

University of New Mexico, Valencia  
English 224: 501 Introduction to Creative Writing  
Policy & Assignment Syllabus

Spring 2018  
English 224: 501  
Introduction to Creative Writing  
CRN: 43186  
M/W 12 pm-1:45 pm  
Jan 15, 2018 - May 12, 2018

Instructor: Kristian A. Macaron  
Office Location: Academics  
E-mail: Kristianm@unm.edu  
Classroom: VCTC 101  
Office Hours: M 11am-12 pm

*This syllabus is subject to change.*

- The assignment syllabus is a tentative schedule of assignments. Any changes will be announced in class.
- Students who miss class must check the syllabus to ensure they are prepared for the next class period or email the instructor.
- All assignments must be read by the date indicated and students are expected to bring the texts we are discussing for the day to class.
- **As this is a participation-based course DUE DATES ARE NOT FLEXIBLE**
- The following texts are required:

*The Making of a Story*  
by Alice LaPlante

*A Poet's Companion*  
by Kim Addonizio and Dorianne Laux

Personal Writing Journal

**Course Description:** Human beings exist in a creative space. We tell stories every day of our lives. Exploration is key to our understanding of our world and something that we constantly use. Finding the momentary beauty and meaning in the ordinary is what propels art and imagination. This class will be structured so that students can use their observations and experiences to learn the craft of creative writing. This course will be an exploration of Fiction, Poetry, & Creative Nonfiction. In a discussion-based workshop setting, students will read example texts, as well as write and revise in each genre focusing on developing their own voice, imagination and styles of storytelling.

**Instructor Bio:**

Originally from Albuquerque, New Mexico, Kristian Macaron received her MFA from Emerson College in Boston, Massachusetts in 2012. She is a writer in multiple genres and enjoys the challenges of each. *Storm*, her first poetry chapbook, was released in 2015. Her fiction has appeared in *The Winter Tangerine Review* volume 3, *Lightning Cake Journal*, and *Ginosko Literary Journal*; nonfiction in *The Bellows American Review*. Her poetry has been published online in *Philadelphia Stories*, *Elbow Room New Mexico*, *Watermelon Isotope*, and *Duke City Fix*. Find her work here: [kristianmacaron.com](http://kristianmacaron.com)

**Attendance policy:**

**This is a workshop based course and requires participation and involvement of each student. It is imperative that you prioritize attendance and attention to the work of your peers.**

- Excused absences include documented hospitalization or other documented unexpected extreme emergencies; if excessive absenteeism that falls under the purview of “excused absences” continues, I reserve the right to drop students from the course. Please note: doctor’s appointments, child-care, court dates, and job scheduling conflicts do not count as excused absences.
  
- Students absent for more than 3 classes will be dropped from the class.**

**Required Work and Grading:**

All formal writing assignments must follow MLA format and be typewritten, double-spaced in a 12pt, Times New Roman font. No exceptions.

\*Grades are subject to change based on how many students are enrolled. I will update as needed.  
Total points will remain--1000

<b>3 Major Writing Assignment</b>	<b>(100)300 pts</b>
<b>15 Discussion Board Responses</b>	<b>75 pts</b>
<b>Due Wednesdays</b>	
<b>15 Reading Responses</b>	<b>(5) 75 pts</b>
<b>15 Weekly assignments</b>	<b>(10) 150 pts</b>
<b>Due Fridays by 11:59pm</b>	
<b>2 Presentations</b>	<b>200 pts</b>
<b>Class Participation</b>	<b>100 pts</b>
<b>Final Revision</b>	<b>100 pts</b>
<b>Total Possible Points</b>	<b>1000 pts</b>
Possible Extra Credit	+30 pts

Grades will be determined on a traditional percentage system, with the appropriate plus or minus sign: 100-90%= A; 89-80%=B; 79-73%=C; 69-60=D; and below=F. You need a “C” or a 73% to pass this course.

**Email Netiquette Policy:**

Please keep the following in mind when you write emails:

- \* Please avoid text-speak. Learning to write professional emails early on is a skill you need as you progress to higher academic levels and career pursuits.
- \* Emails that you write to me during the semester should include professional language, addressed with a subject heading including the type of question you are asking.
- \* Emails should also include a salutation. For example, “Dear Professor Macaron” or “Hello Professor” would be an appropriate salutation; in a formal setting like a college course, professional titles are appreciated. “Dear Kristian,” informally, is also acceptable.
- \* Please close with an appropriate phrase and sign your email with your name. Some examples of appropriate phrases are “Sincerely,” or “Thank you for your help,”.

- \* Use short paragraphs (in general, 3-4 lines maximum) to make the email easy to read. In addition, be sure to skip lines between paragraphs.
- \* Be sure to proofread your email for grammatical errors.

**Equal Access:**

Accessibility Services located in Student Services provides academic support to students who have disabilities. If students think they need alternative formats for completing coursework, they should contact this service right away to ensure their needs are met in a timely manner. Students are responsible for getting all documented forms to me as soon as possible. I cannot accommodate any special needs without the proper authorization from UNM Valencia Campus Accessibility Services. Pursuant to the American with Disabilities Act (ADA), I accommodate documented special needs and encourage students to discuss their concerns with me.

They are located in Advisement & Counseling Services Student Services Building, 280 La Entrada Rd., Los Lunas, NM 87031, 505-925-8560.

<http://www.unm.edu/~vcadvise/equalaccess.htm>

**Plagiarism:**

Plagiarism means using language and/or ideas without acknowledging their source. Plagiarism includes such activities as copying another student's papers or ideas, downloading and turning in papers from the internet, or copying passages from sources without proper documentation, or rephrasing an author's ideas and presenting them as the student's new, original thoughts. Plagiarism in this course may result in one or more of the following consequences: failure of the assignment, failure of the course, or disciplinary actions by the University. To learn how to avoid plagiarism, students can speak to me, consult a tutor, or refer to <http://library.acadiau.ca/tutorials/plagiarism/>.

## **Assignment Syllabus**

\*Homework due for the following class

**Note:** Textbook stories/poems/essays and supplemental reading will be assigned during class. These many **not** be on your syllabus; they are still **required** reading.

**^Mondays:** Discussion Board prompt post due weekly by 11:59 pm. Please follow guidelines.

**^Fridays:** Replies and critiques to your classmates writing by 11:59 pm. Please follow guidelines.

### **Week 1: Fiction**

#### **1/17: Essential Elements**

M: Introduction to Course and Beginning of Plot

In-Class: “Every Place is a Body” by Adeena Reitburger  
& “The End of Something” by Ernest Hemingway

\*Read MoS Chapter 2 pgs 57-69, “The Hero’s Journey”, and “*SHHHH*” by NoViolet Bulawayo

### **Week 2: Fiction^**

#### **1/22: Plot**

M: Plot & “The Hero’s Journey” by Joseph Campbell

In-Class: “The Dress” by Dylan Thomas

\* Read MoS Chapter 3, 7 & 10, & “The Things They Carried” by Tim O’Brien pg 131-147 (ch 3)

1/24

#### **M: Character & Details**

Showing v. Telling

\* Read “Strays” by Mark Richard and “A Good Scent From a Strange Mountain” by Robert Olen Butler

### **Week 3: Fiction^**

1/29

#### **M: Setting and the World of Story**

\*Read “The Prophet from Jupiter” by Tony Earley, “The Man Who Knew Belle Starr” by Richard Bausch and MoS Chapter 8

1/31

#### **W: Dialogue**

\*Read “The Half-Skinned-Skinned Steer” by Annie Proulx and “Sweetheart of the Song Tra Bong” by Tim O’Brien

### **Week 4: Fiction^**

2/5

#### **M: Symbolism**

\* Read MoS Chapter 12 & “Saint Marie” by Louise Erdrich

2/7

**W: Voice and Theme**

Presentations

Small Group Workshop

\*Read Chapter 13 & "The Bath" & "A Small, Good Thing" both by Raymond Carver

**Week 5: Fiction**

2/12

M: Presentations

Small Group Workshop

\*Read "The Carver Chronicles" by D.T. Max: MoS pg 578- 591

2/14

W: Discussion: **Revision Techniques**

\* Read PC: "Writing and Knowing" & "The Family" & Poems

**Week 6: Poetry^**

2/19

M: Introduction to Poetry

\*Read PC "Death and Grief" & "Writing the Erotic" & Poems

2/21

W: **Emotion** in Poetry

\*Read "Images" and "The Shadow"

**Week 7: Poetry^**

2/26

M: **Image**

\*Read PC "Simile and Metaphor" & "The Music of the Line" & Poems

2/28

W: **Sound & Symbolism**

\*Read PC "Meter, Rhyme, and Form" & "Repetition, Rhythm, and Blues" & Poems

**Week 8: Poetry^**

3/5

M: **Slam Poems**

\*Read PC "Witnessing" & "Voice and Style" & "Poetry of Place" & Poems

\* Poems due for next week

3/7

W: **Form, Open Form & Translations**

\*Poems due for next week & Read Poems

***SPRING BREAK MARCH 12-16<sup>th</sup>***

**Week 9: Poetry**

3/19

M: Slam Poems-- Performance

3/21

W: Presentations

Small Group Workshops

**Week 10: Poetry<sup>^</sup>**

3/26

M: Presentations

Small Group Workshops

3/28

W: Monster Poems

\* Read MoS Chapter 12 & 14, "Welcome to Cancerland" by Barbara Ehrenreich pg 87 in MoS, "No Name Woman" pg 453 in MoS

**Week 11: Non-Fiction<sup>^</sup>**

4/2

M: Introduction to Creative Non-Fiction

World of Story--

\*Read ["Raising the Dead" by Tim Zimmerman](#) , "Inside the Bunker" in MoS pg 360 & ["The Really Big One" by Kathryn Schultz](#)

4/4

W: Accessible Reality

\* Read ["The Night Emile Griffith..."](#) by Donald McRae, "The Pickin' Machine" by Michael Lewis & ["Pure Heart"](#) by William Nack

**Week 12: Non-Fiction<sup>^</sup>**

4/9

M: Sports Non-fiction

\* Read ["Lets Stop Pretending that Going to Mars is for the Good of Mankind"](#), ["Kesha Interrupted"](#), ["Walden" Chapter 1 H.D. Thoreau](#), "Maus" (excerpt) by Arthur Spiegelman

4/11

W: The author in non-fiction

In Class—"Joyas Voladoras" by Brian Doyle, Maus II

(TBD: \*Read ["On Lightness"](#) by Italo Calvino & "Duende" Federico Garcia Lorca)

**Week 13: Non-Fiction**

4/16

M:  
Presentations  
Small Group Workshop

4/18  
W:  
Presentations  
Small Group Workshop

**Week 14: Non-Fiction<sup>^</sup>**

4/23

M: Literary Magazine Assignment—Post on Discussion Board in Blackboard.

\* Read MoS Chapter 13 & Revision Assignment Instructions

4/25

W: Revision Assignment and Process

Computer Lab

**Week 15: Revisions**

4/30

M: Computer Lab

5/1

W: Computer Lab

**Revision Portfolio Due on W 5/1 by 5 pm**

**There will be no class during Finals Week.**