

## Institute of American Indian Arts

### Our Mission

"To empower creativity and leadership in Native arts and cultures through higher education, lifelong learning, and outreach."

### Syllabus and Course Outline

#### CRWR201-01- *Creative Nonfiction* – Three credit hours

#### Writing Body, Revising Self

**Fall 2017**

**CONFER 117**

**Tuesday Thursday 1-2:20pm**

#### Faculty Contact Information:

Dr. Jenn Shapland

Office hours: Tuesday Thursday 2:20-3pm (by appointment)

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**Course Website: [creativenonfictioniaia.weebly.com](http://creativenonfictioniaia.weebly.com)**

#### Course Description:

This upper level Creative Nonfiction course will ask students to push themselves in their approaches to form, subject matter, technique, and revision. We will read widely in contemporary creative nonfiction and attempt to pull apart the components and motivations behind a writer's stylistic choices in the interest of capturing their embodied experiences and their shifts in identity. Students will workshop one another's writing in class, with the end goal of submission to a print or online literary journal of his or her choice. In each writing prompt and essay, students will strive for courageous honesty on the page.

#### Course Overview:

Each week (apart from the first) we will workshop one student's writing per class (two or three workshops per student over the semester, depending on class size). In these collaborative workshops, peers will offer their readings, critiques, and suggestions for revision. Each student will entirely rewrite one essay and present it at workshop a second time during the last third of the semester, changing *every single word*, and adjusting tense, person, voice, diction, and chronology. This revision will, ideally, be the revelation of the course: there are many many ways to tell a given story, and the choices you make as a writer are aesthetic and political. All activities are guided by core values of Excellence, Respect, Creativity, Integrity, Reciprocity and Collaboration. Risk-taking is encouraged.

This course fulfills:

█	Core Curriculum Requirements
X	Major Requirements
█	
X	Elective Requirements
█	

#### Creative Writing Department Learning Outcomes

- Students will demonstrate mastery of craft in chosen genre.
- Students will demonstrate an ability to critique their own work and the works of others as well as incorporate critiques in revision.

### **Student Learning Objectives and Assignments**

- A. Read the work of other writers actively and with an eye to construction, style, and voice.  
→ Assignment: Out of class reading assignments, in-class discussions.
- B. Be willing and open to new approaches to writing and forms of inspiration. Grow comfortable with taking risks in the mind and on the page.  
→ Assignment: Daily in-class writing prompts.
- C. Deepen the vocabulary of critique and analysis in response to the work of peers and contribute to building a community of learners.  
→ Assignment: In-class writing workshops.
- D. Harness the might of rereading, revision, and editing.  
→ Assignment: Full revision/rewrite of a single 1500-2000 word essay.
- E. Develop familiarity with current literary journals and online publications.  
→ Assignments: Submit one piece of creative nonfiction to 5 journals/magazine/web publications.
- F. Form your own regular writing practice, whatever that means for you.  
→ Assignment: Daily in-class writing in a notebook. Readings on the practice of writing

### **Course Materials and Supplies:**

Brenda Miller and Suzanne Paola. *Tell It Slant: Creating, Refining, and Publishing Creative Nonfiction*.

Claudia Rankine. *Citizen: An American Lyric*. Minneapolis, MN: Graywolf Press. 2015.

Photocopies readings provided by instructor.

One notebook or stapled sheaf of looseleaf paper with at least 60 blank pages.

Laptop with access to Microsoft Drive (or the file sharing platform we agree on together)

**Course Prerequisites:** Prerequisite: ENGL220; Prerequisite or Co-requisite ENGL300

**Enrollment Limit: 15**

**Disability Support Policy Statement:** If you anticipate any barriers to your learning related to this course, please meet with me so that we can discuss ways to ensure your full participation in the course. IAIA makes every effort to provide appropriate accommodations for students with documented disabilities. If you determine that disability-related accommodations are necessary, please contact [adaoffice@iaia.edu](mailto:adaoffice@iaia.edu) or visit the Retention Director in the Student Success Center. We can work together to plan how best to coordinate approved accommodations.

**Academic Integrity:** Honesty in completing assignments is essential to the mission of IAIA and to the development of the personal integrity of students. Students are expected to be honest in regard to their studies at IAIA. Plagiarizing assignments, copying examinations, illegally procuring or possession examinations, presenting another's artwork as one's own, or altering records shall all be considered academic dishonesty.

## **Plagiarism of Written Source Material**

Three different acts are considered plagiarism:

1. Failing to cite quotations and borrowed ideas
2. Failing to enclose borrowed language in quotation marks
3. Failing to put summaries and paraphrase in a student's own words

Penalties for academic dishonesty may include: failing grades for individual assignments, a failing grade for the course, academic suspension and/or expulsion from IAIA.

In an effort to ensure the integrity of the academic process in online courses, and in an effort to detect and prevent plagiarism, distance education faculty members may use electronic means to compare a student's work with multiple sources. Electronic resources may include, but are not limited to, Blackboard SafeAssign™, Google™ Scholar, Turnitin.com, or Eve 2.5.

**Attendance/Participation Policy:** Consistent and attentive participation is vital to academic success, and is expected of all students. Grades are determined by academic performance, and instructors may give students written notice that participation related to specific classroom activities is required and will constitute a specific percentage of students' grades. Attendance Taking is mandatory. The IAIA Attendance Policy will be enforced.

### **IAIA Attendance Policy as stated in the IAIA Catalog:**

After two unexcused absences, a warning will be sent to the student and their advisor via e-mail indicated that one more absence may result in a withdrawal from the course.

After three absences, the student may be withdrawn from the course. If the third absence occurs prior to the withdrawal deadline, the student will receive a "W" grade. If the third absence occurs after the deadline, the student may receive an "F" grade.

It is strongly recommended that students miss class only for \*bona fide\* instances of illness or real emergency.

Three instances of tardiness—defined as five minutes late—is the same as one absence and will be treated as such. A tardy of fifteen minutes or more is considered an absence. After three consecutive or five non-consecutive tardy appearances, the instructor may withdraw the student.

Note: If classroom instruction has begun and you are not seated, you are tardy. An absence will be excused only when documentation is provided or for other verified absences deemed appropriate by the instructor. When a student accumulates two excused absences, an Early Alert will be sent to the retention director.

Creative writing students are required to attend all on-campus IAIA/Lannan Writer-in-Residence events. Attendance will be taken. An absence at a reading is the equivalent of an absence from class.

**Instructor-initiated Withdrawal:** Instructors may initiate the withdrawal of a student from their course for Poor attendance (non-participation online), unsatisfactory progress or unacceptable behavior.

**Classroom Conduct Policies**

Students are required to check their IAIA email account and Canvas daily for assignments and other class information from the instructor.

Observe classroom protocol: Turn off cell phones. Be attentive, courteous and respectful. Arrive to class on time. Do not walk in and out of class. Do not use the Internet during class unless it is a required classroom activity. Do not leave class early.

The textbook or reading under discussion and writing supplies should be brought to class.

Students coming to class unprepared may be asked to leave class and complete the assignment, and will be counted absent. Students repeatedly coming to class unprepared risk being dropped from the class.

**Grading Procedure:**

In-class writing notebooks (collected at mid-term and end of term)	15% of final grade
First workshop piece* 5-7 pp	15% of final grade
Second workshop piece* 5-7pp	15% of final grade
Third workshop piece (total revision) * 5-7pp	15% of final grade
Submission to at least 5 journals	10% of final grade
Final portfolio (revised versions two of the three workshop pieces + reflection letter for each piece)	30% of final grade

\*Workshop pieces are **due in advance of the workshop dates assigned** (Tuesday workshop pieces are due by email to the class Sunday 8pm, Thursday workshop pieces are due by email to the class at Tuesday class time, 1pm.)

All writing must be original to this class, this semester. Do not use work from the previous level.

**Grading:**

In addition to the traditional A-B-C-D-F grades, at IAIA, instructors have the option of assigning "+" and "-" grades as well. Percentage columns below are intended only as a guideline. Faculty may change this and they may add above their own grading procedures.

Grade	Quality Points	Percentage	Grade	Quality Points	Percentage
A+	4.00	97 - 100	C	2.00	74 - 76
A	4.00	94 - 96	C-	1.67	71 - 73
A-	3.67	91 - 93	D+	1.33	67 - 70
B+	3.33	87 - 90	D	1.00	64 - 76
B	3.00	84 - 86	D-	0.67	61 - 63
B-	2.67	81 - 83	F	0.00	Below 61
C+	2.33	77 - 80			

An Incomplete will not be given in this course. Strive for excellence!

**Major Course Assignments and Examinations:**

In-class writing notebook  
 Workshop piece 1  
 Workshop piece 2  
 Workshop piece 3 (total revision)  
 Journal submission  
 Workshop participation  
 End of semester reading

Submit both a hard copy and an electronic file of your papers. The electronic file may be used for program assessment purposes.

**Department Late Assignment Policy:** Grades for assignments will be lowered one-half grade for each 24 hours past due.

Workshop pieces cannot be submitted late, as the class needs at least two days to read and consider your work. Reciprocate the time and effort your classmates put into critiquing your work by doing likewise. It honors the writer and their work. By doing all this, you help to create a collaborative learning environment. Complying with these policies shows respect for others. Thank you for your cooperation.

**Send workshop pieces for Tues workshop out to class by Sunday 8pm.**

**Send workshop pieces for Thurs workshop out to class by Tuesday class time.**

**Assignments:**

Week	For Tuesday	For Thursday
1	8/15 Bring a notebook to class. In class: Read excerpts from Natalie Goldberg <i>Writing Down the Bones</i> and Audre Lorde <i>Sister Outsider</i> .	8/17 James Baldwin "My Dungeon Shook" (5pp) and Joan Didion "On Keeping a Notebook"
2	8/22 Gloria Anzaldúa. Preface and "The Homeland, Aztlán <i>El otro México</i> " (10pp)	8/24 Jo Ann Beard " <i>Bonanza</i> " (6pp) and "The Body of Memory" in <i>Tell It Slant</i> (3-16)
3	8/29 Dodie Bellamy "Phone Home"	8/31 Listen to Natalie Diaz "Building the Emotional Image" and read "Taking Place: Writing The Physical World"
4	9/5 Eula Biss "Time and Distance Overcome" (5pp) and "The Pain Scale" (11pp)	9/7 Bill Clegg <i>Portrait of an Addict as a Young Man</i> excerpt and <i>Tell It Slant</i> "Writing the Family"
5	9/12 Joan Didion "Slouching Toward Bethlehem"	9/14 Loren Eiseley "The Rat That Danced," Elena Ferrante <i>Frantumaglia</i> excerpt, and <i>Tell It Slant</i> "The Particular Challenges of Creative Nonfiction."

Week 6	For Tuesday 9/19 Aleksandar Hemon "A Tomb for Uncle Julius"	For Thursday 9/21 Vivian Gornick <i>The Situation and the Story</i> excerpt (13pp) and Peter Handke <i>A Sorrow Beyond Dreams</i> excerpt (3pp)
7	8/26 Maxine Hong Kingston <i>The Woman Warrior</i> excerpt (9pp) and Jill Johnston "Fictions of the Self in the Making" (6pp)	9/28 Layli Long Soldier <i>Whereas</i> excerpt and <i>Tell It Slant</i> "Gathering the Threads of History" and "Writing the Larger World."
8	10/3 Catherine Lord "The Summer of Her Baldness" excerpt	<b>10/5 NO CLASS</b>
9	10/10 Eileen Myles "Robin" excerpt from <i>Chelsea Girls</i> (7pp) and Yvonne Rainer <i>Feelings Are Facts</i> excerpt	10/12 Maggie Nelson <i>Bluets</i> excerpt
10	10/17 Claudia Rankine <i>Citizen</i>	10/19 Claudia Rankine <i>Citizen</i>
11	10/24 Adrienne Rich "Writing as Re-Vision" (8pp) and Mary Ruefle "Snow" and "The Bench"	10/26 Gary Shteyngart "O.K., Glass"
12	10/29 Zadie Smith "Some Notes On Attunement"	11/2 Natasha Trethewey <i>After Katrina</i> excerpt
13	11/7 Elisa Washuta "Apocalypse Logic" online at <i>The Offing</i>	11/9 Claire Vaye Watkins "I Love You But I've Chosen Darkness" online at <i>Granta</i>
14	11/14 Joy Williams "The Case Against Babies" and TBD	11/16 Christian Wiman "The Limit"
15	11/21 David Wojnarowitz "Living Close to the Knives" excerpt, Lidia Yuknavitch "Woven" (read online at <i>Guernica</i> )	<b>11/23 NO CLASS THANKSGIVING</b>
16	11/28 Jo Ann Beard "Werner"	<b>11/30</b> <b>Go hear Valeria Luiselli read at the Lensic.</b>
17	12/5 Valeria Luiselli "Tell Me How It Ends (An Essay in 40 Questions)."	12/7 In class reading/celebration.