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| **TEACHER** | Dominick Thomas Dicus-Collins, M.F.A. |
| **EMAIL** | d.t.collins@msn.com |
| **CELL** | 951-212-1888 |
| **OFFICE HOURS** | Wednesdays, 11:00 – 12:00 pm |
| **Grade Level** | 9-12 |
| **Cost** | $150/semester; $300/year |

**COURSE DESCRIPTION**

The ability to read, understand, deconstruct, and write creatively is a universal soft skill. By systematically breaking down how others write fiction and applying it to their own writing, students will begin to learn how to read critically, deconstruct skill sets, apply skill sets, and grow in their confidence as communicators and scholars. Regardless of their future career plans, the foundation skills of comprehension and application will be applicable for all.

**PURPOSE OF THE COURSE**

In this course the student will learn how to 1) read poetry and prose as a scholar and writer 2) understand the craft functions of poetry and prose writing 3) apply this knowledge to their own writing 4) both give and receive critique on their creative work and 5) present their works in a public reading.

**COURSE REQUIREMENTS**

Required Readings

* Burroway, Janet. *Writing Fiction: A Guide to Narrative Craft,* 10th ed. University of Chicago Press, 2019.
* *Great American Short Stories: From Hawthorne to Hemingway.* Barnes & Noble, 2004.
* Kennedy, X.J. *An Introduction to Poetry*, 13th ed. Pearson, 2010.
* Lehman, David, and John Brehm. *The Oxford Book of American Poetry*. Oxford University Press, 2006.
* A good college dictionary is strongly recommended (*The American Heritage* or *Webster’s New World*).
* Reading materials will also be uploaded via google classroom, as well as all documents to be assigned and worked on.

**GRADING SCALE**

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| A+ | 97-100% | B+ | 87-89% | C+ | 77-79% | D+ | 67-69% | F | Below 60% |
| A | 94-96% | B | 84-86% | C | 74-76% | D | 64-66% |  |  |
| A- | 90-93% | B- | 80-83% | C- | 70-73% | D- | 60-63% |  |  |

**GRADING STANDARD**

|  |  |  |
| --- | --- | --- |
| Superior | **A** | A perceptive and thoughtful paper which may have occasional faults, but is generally well-written, well-organized, detailed, focused, syntactically mature, and responds to all parts of the assignment. Usually has a sense of voice and style as well as depth of thought; may take a more original approach than other papers. Includes all appropriate citations and is in the required format. |
| Competent | **B** | A well-handled, responsive paper displaying skill in development, sentence construction and variety, organization, and word choice; may have occasional faults; answers all parts of the assignment. Includes all appropriate citations and is in the proper format. |
| Average | **C** | Adequate paper for college level; reasonably developed, detailed, and focused although it may have weaknesses in fundamentals easily corrected with casual editing; may be simplistic in approach (too general or obvious); may ignore or fail to complete all parts of the assignment. Mostly follows proper format but may have some problems with consistency of documentation. |
| Inadequate | **D** | Paper fails to develop topic adequately or exhibits serious weaknesses in focus, structure, syntax, diction, or mechanics. |
| Incompetent | **F** | Paper is well below college-level standards, lacks focus, direction, coherence, or completion. Paper shows little understanding of the assignment; the quality of writing is  unacceptable at the college level. |
|  | **0** | This score is used only for papers which reflect a misreading of the topic, completely avoid the topic, are not turned in, or are plagiarized. |

**REQUIRED ASSIGNMENTS SUMMARY**

Quizzes 20%

Final Presentation 20%

Short Writing Assignments 20%

Long Writing Assignments 40%

**REQUIRED ASSIGNMENT OVERVIEW**

1. Quizzes
   1. Students will receive random quizzes throughout the quarter.
2. Final Presentation
   1. Near the end of each semester, students will participate in a public reading of their work and submit a portfolio of their work.
3. Short Writing Assignments
   1. Students will receive random writing prompts to promote skill application.
4. Long Writing Assignments
   1. Students will receive writing prompts for large writing assignments to be completed before class.

**PAPER FORMAT**

Unless otherwise noted, all assignments you turn in for this class will be typed, double-spaced, with 1” margins in 12 pt. Times New Roman, printed single sided. Whether turned in electronically or as a hard copy, assignments should, at the top of the first page, list your first name, last name, course number, professor name, and the assignment name; single-space this information. MLA citation style is the required citation style. Also give your paper an interesting, relevant title (not “English Paper,” etc.) All electronic copies of papers must be uploaded as a Microsoft Word document with a .docx extension.

**COLLABORATIVE WORK**

Academia thrives on the twin pillars of collaboration with colleagues and independent production of ideas. This class will take advantage of both of these through class discussion and group work, you will test and refine your ideas while benefiting from those of your classmates. Unless otherwise noted, however, all work that you turn in should reflect your own ideas, demonstrating your own critical-thinking skills. In other words, you may not work collaboratively on any assignment that will be turned in to your instructor unless you have been given permission to do so, nor may you turn in an assignment that has been submitted for evaluation or assessment for another class.

**PLAGIARISM**

Plagiarism is the use, citation, or paraphrase of someone else’s words or ideas without attribution. Plagiarism is covered under the school’s policy on academic dishonesty, and may result in failure of the class, a disciplinary hearing, expulsion, or some combination of these. If you are uncertain what constitutes plagiarism or academic dishonesty, talk to me as ignorance of what constitutes plagiarism is no excuse. It is your responsibility to ensure that you do not commit plagiarism, which includes learning how to cite others’ words and ideas appropriately and doing so by using citation styles correctly (APA, MLA, CBE, Chicago, etc.). Stealing other people’s ideas is wrong, and the consequences are severe.

**CALENDAR KEY**

WF (*Writing Fiction*)

IP (*An Introduction to Poetry*)

GA (*Great American Short Stories*)

OB (*The Oxford Book of American Poetry*)

SA (Short Assignment)

LA (Long Assignment)

Green (Due)

**POTENTIAL CALENDAR:** *Fall Semester (14 Weeks)*

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| **Date** | **Topic** | **Work** |
| **Week 1** | | |
| 09/08/21 | Introduction | Syllabus |
| **Week 2** | | |
| 09/15/21 | What is Poetry? | IP Section 1 and 18  OB Selections  SA |
| **Week 3** | | |
| 09/22/21 | Voice and Words | IP Section 2 & 3  OB Selections |
| **Week 4** | | |
| 09/29/21 | Saying, Suggesting, and Imagery | IP Section 4 & 5  OB Selections |
| **Week 5** | | |
| 10/06/21 | Speech and Song | IP Section 6 & 7  OB Selections  SA |
| **Week 6** | | |
| 10/13/21 | Sound and Rhythm | IP Section 8 & 9  OB Selections |
| **Week 7** | | |
| 10/20/21 | Closed and Open Form | IP Section 10 & 11  OB Selections |
| **Week 8** | | |
| 10/27/21 | Symbol and Myth | IP Section 12 & 13  OB Selections  SA |
| **Week 9** | | |
| 11/03/21 | Identity and Translation | IP Section 14 & 15  OB Selections |
| **Week 10** | | |
| 11/10/21 | Spanish Poetry | IP Section 16  OB Selections |
| **Week 11** | | |
| 11/17/21 | Poetry Excellence | IP Section 17  OB Selections |
| **Thanksgiving Break** | | |
| 11/24/21 | *No Class* | |
| **Week 12** | | |
| 12/01/21 | Critical Case Study | IP Section 19  OB Selections |
| **Week 13** | | |
| 12/08/21 | Critical Case Study | IP Section 20  OB Selections  LA |
| **Week 14** | | |
| 12/15/21 | Final Presentations | |

**POTENTIAL CALENDAR:** *Spring Semester (14 Weeks)*

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| **Date** | **Topic** | | **Work** |
| **Week 1** | | | |
| 01/12/22 | Introduction | | Syllabus |
| **Week 2** | | | |
| 01/19/22 | The Writing Process | | WF Section 1  GA Selections  SA |
| **Week 3** | | | |
| 01/26/22 | Showing and Telling | | WF Section 2  GA Selections |
| **Week 4** | | | |
| 02/02/22 | Characterization, Part 1 | | WF Section 3  GA Selections |
| **Week 5** | | | |
| 02/09/22 | Characterization, Part 2 | | WF Section 4  GA Selections  SA |
| **Week 6** | | | |
| 02/16/22 | Setting | | WF Section 5  GA Selections |
| **Week 7** | | | |
| 02/23/22 | Plot and Structure | | WF Section 6  GA Selections |
| **Week 8** | | | |
| 03/02/22 | Point of View | | WF Section 7  GA Selections  SA |
| **Week 9** | | | |
| 03/09/22 | Comparison | | WF Section 8  GA Selections |
| **Week 10** | | | |
| 03/16/22 | Revision | | WF Section 9  GA Selections |
| **Week 11** | | | |
| 03/23/22 | Usage and Composition | | GA Selections |
| **Week 12** | | | |
| 03/30/22 | Form and Expressions | | GA Selections |
| **Week 13** | | | |
| 04/06/22 | An Approach to Style | | GA Selections  LA |
| **Easter Break** | | | |
| 04/13-04/20 | | *No Class* | |
| **Week 14** | | | |
| 04/27/22 | Final Presentations | | |