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**INTRODUCTION TO CREATIVE WRITING
ENGW 1101, SECTION 007**

(COMPLETELY ONLINE, SEMI-SYNCHRONOUS)

**CLASS DISCUSSIONS HELD ON MONDAYS VIA ZOOM
FROM 6:20PM-8:00PM CST (APPROX. 90 MINUTES)**

**CRAFT TALKS HELD MON/TUES/WED VIA ZOOM
BETWEEN 1:30-3:20PM CST**

Course Overview & Goals

Introduction to Creative Writing is a four-credit course offering an introduction to the writing of poetry, fiction, and creative nonfiction. This is a course designed for students who know they are writers, students who aspire to be writers, for students who think it would be fun to try creative writing out for a semester, and for students who are very nervous about creative writing but are bravely taking this course anyway. All are welcome here!

Over the course of this semester we will engage with the following questions: How do writers become writers? And how can you borrow their ideas, approaches, and strategies to develop *your own* unique voice, perspective, techniques, and habits as a creative person? We should also strive to consider & challenge genre per se. That is, what do we expect for poetry, fiction, & nonfiction to do, and how can we erode these expectations in order to create new forms of writing?

The class is designed to help you find answers to these questions by reading creative writing, listening to creative writers reflect on their writing and their habits, through conversations with your teacher and classmates about the writing process, and by writing your own work.

Readings & Resources

For this online course, you will need to be able to access Canvas, ZOOM, use a word processor (like Microsoft Word or Google docs), and download and read pdfs. I understand access to reliable Wi-Fi and other technologies is not universal. Please let me know if you think you may have difficulties navigating this online environment and we will try to develop some accommodations that will make the course accessible to you.

Our **required textbook** is *The Practice of Creative Writing* (4th Edition) by Heather Seller.

Here is a link to the page where you may purchase the required textbook within the U of MN system: <https://bookstores.umn.edu/course/engw-1101w-lab-007-intro-creative-writ-twin-cities-spring-2021>

And of course, you can always also buy the paper or digital version through Amazon or whatever other dubious (and cheaper and more efficient) behemoth:

https://www.amazon.com/s?k=ISBN%3A+9781319215958&ref=nb_sb_noss_2

Weekly Craft Talks – This is a series of lectures by novelists, poets, essayists, short story writers, and editors designed to introduce you to the many ways of being a writer. We'll talk with these writers about where they find inspiration, how they approach revision, what craft techniques have worked well for them, and so much more. There will be a live recording of this each week. You can join us live and ask your own questions, or you can watch the recordings later at a time that best fits your schedule.

Pdfs of work by writers featured in the Craft Talks series will also be uploaded to Canvas, as well as other supplemental texts.

Major Assignments

Weekly Craft Talk Series Responses

On most Wednesday's (with an occasional Monday or Tuesday), between 1:30-3:20pm CST, we will host a regional writer for a conversation about writing, the writing life, inspiration, and elements of craft. These craft talks are designed to supplement and build on the conversations we'll be having in our section discussions. Since ZOOM fatigue is very real, please know that these talks will also be designed to work as podcasts. That is, you can turn off your screen and just listen while you cook dinner, fold laundry, or work out, etc. Although live attendance at the craft talks is optional, they will be recorded & shared on our Canvas site & must eventually be viewed. After attending or viewing these talks, take some time to reflect on what the writers have to say and how their insights might relate to your own approach to creative writing. After reflecting, compose & upload an informal response in which you outline 3-5 helpful tips, related thoughts, or takeaways you gleaned from the craft talk. These responses should be approximately 300-500 words and need to be uploaded to Canvas by Friday at 5 p.m.

Weekly Reading Response Assignments

Many writers consider writing the second most important habit in their lives. They often say reading other people's work regularly is their most important habit. Each week I will be asking you to read some examples of contemporary writing. Some pieces will be taken from the textbook, while others will be uploaded by me as a pdf or link. You are expected to read all of these works unless they are listed as being optional.

We will discuss these works and use them as inspiration for creative writing exercises during our Monday meetings. Please read these pieces before our section meeting and write a short reflection on what techniques you saw the writers using that you'd like to try, what aspects of the story, poem, or essay resonated with you, and any questions you have about the piece. It's okay if you didn't particularly like a piece of writing. Writers often learn from works they don't particularly enjoy. Your responses should be approximately 300-500 words and are due before our Monday ZOOM meeting.

Weekly Participation in Discussion Boards and Meetings

We will be meeting as a class most Monday's via ZOOM from 6:20-8pm. During these meetings, we'll reflect on the craft talks and assigned readings from the textbook. In addition to talking about excellent examples of creative writing that can inspire us, we will also do creative writing exercises in class. These exercises are designed to help you expand your creative writing toolbox & to help you get a jump start on your portfolio projects.

Over the course of this class I also want you to have the experience of getting feedback from a real audience of appreciative and excited readers—your classmates! I also want you to have the chance to be inspired by them. I will provide more detailed instructions about these discussion board requirements in class and on the class Canvas page after you start to build your creative writing portfolio(s).

Creative Writing Portfolios

Poetry Portfolio (assignment sheet is forthcoming)

Fiction Portfolio (assignment sheet is forthcoming)

Nonfiction Portfolio (assignment sheet is forthcoming)

Contacting Me

Please contact me by email. My email response time will typically be within 24 hours M–F. I rarely will be online on Friday afternoon through Sunday afternoon.

Office Hours

I will hold an open office hour for this course on Wednesdays from 830am-930am CST.

Meetings will be for 10-minute blocks. I will have a waiting room enabled. Email me & I'll send you a link to my virtual meeting space.

Recording our Monday Evening Discussions

I will not record these discussions in order to protect the privacy of students. Please consult classmates for notes from the sessions to supplement the lecture I provide.

Statement of Inclusion & Intent

My intention is to demystify the act of writing, promote form experimentation, and create an atmosphere where everybody feels safe to make mistakes. I do not expect (nor believe in) perfection. Sharing ones' writing can be a vulnerable experience. Discussing readings with classmates & thoughtfully critiquing their work can be stressful, too. I know this because I've experienced it. Your contributions to discussions or craft talks need not be entirely "logical" in

scope or "academic" in tone. Such perspectives are always encouraged, but what I most value is approaching our discussions with sincerity. We are all here to empower each other & further develop confidence in our own creative endeavors. We are responsible to each other. Thus, it is important that we show respect. In this course, respect means we seek to understand and learn from writing and ideas that are not ours so that we can better support each other and write better ourselves. Respect means that we cultivate an enthusiasm for differences of opinion and experience, yet we do not allow this enthusiasm to overtake our care for each other. Respect means that we read and listen carefully and engage it in a spirit of constructive discourse. If this respect is breached, I will seek to rectify the situation immediately. Repeated breaches will adversely affect your grade.

Statement of Assessment

This course will not require tests. Therefore, you won't need to worry about losing your wireless connection at a crucial moment.

University Policies

(Policies can also be found here: <https://cla.umn.edu/english/undergraduate/advising/classroom-policies>)

Names and Pronouns

Please tell me how you would like to be referred to in class. I will happily address you by the name and gender pronoun you use, or by any other form of reference, and I would be glad to inform class members to do the same. Note that class rosters will list your legal name unless you enter a different one through your One Stop account. For more information, see: <https://onestop.umn.edu/how-guides/set-preferred-name-or-degree-name>

Statement of Instructional Time

A four-credit course at UMN requires 600 minutes of estimated student work time per week. Because of the COVID-19 pandemic and the resulting demands of the semi-synchronous course format, our instructional time will be split between the Craft Talks you'll attend/watch each week and the 90 minutes of Zoom instruction with me. This means that the course will require approximately seven or eight hours per week of homework, including your writing, reading, and written responses.

Statement of Technology

The use of Canvas is required of all courses and all students should be expected to use technology that can access Canvas. It is recommended for students to use a desktop or laptop computer less than six years old with at least 1GB of RAM, and to use the most recent version of Chrome or Firefox with JavaScript enabled. Internet connections should be at least 512kbps. If you have trouble accessing technology, please contact me, and please consult with the Office of Information Technology: <https://it.umn.edu/working-learning-campus/get-internet-access-campus>.

Equity, Diversity, Equal Opportunity, and Affirmative Action

The University's official policies state that "the University provides equal access to and opportunity in its programs and facilities, without regard to race, color, creed, religion, national

origin, gender, age, marital status, disability, public assistance status, veteran status, sexual orientation, gender identity, or gender expression.” In this class all students are valued participants. Combining our unique backgrounds and experiences can enrich classroom discussions, expand our understanding of literature, and deepen our own writing. A diverse and welcoming community is crucial to everyone’s learning.

Sexual Harassment

"Sexual harassment" means unwelcome conduct of a sexual nature under either of the following conditions: (a) when it is stated or implied that an individual needs to submit to, or participate in, conduct of a sexual nature in order to maintain their employment or educational standing or advance in their employment or education (quid pro quo sexual harassment); (b) when the conduct: (1) is severe, persistent or pervasive; and (2) unreasonably interferes with an individual's employment or educational performance or creates a work or educational environment that the individual finds, and a reasonable person would find, to be intimidating, hostile or offensive (hostile environment sexual harassment). Sexual harassment, sexual assault, stalking, relationship violence and related retaliation are all prohibited conduct at the University of Minnesota.

For additional information, please consult Board of Regents Policy:

https://regents.umn.edu/sites/regents.umn.edu/files/policies/Sexual_Harassment_Sexual_Assault_Stalking_Relationship_Violence.pdf

Because it is common for writers to write about their experiences in their creative pieces, I do want to let you know that, in my role as a University employee, I am required to share information that I learn about possible sexual misconduct with the campus Title IX office that addresses these concerns. This allows a Title IX staff member to reach out to those who have experienced sexual misconduct to provide information about the personal support resources and options for investigation that they can choose to access.

You are welcome to write about or talk with me about concerns related to sexual misconduct. You can also or alternately choose to talk with a confidential resource; the University offers victim-advocacy support professionals, health services professionals and counselors that will not share information that they learn about sexual misconduct. Their contact information can be found at www.counseling.umn.edu

Disability Accommodations

The University of Minnesota views disability as an important aspect of diversity and is committed to providing equitable access to learning opportunities for all students. The Disability Resource Center (DRC) is the campus office that collaborates with students who have disabilities to provide and/or arrange reasonable accommodations.

- If you have, or you think you have, a disability in any area such as mental health, attention, learning, chronic health, sensory, or physical, you can contact the DRC office (612-626-1333) to arrange a confidential discussion regarding equitable access and reasonable accommodations.
- Students with short-term disabilities, such as a broken arm, can often work with instructors to minimize classroom barriers. In situations where additional assistance is needed, students should contact the DRC as noted above.

- If you are registered with the DRC and have a disability accommodation letter dated for this semester or this year, please contact your instructor early in the semester to review how the accommodations will be applied in the course.
- If you are registered with the DRC and have questions or concerns about your accommodations, please contact your access consultant/disability specialist.

Additional information is available on the DRC website: diversity.umn.edu/disability or e-mail drc@umn.edu with questions.

Even if you do not have a disability documented with the DRC, please let me know if there are ways I can make this class more accessible for you. I myself have a learning disability and have benefitted from adaptive technologies and reasonable accommodations throughout my education and in my professional life. Many of the policies on this syllabus are the result of accommodations I originally offered to just one student and then expanded to make the class more accessible to everyone. Letting me know about the accommodations you need doesn't just help you, it helps me be a better teacher to the students who come after you.

Students for Whom English is a Second Language

We are fortunate to have students who speak multiple languages in our community – multi-lingual students bring additional insight, perspective, and context into our conversations about literature. Students for whom English is a second language may sometimes have difficulty with the readings, lectures, discussions, and writing assignments in a course. The University offers many resources to assist non-native speakers of English, including courses and consultations through the Minnesota English Language Program, the Center for Writing, the Department of Writing Studies, and International Student and Scholar Services. Please speak with me if you would like to learn more about these opportunities, or if you would like to discuss reasonable accommodations to ensure that you are able to maximally benefit from the learning opportunities in this class.

Academic Freedom and Responsibility

Academic freedom is a cornerstone of the University. Within the scope and content of the course as defined by the instructor, it includes the freedom to discuss relevant matters in the classroom. Along with this freedom comes responsibility. Students are encouraged to develop the capacity for critical judgment and to engage in a sustained and independent search for truth. Students are free to take reasoned exception to the views offered in any course of study and to reserve judgment about matters of opinion, but they are responsible for learning the content of any course of study for which they are enrolled. Reports of concerns about academic freedom are taken seriously, and there are individuals and offices available for help. Contact the instructor, the Department Chair, your adviser, the associate dean of the college, or the Vice Provost for Faculty and Academic Affairs in the Office of the Provost.

Student Conduct Code

The University seeks an environment that promotes academic achievement and integrity, that is protective of free inquiry, and that serves the educational mission of the University. Similarly, the University seeks a community that is free from violence, threats, and intimidation; that is respectful of the rights, opportunities, and welfare of students, faculty, staff, and guests of the University; and that does not threaten the physical or mental health or safety of members of the

University community. As a student at the University you are expected to adhere to Board of Regents Policy: Student Conduct Code. Note that the conduct code specifically addresses disruptive classroom conduct, which means "engaging in behavior that substantially or repeatedly interrupts either the instructor's ability to teach or student learning. The classroom extends to any setting where a student is engaged in work toward academic credit or satisfaction of program-based requirements or related activities."

To review the University's Student Conduct Code, please see:

http://regents.umn.edu/sites/regents.umn.edu/files/policies/Student_Conduct_Code.pdf

If you ever feel there are moments of tension or disrespect, either from me or from a fellow student, please feel free to voice your concerns to me individually or in class. If disputes cannot be resolved, we may decide to reach out to the 1101 coordinator, Dr. Kathryn Nuernberger at KNuernbe@umn.edu. Additional resources for conflict resolution include the Office for Community Standards or Student Conflict Resolution Center for support (and the offices of Equal Opportunity and Affirmative Action or Equity and Diversity, if applicable.)

Student Academic Integrity and Scholastic Dishonesty

According to the University's Student Conduct Code, "Academic integrity is essential to a positive teaching and learning environment. All students enrolled in University courses are expected to complete coursework responsibilities with fairness and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own can result in disciplinary action. The University Student Conduct Code defines scholastic dishonesty as: plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering, forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis. Within this course, a student responsible for scholastic dishonesty can, and in most cases will, be assigned a penalty up to and including an "F" or "N" for the course."

Often students make choices that lead to academic dishonesty when they are feeling stressed, overwhelmed, or afraid they cannot succeed. I want to assure you that you can succeed in this course. Should you ever find yourself in a panicked moment thinking about using copy-paste to put someone else's words into your document, please take a beat, take a breath, and then contact me to talk about the difficulties you are having in the class.

Campus Support Services

College can be stressful, whether you're starting or nearly finished! Being in a new environment with increased responsibilities often contributes to a variety of mental health issues. These issues can be especially difficult for those with disabilities and members of marginalized groups.

Thankfully, there are a variety of resources available to help provide support for these issues:

- Healthcare for those dealing with psychological and/or physical health concerns is provided at a variety of locations, on and off campus. You can learn more about the broad range of confidential mental health services available on campus via the Student Mental Health website, <http://www.mentalhealth.umn.edu>.

If you are ever struggling to keep up in our course, I am happy to have a conversation about possible strategies you can use to succeed in the class. You may also want to consider resources such as:

- English Language Support at <https://ccaps.umn.edu/>
- The Writing Lab at writing.umn.edu/sws.
- The Multicultural Center for Academic Excellence (<https://diversity.umn.edu/multicultural/instructionalcenter>), which offers group and individual tutoring, as well as skill-building workshops.
- Student Academic Success Services provides one-on-one academic counseling and online self-help materials focusing on academic skills at <http://www.sass.umn.edu>.
- You can try Student Technology Peer Tutoring for one-on-one assistance in developing technical skills needed to complete coursework at <https://it.umn.edu/student-technology-peer-tutoring>

Content Warnings

Art is important and meaningful to us because it helps us interpret the difficult questions in our lives. Many writers use literature as space to make sense of traumatic events or grave injustices they have experienced. Others use literature as a place to say, “you are not alone.” This is important, necessary work, and for many readers it is a gift. But for some readers encountering such material can be triggering or activate painful memories. For this reason, I will be re-reading the assigned pages along with you in the class. I will do my best to give all students a heads up in class or email about any upcoming content that includes material that could be considered triggering, with particular attention to descriptions of sexual abuse, descriptions of violence, and discussion of suicide or suicidal ideations. I encourage all my students to take care of themselves in whatever ways are necessary if difficult material is on the agenda.

I also ask that you include content warnings on any works that include descriptions of sexual abuse, descriptions of violence, and discussion of suicide or suicidal ideations. Some of your classmates may benefit from the chance to prepare themselves before reading such material or from stepping away from conversations about a specific subject at this moment in their lives. Content warnings help us create a classroom that feels safe for everyone.

Mandatory Attendance at First Class Session and Consequences for Absence

Students must attend the first class meeting of every course in which they are registered unless (1) they obtain approval from the instructor before the first meeting or (2) they provide notice to the instructor they must miss class because of a recognized religious holiday. Otherwise, they may lose their places in class to other students.

For more information, see the policy on Mandatory Attendance at First Class Session and Consequences for Absence: <https://policy.umn.edu/education/mandatoryfirstclass>

Attendance & Due Dates

Students are responsible for all information disseminated in class and all course requirements, including deadlines and/or examinations. Live attendance (or watching the recording) of our Craft Talks, coupled with our Monday evening meetings & weekly writing assignments will amount to 40% of your grade. Therefore, attending meetings, conferences, and visiting during office hours are crucial to your success in this course. They will help you to prepare for your two portfolios which, taken together, constitute 60% of your final grade. Basically, your final grade rests on an almost even split between attendance and completion of assignments.

I will be reading your assignments throughout the semester & occasionally make comments in Canvas, but conferences and online office hours offer the best opportunity for one-on-one consultation with me. Students should strive to attend every class meeting, on time and prepared, and should remain in class for the duration of the class period. However, students can miss two Monday night meetings without an excuse, and without their absence hurting their grade. After those two meetings, each unexcused absence will reduce your final grade by five points. If you know you are going to need to miss a meeting, or if you are having scheduling problems, please contact me as soon as possible. We'll work something out!

The online environment necessitated by the pandemic poses many challenges and some opportunities for all of us. This course is designed to be accessible and adaptive to students' needs. The calendar of assignments and meetings is designed to help you to stay focused, balance your workload, and give you time to reflect on the key elements you are learning before moving on to process new concepts. It is also designed to give me, your teacher, a manageable and balanced workload so I can give you good feedback while also maintaining my own healthy work-life balance.

With all these goals in mind, the following attendance and late work policies will be in effect: The due dates on the syllabus are important for maintaining a reasonable work balance for you and me. For this reason, they are binding. However, if personal circumstances arise where you absolutely cannot submit an assignment on time, I can help you to develop a plan for such an accommodation. You will need to set up an appointment with me before you miss those deadlines or as soon after as possible. (Even if you are not able to have that appointment with me immediately, due to illness or other circumstances, let me know you are hoping to have a conversation when you are able. I only ask that you don't ghost on the class and then return right at the end, as this is not good for learning or teaching.)

Appropriate Student Use of Class Notes and Course Materials

Taking notes is a means of recording information but more importantly of personally absorbing and integrating the educational experience. However, broadly disseminating class notes beyond the classroom community or accepting compensation for taking and distributing classroom notes undermines instructor interests in their intellectual work product while not substantially furthering instructor and student interests in effective learning. Such actions violate shared norms and standards of the academic community. For additional information, please see the policy on Student Responsibilities: <http://policy.umn.edu/education/studentresp>

Grading

Grades will be based on participation, in-class discussion/exercises, and completing your assignments on time with attention to the details under consideration.

Weekly Craft Talk Series Responses (15%)

Weekly Participation in Discussion Boards and Meetings (10%)

Weekly Reading Response Assignments (15%)

Poetry Portfolio (20%)

Fiction Portfolio (20%)

Nonfiction Portfolio (20%)

Letter grades assigned are based on the following percentages:

A \geq 93%

A- \geq 90%

B+ \geq 87%

B \geq 83%

B- \geq 80%

C+ \geq 77%

C \geq 73%

C- \geq 70%

D+ \geq 67%

D \geq 60%

F < 60%

Here's a description of letter grades as outlined by the College of Liberal Arts:

A – achievement that is outstanding relative to the level necessary to meet course requirements

B – achievement that is significantly above the level necessary to meet course requirements

C – achievement that meets the course requirements in every respect

D – achievement that is worthy of credit even though it fails to meet course requirement

Schedule:

This course has two components.

The first component is a weekly talk from a published writer on elements of craft, creative practice, and their writing life. These talks will be facilitated by the 1101 coordinator, Kathryn Nuernberger, who will ask questions inspired by conversations and assignments in the various 1101 sections. The talks will (usually) transpire on Wednesday afternoons and then posted to Canvas to be watched at any time. You are also invited to attend the live recordings of these talks and participate in the Q&A with students in the audience. I will be attending most of these craft talks.

The second component of the course will be the Monday evening class discussions with me! I will facilitate conversations and activities designed to help you develop your own voice and

practice as a creative writer. Attending these weekly meetings is a required component of the course.

Week 1 (1/18) – Welcome to the Course!

Reading Response Assignment: No reading response journal due this week, but please review the Syllabus. I will be conducting a brief, in-class survey regarding the syllabus on 1/25.

Your textbook readings for this week are: “Reading as a Writer” and “Genres: An Overview” pgs. 48-61.

Craft Talk: Welcome to Creative Writing at University of Minnesota, by Kate Nuernberger

There is no Weekly Craft Talk Series Response due this week, but please do watch the welcome video by Kate Nuernberger and bring any questions it raises for you to our section meetings next week.

Week 2 (1/25) – Poetry

Reading Response Assignment / textbook readings: “Finding Focus” pgs. 9-27. Additional poems will be uploaded to Canvas, including the supplemental pdf packet of poems by Ray Gonzalez. Your 300-500 word response is due by Thursday, January 28 at 5pm.

Craft Talk: Ray Gonzalez on Finding Sources for Poems (**Recorded live on Tuesday Jan. 26 at 1 p.m.**) Your Weekly Craft Talk Series response is due by Friday, January 29 at 5 pm.

Week 3 (2/1) – Poetry

Reading Response Assignment / textbook readings: Poems by Addonizio / Hayes on pg. 121-123, Mann on pg. 332, Koets on pgs. 369-370, and the supplement packet of poems by Douglas Kearney. Your 300-500 word response is due one hour before our Monday meeting.

Optional readings: “Components of Poetry” pgs. 101-114 & “Pattern” pgs. 309-333

Craft Talk: Douglas Kearney on Components of Poetry (**Recorded live on Wed. Feb 3 at 3:30**). Your Weekly Craft Talk Series response is due by Friday, Feb. 5 at 5 pm.

Week 4 (2/8) – Poetry

Reading Response Assignment / textbook readings: Poems by Gay / Diaz on pgs. 163-166, Landis on pgs 166-167, and the supplemental packet of poems by Roy Guzman. Your 300-500 word response is due one hour before our Monday meeting.

Optional readings: “Images” pgs. 141-161.

Craft Talk: Roy Guzman: Revision Strategies for Poetry (**Recorded live Wed. Feb 10, time tbd**). Your Weekly Craft Talk Series response is due by Friday, Feb. 12 at 5pm.

I will be scheduling one-on-one Zoom office hour meetings of approximately 15 minutes with each student in the class. This will be a chance to touch base about progress, and to discuss upcoming work on your first portfolios.

Week 5 – (2/15)

Poetry portfolios are due on Friday Feb. 19 by 5pm CST.

Craft Talk: Cancelled this week for Poetry Portfolio Conferences.

Section Meetings: Cancelled this week for Poetry Portfolio Conferences.

Week 6 (2/22) – Fiction

Reading Response Assignment / textbook readings: Sukunruang pgs. 74-75, Peynado pgs. 223-226, and the supplemental pdf of fiction by Julie Schumacher. Your 300-500 word response is due one hour before our Monday meeting.

Optional readings: “Components of Narrative,” pgs. 92-100.

Craft Talk: Julie Schumacher on Components of Narrative (**Recorded live on Wed. Feb. 24 at 3:30**). Your Weekly Craft Talk Series response is due by Friday, Feb. 26 at 5 pm.

Week 7 (3/1) – Fiction

Reading Response Assignment / textbook readings: Roanhorse pgs. 226-239 and the supplemental pdf of a short story by Donald Quist. Your 300-500 word response is due one hour before our Monday meeting.

Optional readings: “Tension” pgs. 247-256.

Craft Talk: Donald Quist on Characterization (**Recorded live on Wed. March 3 at 3:30**). Your Weekly Craft Talk Series response is due by Friday, March 5 at 5 pm.

Week 8 (3/8) – Fiction

Reading Response Assignment / textbook readings: Liu on pgs. 337-347, the play by Ramirez on pgs. 82-86, and the supplemental pdf of fiction by Swati Avasthi. Your 300-500 word response is due one hour before our Monday meeting.

Optional readings: “Shaping a Story: A Writer at Work,” pgs. 406-413

Craft Talk: Swati Avasthi on Ventriloquizing in Fiction” (**Recorded live on Tuesday March 9 at 1:30 p.m.**) Your Weekly Craft Talk Series response is due by Friday, March 12 at 5 pm.

I will be scheduling one-on-one Zoom office hour meetings of approximately 15 minutes with each student in the class. This will be a chance to touch base about progress, and to discuss upcoming work on your fiction portfolios.

Week 9 – (3/15)

Fiction portfolios due on Friday, March 19 by 5pm CST.

Craft Talk: Cancelled this week for Fiction Portfolio Conferences.

Section Meetings: Cancelled this week for Fiction Portfolio Conferences.

Week 10 (3/22) – Spoken Word!

No Craft Talk this week, but we will dedicate the Monday discussion to sharing our own creative work. Everyone will have 5 minutes to read an excerpt of their original work to their peers!

Week 11 (3/29) – The Writing Life

Special focus on opportunities in creative writing at UMN and in the Twin Cities as we enter registration season. We'll cover when and how to submit work for publication, submitting work to *The Tower*, Q&A about the creative writing minor, certificate in editing & publishing, internships, and other opportunities for creative and professional development at UMN.

Reading Response Assignment / textbook readings: "The Writing Life," pgs. 477-503 and check out <https://loft.org/> for information about the Twin Cities literary community. Your 300-500 word response is due one hour before our Monday meeting.

Craft Talk: Steph Opitz, Director of The Loft and Word Play Literary Festival in the Twin Cities, joined by student editors of *The Tower* (**Recorded live on Monday March 29 at 11 am**). Your Weekly Craft Talk Series response is due by Friday, April 2 at 5 pm.

Week 12 (4/5) – Spring Break

No Craft Talk or Discussion.

Week 13 (4/12) – Creative Nonfiction

Reading Response Assignment / textbook readings: Osman on pgs. 214-215, Arundel on pgs. 217-219, and a pdf of nonfiction by Kao Kalia Yang. Your 300-500 word response is due one hour before our section meeting.

Optional readings: "Insight" pgs. 348-364.

Craft Talk: Kao Kalia Yang on Personal Nonfiction Writing (**Recorded live on Monday April 12 at 1pm**). Your Weekly Craft Talk Series response is due by Friday, April 16 at 5 pm.

Week 14 (4/19) – Creative Nonfiction

Reading Response Assignment / textbook readings: Thai on pgs. 168-169, as well as Azzam pgs. 333-337, & the supplemental pdf of nonfiction by Heidi Czerwiec. Your 300-500 word response is due one hour before our Monday meeting.

Craft Talk: Heidi Czerwiec on the Shape of Creative Nonfiction (**Recorded live on Monday April 19 at 2 pm**). Your Weekly Craft Talk Series response is due by Friday, April 23 at 5 pm.

Week 15 (4/26) – Creative Nonfiction

Reading Response Assignment / textbook readings: Gonzalez on pgs. 45-47, Miller on pgs. 124-125, and the supplement pdf of nonfiction by Tiffany Midge. Your 300-500 word response is due one hour before our section meeting.

Craft Talk: Tiffany Midge on Narrative Persona and Voice (**Recorded live on Wednesday April 28 at 3:30 pm**). Your weekly Craft Talk Series response is due by Friday, April 30 at 5 pm.

Week 16 – (5/3)

Nonfiction portfolios due on Thursday, May 6 by 5pm CST.

No Craft Talk or Discussion.