ARHU319-Writers’ House Second Year Colloquium: Form and Theory of Creative Writing (3 credits)

**Designation:** General Education: Distributive Studies-Humanities: Scholarship in Practice  
**Meeting Times:** Mondays 3:30- 6:00 (QAH 1132)  
**Instructor:** Vivianne A. Salgado  
**Email:** ELMS/CANVAS  
**Office:** Queen Anne’s Hall 0103  
**Phone:** 301.405.0674  
**Office Hours:** Monday 12-1 pm

**REQUIRED TEXT AND MEDIA**

- Two full-length collections of contemporary prose (about $10/ $15 each); you will have to present on one of these  
- All other course materials will be available on Canvas/Elms

**COURSE DESCRIPTION AND OBJECTIVES:**

The Jiménez-Porter Writers’ House requires its students to complete a colloquium each semester of residency. Delivered as a workshop in imaginative prose writing, this course requires you to hone your skills in creative writing through various literary and theory readings, class discussions and writing exercises. You will also attend a series of lectures and readings given by professionals in the writing arts. Throughout the semester, you will work toward completing a portfolio of publishable quality. Regular class attendance, participation, and written work are expected of you. This course is an integral part of the Writers’ House program as approved by Undergraduate Admissions.

**CLASS METHODOLOGY**

This course emphasizes active learning on the part of each student. The instructor will facilitate a discussion of the most relevant points from the assigned readings. These concepts (cumulative) will form the basis for the oral and written critiques that the students will provide on the pieces being workshopped.

**CLASS ATTENDANCE AND WRITERS HERE AND NOW SERIES**

In addition to our regular class meetings, this course requires you to attend all Writers Here and Now events (Q&A, receptions and readings) scheduled for the current semester. Your One-on-one required Advising Session, the attendance to the Writers Here and Now events will make up 10% of your final grade in this course.

**WORKSHOP CULTURE AND ENVIRONMENT**

An important component of this course hinges on our collective ability develop an inclusive community where thoughtful comments and critiques are offered in an honest and respectful manner.
COURSE POLICIES AND PROCEDURES

For a detailed description of UMD’s policies and procedures, visit: http://www.ugst.umd.edu/courserelatedpolicies.html

Absences: Students are expected to inform the instructor in advance of medically necessary absences, and present a self-signed note documenting the date of the missed class(es) and testifying to the need for the absence. This note must include an acknowledgement that (a) the information provided is true and correct, and (b) that the student understands that providing false information to University officials is a violation of Part 9(h) of the Code of Student Conduct. The university’s policies on medical and other absences can be found at: http://www.umd.edu/catalog/index.cfm/show/content.section/c/27/ss/1584/s/1540

Prolonged absence or illness preventing attendance from class requires written documentation from the Health Center and/or health care provider verifying dates of treatment when student was unable to meet academic responsibilities.

Absence due to religious observance will not be penalized, however, it is the student’s responsibility to notify the instructor within the first 3 weeks of class regarding any religious observance absence(s) for the entire semester. The calendar of religious holidays can be found at: http://faculty.umd.edu/teach/attend_student.html#religious

Unexcused Absences: It is the student’s responsibility to obtain (from his/her classmates) the lecture notes, class updates and course contents that were covered during his/her absence. The instructor is not responsible for reviewing or emailing any missed contents.

Tardiness: If a student is more than 15 minutes tardy for a class, it will be counted as an absence. Being 10 minutes late for class more than twice also will be counted as an absence.

Participation: Participation is a key component of the final grade. Students will be asked to discuss the assigned readings and also to comment on the work presented by peers.

***Each student is expected to contribute to every class discussion***

Academic integrity: The student-administered Honor Code and Honor Pledge prohibit students from cheating on exams, plagiarizing papers, submitting the same paper for credit in two courses without authorization, buying papers, submitting fraudulent documents and forging signatures. On every examination, paper or other academic exercise not specifically exempted by the instructor, students must write by hand and sign the following pledge:

I pledge on my honor that I have not given or received any unauthorized assistance on this examination (or assignment).

Allegations of academic dishonesty will be reported directly to the Student Honor Council: http://www.shc.umd.edu

Special Accommodations: The University of Maryland is committed to providing appropriate accommodations for students with disabilities. Students with a documented disability should inform the instructors within the add-drop period if academic accommodations are needed. To obtain an Accommodation Letter prepared by Disability Support Service (DSS), a division of the University Counseling Center, please call 301-314-7682, e-mail dissup@umd.edu, or visit the Shoemaker Building for more information.

Copyright notice: Class lectures and other materials are copyrighted and they may not be reproduced for anything other than personal use without written permission from the instructor.

Course evaluations are a part of the process by which the University of Maryland seeks to improve teaching and learning. Students’ participation in this official system is critical to the success of the process, and all information submitted to
CourseEvalUM is confidential--instructors can only view group summaries of evaluations and cannot identify which submissions belong to which students.

Diversity: The University of Maryland values the diversity of its student body. Along with the University, as an instructor, I am committed to providing a classroom atmosphere that encourages the equitable participation of all students regardless of age, disability, ethnicity, gender, national origin, race, religion, or sexual orientation. Potential devaluation of students in the classroom that can occur by reference to demeaning stereotypes of any group and/or overlooking the contributions of a particular group to the topic under discussion is inappropriate. (See Statement on Classroom Climate, http://www.umd.edu/catalog/index.cfm/show/content.section/c/27/ss/1584/s/1541).

COURSE EVALUATION:

1. PARTICIPATION AND IN-CLASS WRITING EXERCISES 20%
2. SUBMISSIONS (3 PER SEMESTER) 25%
3. CRITIQUES (WEEKLY) 25%
4. FINAL PORTFOLIO 20%
5. WRITERS HERE AND NOW SERIES & ONE-ON-ONE ADVISING SESSION 10%

See undergraduate catalogue for description of grades, e.g., A+, A, A-, etc.: http://www.umd.edu/catalog/index.cfm/show/content.section/c/27/ss/1584/s/1534

PARTICIPATION AND IN-CLASS WRITING EXERSICES

Participation in this course is comprised of the following three components. Students who meet all 3 of these requirements will obtain 3 pt. per class period:

1) IN-CLASS ACTIVITIES: Arriving on time and staying until the end of the class period, paying attention and contributing to class discussions, using technology only the context of the class (e.g. to look up a passage of an assigned reading or workshop piece) and not for other unrelated purposes

2) READING ACCOUNTABILITY: Through mindful participation in our class discussions students should demonstrate during each class period that they have read and understood all the assigned literary and theoretical materials in addition to all the pieces being submitted for workshop

3) IN-CLASS WRITNG EXERCISES: During each class period students will spend some time (15-20 mins.) completing an assigned writing exercise. This assignment is not intended to measure the quality of your writing; it is only aimed at providing you with an opportunity to respond to a writing prompt without overthinking and censoring yourself. The goal here is to encourage students to write regularly so that they can develop healthy writing habits. An additional objective of this exercise is to increase students’ awareness of the dramatic changes that take place during revision—the way in which that less than ideal first draft always has—after thoughtful revision—the potential to become a poignant piece of creative writing. Students will be expected to upload their in-class writing exercises onto Elms on the same day that the assignment is given

Reading Accountability [explained]: It is impossible to have a meaningful discussion about the readings without reading the assigned material. The weekly readings for this course will be divided into two separate sets, 1) Literary and theoretical materials, and 2) Three different pieces of creative writing submitted for workshop by three different students. Students are expected to extract from the literary and theoretical materials a variety of practical tools that will later be used to measure strengths and weaknesses in their own work in addition to that of their peers. These tools should help students

2 Note: If, missed, the One-on-one Advising Session will not be re-scheduled without the documentation needed for an excused absence.
establish realistic—accomplishable—goals for ensuing revisions (and final draft). In addition to the weekly submissions for workshop, all the literary and theoretical materials will be available to students under Elms/Modules.

Submission of assignments: All assignments must be uploaded onto Elms unless otherwise indicated by the instructor.

Submissions (an original piece of creative writing): Each student will submit 3 different pieces of fiction over the course of the semester. Each submission must be at least 3000 words (6 pages typed double-spaced using a 12 pt. size font). Submissions should not exceed 6000 words in length. Each student who is scheduled to submit on a given week will upload their piece onto Canvas/Elms the Monday prior to their workshop date. Submissions must be uploaded onto the provided assignment link on Elms by Monday at midnight. Students will sign up for their submission dates on the first day of classes.

REMEMBER: WORKSHOP SUBMISSIONS ARE DUE EVERY MONDAY AT MIDNIGHT

IMPORTANT: Submission dates will not be re-scheduled by the instructor. If a student knows that he/she will be unable to submit on the assigned date, he/she will be responsible for exchanging his/her date with one of his/her classmates and notifying the instructor of the change. When these arrangements are made, the work will not be considered late.

WRITTEN CRITIQUES:

REMEMBER: NO WORK IS EVER TRULY FINISHED, THERE’S ALWAYS ROOM FOR IMPROVEMENT EVEN IF A PIECE HAS BEEN PUBLISHED AND RECEIVED GREAT REVIEWS.

As a critic, your job is to encourage and help the writer improve their piece. When writing a critique try to be as clear as possible; use complete sentences and paragraphs, quote specific passages of the text that, in your opinion, need more work; ask questions, and offer suggestions. When providing comments to peers, students should strive for balance and judiciousness in their responses—be generous, but truthful. Critiques should be uploaded onto the Elms/Discussion link designated for each workshop submission.

CRITIQUES ARE DUE EVERY FRIDAY AT MIDNIGHT

LATE WORK:

SUBMISSIONS AND CRITIQUES: Partial credit will be given for assignments submitted passed the due date/time. For each day late in submitting your assignment, one letter grade (or equivalent number of points) will be deducted. (i.e. if your assignment is worth an A and it is one day late, you will receive a B; if it is 2 days late, you will get a C; 4 days late, a D; 5 days late, an F. An F assignment will receive a 0 score).

IN-CLASS WRITING EXERCISES: work that is not submitted on the same day that the assignment is given will not receive credit.

Final Portfolio: The Final Portfolio for this section will include a thoroughly revised version of all three pieces submitted by each student. Each piece should demonstrate significant improvement. Students will receive specific guidelines for the submission of their Final Portfolios.
Communication with instructor: I will do my best to respond to your email within 24 hours except on weekends. If you have any questions, please email me with enough anticipation; write the course number and the nature of your question on the subject of the email. If you have multiple questions, send them to me in separate emails.

Use of Mobile Technology: It is acceptable to occasionally use a laptop, tablet, or any other device for taking notes or otherwise participating in class. However, indiscriminate use of personal technology during class interferes with the primary goal of this course—to have students engage in a serious and dynamic discussion of the course contents. Refrain from using electronics for social media purposes, to surf the Internet, or to do homework for other classes.

IMPORTANT: This tentative course schedule is very likely to change. Students will be notified in advance of important changes that could affect grading, assignments, etc.

<table>
<thead>
<tr>
<th>ARHU319-FALL 2016 TENTATIVE COURSE SCHEDULE</th>
</tr>
</thead>
<tbody>
<tr>
<td>WEEK</td>
</tr>
<tr>
<td>M-29</td>
</tr>
</tbody>
</table>

**TOPIC:** Intro to the course

- Instructor and students’ introductions
- Overview of syllabus and tentative course schedule
- Students sign up for Self-Directed Reading List Presentations
- Students sign up the schedule for submissions
- In-class readings:
  - Vladimir Nabokov, *Lolita* (first paragraph)
  - Julio Cortázar, *House Taken Over*
- In class exercise: Make it worse

| WEEK | DATE |
| M-5  |

**SEPTEMBER**

| TOPIC: | READINGS |
| Revision | |

- Vladimir Nabokov, *On a Book Entitled Lolita*
- Vladimir Nabokov, *Symbols and Signs*

Submitting for this week’s workshop: (S1)

1) __________________________
2) __________________________
3) __________________________

| WEEK | DATE |
| M-12 |

**TOPIC:**

SELF-DIRECTED READING LIST PRESENTATIONS START

| TOPIC: | READINGS |
| Rendering, Not Solving the | |

- Robert Giroux, *Introduction to F. O’Connor’s Complete Stories*
- Flannery O’Connor, *Parker’s Back*

Self-Directed Reading List Presentation: __________________________

---

<table>
<thead>
<tr>
<th>Date</th>
<th>Section</th>
<th>Topic</th>
<th>Readings</th>
<th>Self-Directed Reading List Presentation:</th>
<th>Submitting for this week’s workshop: (S1)</th>
</tr>
</thead>
</table>
| 5    | M-26    | TOPIC: Writing from Personal Experiences | • Junot Diaz *The Sun, the Moon, the Stars*  
• Alvaro Enrigue *On the Death of the Author* | 4) __________________________  
5) __________________________  
6) __________________________ | 7) __________________________  
8) __________________________  
9) __________________________ |
| 5    | W-28    | WHN – Alvaro Enrigue (fiction) & Patrick Phillips (poetry) |  |  | |
| 6    | M-3     | TOPIC: Show Don’t Tell | • Chuck Palahniuk *Nuts and Bolts: “Thought” Verbs*  
• Doreen Baingana *Tropical Fish* | 4) __________________________  
5) __________________________  
6) __________________________ | 7) __________________________  
8) __________________________  
9) __________________________ |
| 7    | M-10    | TOPIC: Voice, Dialogue & Dialect | • David Foster Wallace *Asset*  
• Zora Neale Hurston *Sweat* | 4) __________________________  
5) __________________________  
6) __________________________ | 7) __________________________  
8) __________________________  
9) __________________________ |
| 8    | M-17    | TOPIC: Verisimilitude | • Jorge Luis Borges *Borges and I*  
• Jorge Luis Borges *The Aleph* | 4) __________________________  
5) __________________________  
6) __________________________ | 7) __________________________  
8) __________________________  
9) __________________________ |
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings</th>
</tr>
</thead>
</table>
| 9 M-24 | Whose Story Is It? | Russell Banks *Sarah Cole: A Type of Love Story*  
| | | Lauren Acampora TBA  
| | | Self-Directed Reading List Presentation: _____________________________  
| | | Submitting for this week’s workshop: (S2)  
| | | 7) __________________________  
| | | 8) __________________________  
| | | 9) __________________________  
| 9 W-26 | WHN – Lauren Acampora (fiction) & Ocean Vuong (poetry) |  
| 10 M-31 | Characters and Relationships | Danielle Evans *Virgins*  
| | | Self-Directed Reading List Presentation: _____________________________  
| | | Submitting for this week’s workshop: (S2)  
| | | 10) __________________________  
| | | 11) __________________________  
| | | 12) __________________________  
| 11 M-7 | Communicating Emotions through Sensory Events | Octavia Butler *Bloodchild*  
| | | Self-Directed Reading List Presentation: _____________________________  
| | | Submitting for this week’s workshop: (S3)  
| | | 1) __________________________  
| | | 2) __________________________  
| | | 3) __________________________  
| 12 M-14 | Suspense | H.P. Lovecraft *The Tomb*  
| | | H.P. Lovecraft *The Outsider*  
| | | Self-Directed Reading List Presentation: _____________________________  
| | | Submitting for this week’s workshop: (S3)  
| | | 4) __________________________  
| | | 5) __________________________  
| | | 6) __________________________  
| 13 M-21 | Unity of Effect | John Cheever *The Swimmer*  
| | | Self-Directed Reading List Presentation: _____________________________  

**NOVEMBER**
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Topic</th>
<th>Readings</th>
<th>Self-Directed Reading List Presentation</th>
</tr>
</thead>
</table>
| 14 M-28 | Fiction as Reality | - Aimiee Bender *The Girl in the Flammable Skirt*  
- Gabriel Garcia Márquez *The Handsomest Drowned Man in the World*  
Self-Directed Reading List Presentation: __________________________ |
| 14 W-30 | WHN – Alumni Reading: Rita Zoey Chin (nonfiction) & Hayes Davis (poetry) |  |
| 15 M-5 | TBD | - TBA  
Self-Directed Reading List Presentation: __________________________ |
| 16 M-12 | TBD | - TBA  
Self-Directed Reading List Presentation: __________________________ |
|  |  | **FINAL PORTFOLIOS DUE:** Friday, December 16 by Midnight |