<th>POEMS (1-3) = 10%</th>
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</thead>
<tbody>
<tr>
<td>SHORT STORY # 2 = 10%</td>
<td>POEMS (4-6) = 10%</td>
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</tbody>
</table>

In an introductory course, it is always difficult to assign a grade based on the quality of a student’s work. Though assigning a grade on something creative might seem entirely subjective, there are some standard objective criteria that I will consider when assigning a grade to your work, including the following:

- Is it original and engaging?
- If a short story, does it have a plot (conflict, crisis, and resolution)?
- Does the piece contain specific details?
- Does the point of view remain consistent and does it work in this piece?
- Does the piece show rather than tell?
- Are the characters vivid and consistent? In a poem, is the speaker’s voice consistent?
- Is the piece relatively free of grammatical errors or problems with form?

| A – Superior work which excels in all or nearly all of the above criteria. |
| B – Very good work which succeeds in most of the above criteria. |
| C – Work that has potential but either has many minor problems or several major problems (Such as the use of many clichés and generalizations, lots of grammatical problems, etc.). |
| D – Work that has many major problems. |
| F – Work that is not original and has been plagiarized from a published author. |

B. **PORTFOLIO REVISION (20% of course grade):** You will turn in two examples of revised work at the end of the semester as part of your final portfolio. In addition to the previously mentioned criteria, revisions will also be evaluated on whether or not the writer has made significant changes, for example, would include completely eliminating or adding entire scenes, changing the point of view, shortening or lengthening the time period which is covered in the piece, or changing the story’s plot, or main idea. In a poem, significant changes mean changing the
point of view, adding or removing entire lines, covering more or less ground than in the original, adding more details, changing tone. (i.e. more than just changing a few words or line breaks).

C. **READING/JOURNAL RESPONSES (15% of course grade):** Personal responses to that day’s readings are due the day of class discussion and should be typed, double-spaced, and ½-1 page in length per reading assignment. You will receive a handout with guidelines for reading/journal responses.

D. **WRITING EXERCISES (15% of course grade):** Writing exercises will be done both in and out of class, some of which will be turned in as part of your final portfolio. We will discuss your writing exercises in class; however, these exercises will not be collected for a grade until the end of the semester. You will submit what you believe are your strongest exercises as part of your final portfolio, so be sure to keep track of the assignments and the date on which they were written.

E. **PARTICIPATION (10% of course grade):** Your grade in participation will include both your participation in general class discussions and in workshops. **General class discussion participation consists of 5% of the course grade** and involves the following:

   o Regular attendance (missing no more than 5 classes.)
   o Being prepared:
     * having read the text assigned for that day.
     * turning in reading responses on time.
     * having completed the assigned writing exercises.
   o Contributing to class discussion:
     * offering relevant and productive comments which pertain directly to that day’s reading and topic.

**Breakdown of participation grade for general class discussions:**

A Students who attend regularly, are always prepared (turning in the response assignments on time, having completed exercises and always offering many productive comments) will receive an A. (Note: People, who attend regularly, are physically participating; however, unless you verbally participate with thoughtful and relevant comments in the class discussions, you do not deserve to receive an “A” for participation because silence does not constitute participating in the class.)

B Students who attend regularly (no more than 1 absence), are usually prepared, and regularly offer productive comments will receive a B. Students who would otherwise receive an A except for a deficiency in one of the above criteria (absences, preparation, or contribution) will also receive a B.

C Students who attend somewhat regularly (2 absences) or who are sometimes prepared and sometimes contribute to class discussions will earn a C.

D Students who attend somewhat regularly (3 absences), are rarely prepared, and rarely contribute to class discussion will earn a D.

F Students who attend somewhat regularly (4 or more absences), are never prepared, and never contribute to class discussion will earn an F.

Then, **the workshop participation consists of 5% of the course grade** because a significant amount of the semester will be spent in workshops discussing the work of your peers. All the students must be prepared for these workshops, demonstrating a firm grasp on the story or poem being discussed and proving oral and written comments for the writer.

Being unprepared or unwilling to engage in discussion will significantly lower your final grade. Again, for obvious reasons, it is also necessary for you to be present to receive a high grade in the workshop portion of your participation grade. On workshop days, I will take notes regarding the level of participation of each member of the class and will use these notes to determine your overall workshop participation grade.

**Breakdown of participation grade for workshops:**

A A student who attends regularly, is always prepared (clearly having thoroughly read the pieces in the workshop and having written comments in return to each writer), and always provides productive and helpful comments during the workshops will earn an A.
B Students who attend regularly (having missed no more than 1 workshop), are usually prepared and regularly offer somewhat productive comments will receive a B. Students who would otherwise receive an A except for a deficiency in one of the above criteria will receive a B.

C Any of the following will earn a student a C in the workshop participation, missing 2 workshops, several times not having read or provided comments for the pieces being discussed that day, or regularly not offering helpful or productive comments during the workshop.

D Students who miss 3 workshops, are rarely prepared, and rarely contribute to class discussion will earn a D.

F Students who miss 4 or more workshops, are never prepared, and never contribute to class discussion will earn an F.

(A note about workshops: The spirit of these workshops must remain positive. Comments should, in a helpful and positive manner, praise what works and offer constructive criticism about what doesn’t. Attacking a classmate’s work in a hostile manner could result in expulsion from the class.)

XV. NUMERICAL BREAKDOWN OF GRADES:

SHORT STORIES, POETRY, PORTFOLIOS & FINAL COURSE GRADE WILL BE CALCULATED USING THE FOLLOWING SCALE:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>93-100%</td>
</tr>
<tr>
<td>A-</td>
<td>90-92%</td>
</tr>
<tr>
<td>B+</td>
<td>87-89%</td>
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<tr>
<td>B</td>
<td>83-86%</td>
</tr>
<tr>
<td>B-</td>
<td>80-82%</td>
</tr>
<tr>
<td>C+</td>
<td>77-79%</td>
</tr>
<tr>
<td>C</td>
<td>73-76%</td>
</tr>
<tr>
<td>C-</td>
<td>70-72%</td>
</tr>
<tr>
<td>D+</td>
<td>67-69%</td>
</tr>
<tr>
<td>D</td>
<td>63-66%</td>
</tr>
<tr>
<td>D-</td>
<td>60-62%</td>
</tr>
<tr>
<td>F</td>
<td>0-59%</td>
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</tbody>
</table>

(Note: A writing assignment not turned in or quiz not taken will be given 0 points. Decimals between letter grades are rounded up from .5. For example, 92.5% = A/93%)

JOURNAL RESPONSES / IN-CLASS GROUP WORK / WRITING ASSIGNMENTS:

You will receive a check plus (100%) if you complete the writing activity/journal response or merely a check if incorrectly done or partially incomplete (75%). If you miss class, and thus, could not do the group activity, you will receive a zero.

GRADING CRITERIA AND STANDARDS ON FICTION

The following criteria are used as the standard for grading a work of fiction for creative writing in order to learn your strengths and weaknesses, and then, be aware of the areas to focus your attention on revising for the portfolio.

1. Is the story original, engaging, and believable? Does the student manage to capture the reader’s attention in the first page and maintain it throughout the story? Does the student have vivid characters and a believable plot or is it a far-fetched plot with clichés and stereotypical characters?

2. Does the student have a plot? Does the student use foreshadowing or flashbacks appropriately and do they have rising action, conflict, crisis, falling action, and resolution?
### 3. Does the student use specific, concrete details? Is the language vivid and colorful?

- **0:** No concrete, specific, vivid details occur; instead, vague or generic references are used in terms of a person, place, or thing.
- **2:** Some instances of specific details occur but are not well-developed, significant, or vivid enough in most passages or parts of the story, and therefore, a minimal attention to details weakens and detracts from the characters, plot, and/or setting.
- **4:** Specific, concrete details are overused by being repetitive, flowery, or trite in their exaggerated use that they detract from the story, weaken the elements of plot, character, and/or setting, and even may create contradictions between passages.
- **6:** Specific, concrete details are vivid, well-developed in most passages of the story; yet significant details about a person, place, and/or thing may be weak in several places of the story without completely losing the reader's interest or understanding of a character, the setting, and/or the plot. It may be weaker but will not completely detract from the story.
- **8:** Specific, concrete details are used in a significant manner to create vivid, well-developed passages about people, places, and/or things throughout the story; however, they may be weak in one area of the story, such as the exposition, but generally, aim to be strong and memorable throughout the story.
- **10:** Specific, concrete details are used in a significant manner to create vivid, well-developed passages on people, places, and/or things throughout the story. They are strong, memorable and offer an original flair to appreciating and/or understanding the plot, characters, and setting.

### 4. Does the student develop a setting? Does the student ground the reader/audience in the setting with significant, concrete details and/or sensory impressions?

- **0:** No setting is established. Space/location, time and/or atmosphere are absent, unclear, and/or too weak to be identified.
- **2:** Setting seems to exist; however, space/location, time, and atmosphere are too vague and unclear to be fully identified in most instances or parts of the story.
- **4:** Setting exists and develops time, space/location, and/or atmosphere on occasion with some gaps, and may contradict itself or suddenly change without warning or a clear indication of a shift occurring.
- **6:** Setting is well-developed in one of three categories in time, space/location, and/or atmosphere. It is strong and clear in at least one of the categories and less-developed in two out of the other three aspects.
- **8:** Setting is well-developed in two out of the three categories: time, space/location, and/or atmosphere. It is strong and clear in at least two of the categories and less-developed in one of the other three.
- **10:** Setting is well-developed in all three categories: time, space/location, and atmosphere. Strong and clear in each of the three categories without any difficulty in identifying the setting.

### 5. Does the student create two well-developed characters? Can the reader identify their gender, age, and background, etc? Do they have at least a protagonist and antagonist? Are they dynamic, static, round or flat?

- **0:** There may be a protagonist and antagonist, but the reader does not care about them, really know them or even understand their motivations.
- **2:** The characters may be somewhat developed to have identifying qualities of age and gender, but it is poorly developed that one may care about one of the characters, but really not sympathize or be engaged by these characters at all.
- **4:** The characters may not be completely well-developed because some aspects may not be evident like their age, gender, or marital status, but other important aspects of their background or personality may be a little more believable even if they seem like generic flat characters.
- **6:** The characters may be well-developed, so the reader can identify their age, gender, background, and so on, but the characters are not given sympathetic qualities for the reader to care about them or truly understand their motivations.
- **8:** One of the characters maybe well-developed and complex, but the reader may not be able to identify one or more of the other characters except as flat and static, making them appear as generic, stock characters with no motivations.
- **10:** The characters are well-developed, so the reader can identify their gender, age, background and so on. The protagonist may be a dynamic, round character to show he/she is three-dimensional. The reader is fully engaged in the characters, cares, and sympathizes with one or more of the characters enough to understand their motivations.

### 6. Does the student show more than tell? Basically, is there a good balance? Do they apply indirect and/or direct methods of character presentation (dialogue, action, appearance, and so on)?

- **0:** The student does not apply the indirect or direct methods of character presentation and may simply be telling rather than showing.
- **2:** The student may be telling more than showing. There may be hints of the indirect and direct methods of character presentation in one or two characters, but it is insufficient and poorly executed.
- **4:** The student does not apply enough showing. They may be lacking in three of the indirect and/or direct methods of character presentation, such as appearance, action, and dialogue.
- **6:** The student applies a good balance of showing and telling. They may be lacking in two of the indirect and/or direct methods of character presentation, such as appearance, action, and dialogue.
- **8:** The student applies a good balance of showing and telling. They may be lacking in one of the indirect or direct methods of character presentation, such as action.
- **10:** The student applies a good balance of showing and telling. They apply the indirect as well as the direct methods of character presentation consistently.
7. Does the student follow the directions of the assignment? Do they have a working title or is it missing? Do they create a conflict? Do they apply the elements of fiction appropriately? Did the student fulfill the requirements of two characters and so on? See the assignment sheet for the guidelines and specific directions.

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The student does not follow the directions and guidelines for the assignment.</td>
</tr>
<tr>
<td>2</td>
<td>The student seems to follow the criteria, but suddenly ignores or omits certain criteria in some parts of the story.</td>
</tr>
<tr>
<td>4</td>
<td>Except for three of the criteria, the student follows the rest of the directions and guidelines for the assignment.</td>
</tr>
<tr>
<td>6</td>
<td>Except for two of the criteria, the student follows the rest of the directions and guidelines for the assignment.</td>
</tr>
<tr>
<td>8</td>
<td>Except for one of the criteria, the student follows all the directions and guidelines for the assignment.</td>
</tr>
<tr>
<td>10</td>
<td>The student follows all the directions and guidelines for the assignment.</td>
</tr>
</tbody>
</table>

8. Does the student keep the point of view consistent and does the point of view used fit the story? If the point of view was consistent and fit the story, are there any unanswered questions, unusual gaps in time or other inconsistencies, such as poor transitions or verb tense? Perhaps, the dialogue does not ring true to a character and sounds unnatural? Other points to consider: are they using active or passive voice effectively? Do they have prose rhythm or are the sentences too lengthy at times? Do they filter or flashback appropriately? These may be inconsistencies or weaknesses.

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>0</td>
<td>The entire piece is haphazardly put together with inconsistencies with variations in verb tense, point of view, gaps in time, and transitions. Further, the dialogue may not ring true, and it may have several unanswered questions.</td>
</tr>
<tr>
<td>2</td>
<td>There may be four weak areas appearing in the work, such as point of view or verb tense is inconsistent, the dialogue may not ring true to the character(s), there may be gaps in time or poor transitions, and/or unanswered questions.</td>
</tr>
<tr>
<td>4</td>
<td>There may be three weak areas appearing in the work, such as point of view or verb tense is inconsistent, the dialogue may not ring true to the character(s), there may be gaps in time or poor transitions, and/or unanswered questions.</td>
</tr>
<tr>
<td>6</td>
<td>There may be two weak areas appearing in the work, such as point of view or verb tense is inconsistent, the dialogue may not ring true to the character(s), there may be gaps in time or poor transitions, and/or unanswered questions.</td>
</tr>
<tr>
<td>8</td>
<td>There may be one weak area appearing in the work, such as point of view or verb tense is inconsistent, the dialogue may not ring true to the character(s), there may be gaps in time or poor transitions, and/or unanswered questions.</td>
</tr>
<tr>
<td>10</td>
<td>The point of view is consistent, no unanswered questions or gaps in time. The verb tense is consistent and the dialogue rings true. It is a well-thought out story without inconsistencies or poor transitions.</td>
</tr>
</tbody>
</table>

9. Does the student have major mechanical errors?

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>Major mechanical errors exceed six or more instances in subject-verb agreement, sentence structure errors like run-ons and fragments, and/or verb tense.</td>
</tr>
<tr>
<td>2</td>
<td>Five instances of a major mechanical error occur in subject-verb agreement, sentence structure errors like run-ons and fragments, and/or verb tense.</td>
</tr>
<tr>
<td>4</td>
<td>Four instances of a major mechanical error occur in subject-verb agreement, sentence structure errors like run-ons and fragments, and/or verb tense.</td>
</tr>
<tr>
<td>6</td>
<td>Three instances of a major mechanical error occur in subject-verb agreement, sentence structure errors like run-ons and fragments, and/or verb tense.</td>
</tr>
<tr>
<td>8</td>
<td>Two instances of a major mechanical error occur in subject-verb agreement, sentence structure errors like run-ons and fragments, and/or verb tense.</td>
</tr>
<tr>
<td>10</td>
<td>One instance of a mechanical error may occur in subject-verb agreement, sentence structure errors like run-ons and fragments, and/or verb tense.</td>
</tr>
</tbody>
</table>

10. Does the student have minor mechanical errors?

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>Minor mechanical errors exceed sixteen or more instances in spelling, poor word choice, misplaced or dangling modifiers, punctuation, and so on.</td>
</tr>
<tr>
<td>2</td>
<td>Thirteen to fifteen instances of a minor mechanical error occur, such as spelling, poor word choice, punctuation, misplaced or dangling modifiers and so on.</td>
</tr>
<tr>
<td>4</td>
<td>Ten to twelve instances of a minor mechanical error occur, such as spelling, wrong word choice, punctuation, misplaced or dangling modifiers and so on.</td>
</tr>
<tr>
<td>6</td>
<td>Seven to nine instances of a minor mechanical error occur, such as spelling, poor word choice, punctuation, misplaced or dangling modifiers and so on.</td>
</tr>
<tr>
<td>8</td>
<td>Four to Six instances of a minor mechanical error occur, such as spelling, poor word choice, punctuation, misplaced or dangling modifiers and so on.</td>
</tr>
<tr>
<td>10</td>
<td>Three instances of a minor mechanical error may occur, such as spelling, poor word choice, punctuation, misplaced or dangling modifiers and so on.</td>
</tr>
</tbody>
</table>

**GRADING CRITERIA AND STANDARDS ON POETRY**

The following criteria are used as the standard for grading a work of poetry for creative writing in order to learn your strengths and weaknesses, and then, be aware of the areas to focus your attention on revising for the portfolio.

1. Does the student follow the directions and requirements of the assignment? See the assignment sheet for the guidelines and specific directions of each poem.
### 2. Does the student leave the reader with any unanswered questions? Does the reader understand the meaning of the poems and can identify a central idea or theme? Can one summarize the meaning or are the student's references to vague and contrived?

<table>
<thead>
<tr>
<th>Score</th>
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<tbody>
<tr>
<td>0</td>
<td>The student does not submit two of the poems while the third poem simply does not have a central idea or theme, so the meaning of each poem is too vague, and the reader is left with questions.</td>
</tr>
<tr>
<td>4</td>
<td>The student does not submit one poem and the two other poems that were submitted simply do not have a central idea or theme, so the meaning of each poem is too vague, and the reader is left with questions.</td>
</tr>
<tr>
<td>8</td>
<td>The student does not provide a central idea or theme for any of the three poems, so the meaning of each poem is too vague, and the reader is left with questions. However, if the meaning is clear in one poem, but two of the poems were not submitted, it is automatically penalized by twelve points.</td>
</tr>
<tr>
<td>12</td>
<td>The student provides a central idea or theme for one of the three poems, but the meaning of two poems is more than vague, and the reader is left with questions. However, if the meaning is clear in two poems, but a third poem was not submitted, it is automatically penalized by eight points.</td>
</tr>
<tr>
<td>16</td>
<td>The student provides a central idea or theme for two of the three poems, but the third poem's meaning may be too vague, and the reader is left with questions or student is penalized four points for not submitting a poem.</td>
</tr>
<tr>
<td>20</td>
<td>The student provides a central idea or theme. The meaning of each poem is clear, and there are no questions.</td>
</tr>
</tbody>
</table>

### 3. Does the student use specific, concrete details and imagery to “show” rather than simply “tell” the reader? Is the language vivid, not flowery, archaic, or cliché? Does it sound original, use colorful images, and elicit an emotional response?

<table>
<thead>
<tr>
<th>Score</th>
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</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The student's grade drops to a zero if they did not submit two of the poems and if the student did not use specific, concrete details to “show” in the only poem submitted. The language is not vivid or memorable; instead, it is flowery, archaic, generic, and/or cliché.</td>
</tr>
<tr>
<td>4</td>
<td>The student is penalized sixteen points if one of the three poems was not submitted and if the student did not use specific, concrete details to “show” in any of the poems. The language is not vivid or memorable in any of the poems; instead, the language may be flowery, archaic, generic, and/or cliché.</td>
</tr>
<tr>
<td>8</td>
<td>The student submitted three of the poems, but the student did not use specific, concrete details to “show” in any of the poems. The language is not vivid or memorable in any of the poems; instead, the language may be flowery, archaic, generic, and/or cliché.</td>
</tr>
<tr>
<td>12</td>
<td>The student submitted three of the poems, and except for two of the poems, the student uses specific, concrete details to “show” in one poem. The language may be vivid in one of the two poems, but the other two poems may have flowery, archaic, generic, and/or cliché language.</td>
</tr>
<tr>
<td>16</td>
<td>The student submitted three of the poems, and except for one of the poems, the student uses specific, concrete details to “show” in each of the other two poems. The language may be vivid in two of the poems, but one poem may have used flowery, archaic, generic, and/or cliché language.</td>
</tr>
<tr>
<td>20</td>
<td>The student submitted three of the poems and uses specific, concrete details to “show” in each of the poems, and the language is vivid in each of the poems. There is no flowery, archaic, or cliché language.</td>
</tr>
</tbody>
</table>

### 4. Does the student use forced rhyme or does the rhyme enhance the poem? If the student uses figurative language, such as personification, simile, metaphor, or hyperbole, does it enhance the meaning of the poem or is it used inappropriately? Does the student use an appropriate structure with stanzas and/or an appropriate meter for each line to create harmony and consistent beat/rhythm or simply smoother transitions and continuity between lines or does it create more confusion because the lines are too lengthy or wordy?

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The student's grade drops to a zero if they did not submit two of the poems, and the various elements of poetry (rhyme, meter, figurative language, etc.) were not used appropriately and without consistency in the only poem submitted because the meaning, structure, and/or rhythm is not enhanced.</td>
</tr>
<tr>
<td>4</td>
<td>The student is penalized sixteen points if one of the three poems was not submitted, and the various elements of poetry (rhyme, meter, figurative language, etc.) were used inappropriately and without consistency in two of the poems; hence, the meaning, structure, and/or rhythm is not enhanced for these two poems.</td>
</tr>
<tr>
<td>8</td>
<td>The student submitted three of the poems and used various elements of poetry (rhyme, meter, figurative language, etc.) inappropriately and without consistency in each of the three poems, and therefore, the meaning, structure, and/or rhythm is not enhanced for any of the poems.</td>
</tr>
<tr>
<td>12</td>
<td>The student submitted three of the poems and used various elements of poetry (rhyme, meter, figurative language, etc.) appropriately and with consistency in two of the poems to enhance each poem's meaning, structure, and/or rhythm, but may be weak in two of the poems.</td>
</tr>
<tr>
<td>16</td>
<td>The student submitted three poems and used various elements of poetry (rhyme, meter, figurative language, etc.) appropriately and with consistency in two of the poems to enhance each poem's meaning, structure, and/or rhythm.</td>
</tr>
<tr>
<td>20</td>
<td>The student has submitted three poems and used various elements of poetry (rhyme, meter, figurative language, etc.) appropriately and with consistency to enhance each poem's meaning, structure, and/or rhythm.</td>
</tr>
</tbody>
</table>
0. Major mechanical errors exceed six or more instances in subject-verb agreement, sentence structure errors like run-ons and fragments, and/or verb tense; minor mechanical errors exceed sixteen or more instances in spelling, poor word choice, punctuation, misplaced or dangling modifiers, and the point of view may be inappropriate or inconsistent in a poem.

4. Five instances of a major mechanical error occur in subject-verb agreement, sentence structure errors like run-ons and fragments, and/or verb tense; thirteen to fifteen instances of a minor mechanical error occur, such as spelling, poor word choice, punctuation, misplaced or dangling modifiers and so on; and/or the point of view may be inappropriate or inconsistent in a poem.

8. Four instances of a major mechanical error occur in subject-verb agreement, sentence structure errors like run-ons and fragments, and/or verb tense; ten to twelve instances of a minor mechanical error occur, such as spelling, poor word choice, punctuation, misplaced or dangling modifiers and so on; and/or the point of view may be inappropriate or inconsistent in a poem.

12. Three instances of a major mechanical error occur in subject-verb agreement, sentence structure errors like run-ons and fragments, and/or verb tense; seven to nine instances of a minor mechanical error occur, such as spelling, poor word choice, punctuation, misplaced or dangling modifiers and so on; and/or the point of view may be inappropriate or inconsistent in a poem.

16. Two instances of a major mechanical error occur in subject-verb agreement, sentence structure errors like run-ons and fragments, and/or verb tense; four to six instances of a minor mechanical error occur, such as spelling, poor word choice, punctuation, misplaced or dangling modifiers and so on; and/or the point of view may be inappropriate or inconsistent in a poem.

20. One instance of a major mechanical error occurs in subject-verb agreement, sentence structure errors like run-ons and fragments, and/or verb tense; three instances of a minor mechanical error occur, such as spelling, poor word choice, punctuation, misplaced or dangling modifiers and so on; and the point of view is appropriate or consistent in each of the poems.

XVI. COURSE SCHEDULE:

<table>
<thead>
<tr>
<th>WEEK ONE</th>
<th>October 13</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tuesday – September 4</strong></td>
<td><strong>Thursday – September 6</strong></td>
</tr>
<tr>
<td><strong>Response on Chapter 16 and “The Lesson” due today</strong></td>
<td><strong>Response on Chapter 17 and “The Ordinary Son” due today</strong></td>
</tr>
<tr>
<td>Discussion / In-class Work: Chapter 16 – “Shiloh” by Bobbie Ann Mason (pp. 321-332)</td>
<td>Discussion / In-class Work: Chapter 17 – Plot, “The Lesson” by Toni Cade Bambara (pp. 376-382) and “The Ordinary Son” by Ron Carlson (pp. 307-320)</td>
</tr>
<tr>
<td>Reading Assignment for 9/11: Journal Response to Chapter 18 and “Shiloh” (Follow the guidelines on the handout and post it in the drop box in Angel before class.)</td>
<td>Reading Assignment for 9/14: Journal Response to Chapter 15 and “The Ordinary Son” (Follow the guidelines on the handout and post it in the drop box in Angel before class.)</td>
</tr>
</tbody>
</table>

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5. Does the student have major mechanical and/or minor mechanical errors? Do they need punctuation? Do they use a consistent and appropriate point of view and verb tense? Etc.
Thursday – September 13
Response on Chapter 24 and 25 due today

WEEK FOUR
Tuesday – September 18
Response on Chapter 19 and “What We Talk About When We Talk About Love” due today

Thursday – September 20
First Short Story due today (Post it in the drop box in Angel)

Response on Chapter 26 due today

WEEK FIVE
Tuesday – September 25
Feedback Responses on First Short Stories due today

WEEK SIX
Tuesday – October 2
Response on Chapter 20, “Araby,” and “Hills Like White Elephants” due today

Thursday – October 4
Response on Chapter 21 and “A Very Old Man With Wings” due today
# WEEK SEVEN
**Tuesday – October 9**

**Response on Chapter 22, Chapter 23, & “The Red Convertible” due today**

***INSTRUCTOR WILL RETURN THE FIRST SHORT STORIES WITH FEEDBACK TODAY***

Discussion / In-class Work: Chapter 22 – Theme, Chapter 23 – Revision, and “The Red Convertible” by Louise Erdrich

Reading Assignment for 10/11: Chapter 1 (pp. 1-6) and Chapter 2 (pp. 8-20)

Writing Assignment for 10/11: Journal Response to Chapter 1 and Chapter 2 (Follow the guidelines on the handout and post it in the drop box in Angel before class.)

**Thursday – October 11**

**Response on Chapter 1 and Chapter 2 due today**

Discussion / In-class Work: Chapter 1 – Getting Started, Chapter 2 – Imagery, and in-class writing exercise on Poem #1

Reading Assignment for 10/16: Chapter 3 (pp. 21-30)

Writing Assignment for 10/16: Journal Response to Chapter 3 (Follow the guidelines on the handout and post it in the drop box in Angel before class.)

---

# WEEK EIGHT
**Tuesday – October 16**

**Second Short Story due today**

**Response on Chapter 3 due today**

Discussion / In-class Work: Chapter 3 – Lines and Stanzas and in-class writing exercise on Poem #2

Reading Assignment for 10/23: Read Peers’ Second Short Story Submissions

Writing Assignment for 10/23: Feedback Responses on Peers’ Second Short Stories (Follow the criteria on the assignment sheet and answer the questions for each of the first short stories submitted.)

**Thursday – October 18**

Discussion / In-class Work: Continue work on Poems #1 and #2

Writing Assignment for 11/8: Poems 1-3 (Follow the directions on the handout and post it in the drop box in Angel before class.)

---

# WEEK NINE
**Tuesday – October 23**

**Feedback Responses on Second Short Stories due today**

Discussion / In-class Work: **Workshop on Second Short Story**

Reading Assignment for 10/30: Chapter 4 (pp. 31-39) and Chapter 5 (pp. 41-52)

Writing Assignment for 10/30: Journal Response to Chapter 4 (Follow the guidelines on the handout and post it in the drop box in Angel before class.) as well as bring sample photos for poem #3 assignment

**Thursday – October 25**

Discussion / In-class Work: **Workshop on Second Short Story**

Writing Assignment for 12/6: Take Consideration of Final Portfolio Revisions of ONE Short Story (Read the guidelines on the handout even though it is not due until finals week, so you do not have any surprises at the end and can ask your instructors any questions early enough to get started on it. You will choose to revise the first or second short story as well as three poems out of the six that we will cover.)

---

# WEEK TEN
**Tuesday – October 30**

**Response on Chapter 4 and Chapter 5 due today**

Discussion / In-class Work: Chapter 4 – Sound and the Poem, Chapter 5 – Rhyme and Meter, the Music of Poems, and in-class writing exercise on Poem #3

Reading Assignment for 11/1: Chapter 6 (pp. 54-62)

Writing Assignment for 11/1: Journal Response to Chapter 6 (Follow the guidelines on the handout and post it in the drop box in Angel before class.)

**Thursday – November 1**

**Response on Chapter 6 due today**

Discussion / In-class Work: Chapter 6 – Voice and how We Create It in Poems and in-class writing exercise on Poem #4

Reading Assignment for 11/6: Chapter 7 (pp. 64-70) and Chapter 8 (pp. 71-79)

Writing Assignment for 11/6: Journal Response to Chapter 7 and Chapter 8 (Follow the directions on the handout and post it in the drop box in Angel before class.)

Writing Assignment for 11/15: Poems 4-6 (Follow the directions on the handout and post it in the drop box in Angel before class.)

---

# WEEK ELEVEN
**Tuesday – November 6**

**Response on Chapter 7 and Chapter 8 due today**

***INSTRUCTOR WILL RETURN THE SECOND SHORT STORIES WITH FEEDBACK TODAY***

Discussion / In-class Work: Chapter 7 – Point of View in Poems, Chapter 8 – Fixed Forms: Creating Our Poetic World, and in-class writing exercise on Poem # 5

Reading Assignment for 11/8: Chapter 9 (pp. 81-91)

Writing Assignment for 11/8: Journal Response to Chapter 9 (Follow the directions on the handout and post it in the drop box in Angel before class.)

---

**Thursday – November 8**

**Poems 1-3 due today**

Response on Chapter 9 due today

Discussion / In-class Work: Chapter 9 – Putting It All Together: The Whole Poem and in-class exercise on Poem #6

Reading Assignment for 11/13: Chapter 10 (pp. 93-107) and Chapter 11 (pp. 108-110)

Writing Assignment for 11/13: Journal Response to Chapter 10 and Chapter 11 (Follow the directions on the handout and post it in the drop box in Angel before class.)

Reading Assignment for 11/20: Read Peers’ Poetry Submissions

Writing Assignment for 11/20: Feedback Responses on Peers’ Poems 1-3 (Follow the criteria on the assignment sheet and answer the questions.)

---

**WEEK TWELVE**

**Tuesday – November 13**

**Response on Chapter 10 and Chapter 11 due today**

Discussion / In-class Work: Chapter 10 – Revision and Chapter 11 – The Poetry Workshop and beginning Workshop on Poems 1-3

Reading Assignment for 11/15: Chapter 12 (pp. 111-118) and Chapter 13 (pp. 119-127)

Writing Assignment for 11/15: Journal Response to Chapter 12 and Chapter 13 (Follow the directions on the handout and post it in the drop box in Angel before class.)

---

**Thursday – November 15**

**Poems 4-6 due today**

Response on Chapter 12 and Chapter 13 due today

Discussion / In-class Work: Chapter 12 – Workshopping a Free Verse Poem and Chapter 13 – Workshopping a Fixed Form Poem as well as Workshop on Poems 1-3

Reading Assignment for 11/27: Read Peers’ Poetry Submissions

Writing Assignment for 11/27: Feedback Responses on Peers’ Poems 4-6 (Follow the criteria on the assignment sheet and answer the questions.)

---

**WEEK THIRTEEN**

**Tuesday – November 20**

**Responses on Peers’ Poems 1-3 due today**

***INSTRUCTOR WILL RETURN POEMS 1-3 WITH FEEDBACK TODAY***

Discussion / In-class Work: Workshop on Poems 1-3

Writing Assignment for 12/6: Final Portfolio Revision of Three Poems and a Short Story (Follow the directions on the handout and post it in the drop box in Angel before class.)

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**Thursday – November 22**

THANKSGIVING DAY RECESS – NO CLASSES/CAMPUS CLOSED

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**WEEK FOURTEEN**

**Tuesday – November 27**

**Feedback Responses on Peers’ Poems 4-6 due today**

Discussion / In-class Work: Workshop on Poems 4-6

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**Thursday – November 29**

Discussion / In-class Work: Workshop on Poems 4-6

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**WEEK FIFTEEN**

**Tuesday – December 4**

***INSTRUCTOR WILL RETURN POEMS 4-6 WITH FEEDBACK TODAY***
ENGLISH 205
COLLEGE OF SOUTHERN NEVADA
INSTRUCTOR: BAILEY-KIRBY

Please read, print and sign your name on, date, and then return this page (by the next class). By signing this document, I attest that I have read and have had explained to me this syllabus, and I have read the CSN academic integrity policy and student academic integrity report from the following links:

◆ [http://www.csn.edu/uploadedfiles/2010.08.11%20FINAL%20FacSenIntegritydraft.pdf](http://www.csn.edu/uploadedfiles/2010.08.11%20FINAL%20FacSenIntegritydraft.pdf) and

I have also read and familiarized myself with the CSN policy and procedure on student conduct by reading the following links:

◆ [http://www.csn.edu/PDFFiles/General%20Counsel/Disruptive%20Policy.pdf](http://www.csn.edu/PDFFiles/General%20Counsel/Disruptive%20Policy.pdf) and

Further, I understand that I am responsible for its policies and my obligations as a student.

__________________________________          __________________________________           ___________________
NAME (PRINT)                                                          SIGNATURE (SIGN)           DATE
E-MAIL:______________________________________________PHONE:_________________________________________________

**Bio:** Write a brief paragraph (5-8 sentences below) about your major (what you are studying or what classes you are taking), why you are taking this class, and any additional bit of info about yourself, such as where you are from, something about your hobbies, family, friends, work, favorite foods, books/authors, music, and so on.

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