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|  |  | Fall 2018 |
| ENC 3310Article and Essay Technique |  | Instructor Mat Wenzel, MFA, M.Ed.E-Mail: mwenzel@fsu.eduOffice: WMS 331Office Hours: TUES 12:30 to 4:30 OR by appointment |
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| Overview: This course is for upper-level undergraduate students interested in writing creative nonfiction. “Creative nonfiction,” a common but sometimes misleading term, exists on a spectrum that stretches between researched, journalistic articles on the one hand, and lyrical personal essays on the other. The genre is “nonfiction,” and so it tries to be true—with the recognition that truth is various and not always objective, and that it exists within a contract established between the writer and the reader. At the same time, the genre is “creative” and uses many of the techniques of fiction, such as scenes, dialogue, characters, setting, sensory detail, narrative, plot, story, point of view, conflict, rising tension, climax, denouement, anecdote, etc. In this course, we will explore and practice many styles within the genre of creative nonfiction, though the subjects we study will be largely of an autobiographical and personal nature. The course is divided in two: the first half will involve reading published work, and the second half will involve workshopping student writing. Throughout the course, you will be completing prompted, brief essays. These essays are intended to provide you with various perspectives and craft tools in order to complete the major project of the course, a 2,000-word autobiographical essay. Goals & Objectives: By the end of the course, students will demonstrate the ability to * identify craft techniques of non-fiction and how these elements of craft are apparent outside of strictly nonfiction prose
* analyze and interpret complex texts and representations of various forms of nonfiction
* gain experience reading and composing in several styles to understand how style conventions shape and are shaped by readers’ and writers’ practices and purposes
* develop facility in responding to a variety of non-fiction styles calling for purposeful shifts in voice, tone, level of formality, design, and structure
* use various styles and techniques to compose in various nonfiction styles

practice applying constructive analysis and criticism to their peers’ (and their own) creative nonfiction Course Policies**Participation** is central to learning in this course, and you are expected to make a meaningful, good-faith contribution to the work being done in class. This work can take the form of group discussions, small group work, workshops, or individual writing. In any of these cases, you are expected to contribute ideas and to analyze the ideas contributed by your peers. During full and small group discussions, you are expected to make thoughtful and substantive contributions. On workshop days, you are expected to provide critical, constructive feedback for your peers. **Civility**: In this course, we will discuss emotional, controversial, and personal issues. Such conversations can become lively, and while I encourage you to express your ideas, you must always be respectful of your peers. No disrespectful, profane, abusive, or hateful language will be tolerated. Should such language be used, you will be asked to leave class. Civility also applies to our treatment of one another in general. Disrespectful behavior will result in your being asked to leave the class, which will result in an absence. Our classroom provides an open space for the critical and civil exchange of ideas. Some readings and other content in this course will include topics that some students may find offensive and/or traumatizing. I’ll aim to forewarn students about potentially disturbing content, and I ask all students to help to create an atmosphere of mutual respect and sensitivity.Major Projects and Grading *Please note: the subject for this class’s projects and prompts is you. But that does not mean that you should feel obligated to disclose anything—and I mean absolutely* anything*—about yourself that makes you feel unsafe. You are the subject of these prompts because you’re the best expert when it comes to who you are. The idea here is that you, as a subject, will be generative for these prompt.* **Brief Essays** You will complete **four out of five** of these brief essays. Which brief essay you skip is up to you. You can submit all five for feedback, but you will not receive extra credit. You will email me these essays at mwenzel@fsu.edu with the course number ENC3310 and assignment name in the subject header. Please include a salutation and end with your name. Attach the piece as a MS WORD document. EACH ASSIGNMENT WILL ALSO INCLUDE A WRITER’S STATEMENT explaining your influences from the class or in the field, and strategic drafting/revising decisions inspired by them. THIS DOES NOT COUNT TOWARD THE 750 WORDS. This will go in the body of your email.#1: Life in the Light of Death (750 words) DUE: 28 SEPUsing the mentor texts and class discussions you will write a piece contemplating death, grief, violence, etc. The focus should be on your own thoughts and experiences.#2: Natural Observation (750 words) DUE 19 OCTFrom real-life observation of the natural world, focusing on non-human animals, plants, or natural elements, and drawing from the mentor texts and class discussion, this piece will connect the natural world to the world of the self/self within community. #3: Homegoing (750 words) DUE 26 OCTEngage with a place you are very comfortable in—one you might call home. Connect this to your sense of self, identity, politics, belonging etc. #4: The Self, Community, and Place (750 words) DUE 2 NOVTaking into account the pitfalls of the colonizing nature of travel writing, you will create a piece that interacts with a place you are or were not familiar with. Avoiding gross generalities, stereotypes, and aphorisms, you will create a picture of both the place traveled to and the self in that place. #4: Uses of the Erotic (750 words) DUE 9 NOVPornography is the depiction of sexual behavior that is intended to arouse sexual excitement in its audience. The intention of this piece is not to arouse sexual desire but to call into question established systems of power—institutional and interpersonal—through the erotic, the body, ecstasy, love. **Participation** **Verbal:** Because this class is based primarily around discussion of published work and workshops of student work, verbal feedback and participation is absolutely essential. Here’s the breakdown: if you speak up at least once every class day, you’ll get full credit for verbal participation. Speak up: every day, say one thing. **Blog comments:**You will be posting responses to the readings and snapshots of your writer’s notebook. The responses should be uploaded BEFORE class on Tuesday and should be substantial posts of around 200 words.**Written feedback:** You will be assigned two workshop drafts to give a full written feedback to. This may include marginalia, but a one page (250 word minimum) must also be attached to the manuscript. **HURRICANE MAKEUP: You will complete on online workshop in small peer response groups. This is in conjunction with the written feedback that was previously assigned. ALSO: You will schedule an appointment with me to discuss a draft of your final paper.** **Final Project** Your final project in this course is a 2,000-word autobiographical essay. While the essay should engage a particular narrative and theme having to do with your biography, there are no other theme-based restrictions or prompts for this project. Most students will use one or more of the course’s brief essays and in some way expand on the content they’ve already created. Please note that while you can use some material from your brief essays, you may not use more than 750 words of material total. Your final project is not a portfolio of your brief essays. At least a week in advance of your workshop, you should arrange a time during my office hours to speak about your ideas for your essay. While your final project can certainly range in its formal ambitions, and while it may incorporate various form of media, please note that the use of various media (photographs, etc.) or formal decisions (poetry- like line breaks, etc.) cannot stand in for a reduced word count. The emphasis here is on your writing and on how successfully you take on various nonfiction techniques we’ve discussed over the term. **Workshop Draft** (1,500 words; MLA format; DUE THE FRIDAY BEFORE your assigned workshop). Print 25 copies.This draft is the first 1,500 words of your essay. While the essay is obviously not complete at this point, this draft should be as polished and refined as possible. This is not a first or rough draft: the essay should evidence hard work, and it should be clean of typos and other errors of mechanics. Your peers are going to spend time on this draft and on helping you. **Final Draft** (2,000 words) DUE 7 DECThis is your completed project. It should be titled, polished, well-considered, and significantly revised since your workshop. It should stand as a piece of nonfiction on its own, and it should reflect the craft- based learning that you’ve accomplished in this course. *Turning in workshop drafts late is unacceptable. All other late work will receive a 10% grade reduction per calendar day.*

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| A | 93 – 100 | C | 73 – 76 |
| A- | 90 – 92 | C- | 70 – 72 |
| B+ | 87 – 89 | D+ | 67 – 69 |
| B | 83 – 86 | D | 63 – 66 |
| B- | 80 – 82 | D- | 60 – 62 |
| C+ | 77 – 79 | F | 0 – 59 |

**Grade Breakdown** Brief Essays: 40% Participation (Verbal): 10% Participation (Blogs/WN): 10% Written Feedback: 10%Final Project: 30%  |  | Course Materials***Writer’s Notebook***: You will need to purchase a notebook for in-class and in-the-field notes. A digital notekeeping app or device may be used but is not suggested.***Textbook***: All texts will be provided digitally via the course website. <https://matwenzel.wixsite.com/artess> Toward the end of the course, you will rank the books we drew from in class and select which book or books you would like to purchase.***Laptop***: Please bring a laptop to class each day to access class documentsMilestonesCraft WorkshopsWeek of 10 SeptemberFirst Essay is Due:1 OctoberRevision workshops begin:30 OctoberFinal Assignments Due:December 7----------------------------------------ALL FSU SYLLABI ARE REQUIRED TO INCLUDE THE FOLLOWING STATEMENTS:**University Attendance Policy:**Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness. **Academic Honor Policy:**The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to "...be honest and truthful and...[to] strive for personal and institutional integrity at Florida State University." (Florida State University Academic Honor Policy, found at <http://fda.fsu.edu/academic-resources/academic-integrity-and-grievances/academic-honor-policy>.) **\*\*Updated 3/4/2016\*\*****Americans With Disabilities Act:**Students with disabilities needing academic accommodation should:(1) register with and provide documentation to the Student Disability Resource Center; and(2) bring a letter to the instructor indicating the need for accommodation and what type.Please note that instructors are not allowed to provide classroom accommodation to a student until appropriate verification from the Student Disability Resource Center has been provided.This syllabus and other class materials are available in alternative format upon request.For more information about services available to FSU students with disabilities, contact the:Student Disability Resource Center874 Traditions Way108 Student Services BuildingFlorida State UniversityTallahassee, FL 32306-4167(850) 644-9566 (voice)(850) 644-8504 (TDD)sdrc@admin.fsu.edu<http://www.disabilitycenter.fsu.edu/> **Free Tutoring from FSU**On-campus tutoring and writing assistance is available for many courses at Florida State University. For more information, visit the Academic Center for Excellence (ACE) Tutoring Services' comprehensive list of on-campus tutoring options - see <http://ace.fsu.edu/tutoring> or contact tutor@fsu.edu. High-quality tutoring is available by appointment and on a walk-in basis. These services are offered by tutors trained to encourage the highest level of individual academic success while upholding personal academic integrity. **Syllabus Change Policy**"Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice." |

Tentative Calendar of topics and readings and assignments.

Readings are to be COMPLETED by Tuesday of the week in which they are first mentioned (except the first week, in which they will be due Thursday). Each student will read the common text. The texts under “For Discussion” will be assigned at least week ahead of time to individual students/groups. For the most up-to-date calendar, please visit

#  Week One: On Keeping a Notebook

**COMMON TEXT:**

[On Keeping a Notebook](https://docs.wixstatic.com/ugd/a78aa5_1facb28bdf5348cbb79bf21ca86c6d99.pdf) by Joan Didion

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**FOR DISCUSSION:**

[Commonplace Books http://ocp.hul.harvard.edu/reading/commonplace.html](http://ocp.hul.harvard.edu/reading/commonplace.html)

[DaVinci's Notebooks](http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Arundel_MS_263) http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Arundel\_MS\_263

[Reporter's Notebooks](https://www.cjr.org/first_person/journalism-notebooks.php) https://www.cjr.org/first\_person/journalism-notebooks.php

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**EXTRA READING:**

[Famous People Notebooks](http://flavorwire.com/293994/a-peek-inside-the-notebooks-of-famous-authors-artists-and-visionaries) http://flavorwire.com/293994/a-peek-inside-the-notebooks-of-famous-authors-artists-and-visionaries

[Travelers Notebooks](https://www.travelers-company.com/products/trnote/about) https://www.travelers-company.com/products/trnote/about

[Why I Write](https://docs.wixstatic.com/ugd/a78aa5_c1ea30ba5a1644ab80b747e24ac3357f.pdf) by George Orwell

[Why I Write](https://www.nytimes.com/1976/12/05/archives/why-i-write-why-i-write.html) by Joan Didion https://www.nytimes.com/1976/12/05/archives/why-i-write-why-i-write.html

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**ASSIGNMENTS**:

WN: Bring a Writer's Notebook to class

BLOG: respond to assigned texts

DRAFT: NONE

WORKSHOP: NONE

#  Week Two: The Self and Death

**COMMON TEXT:**

[Death of a Moth](https://docs.wixstatic.com/ugd/a78aa5_88a3437604cc49b9abaac60d984b9068.pdf) by Annie Dillard

[Death of the Moth](https://docs.wixstatic.com/ugd/a78aa5_1d97c10cdceb44b7bd607dd6ac32fd8f.pdf) by Virginia Woolf

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**FOR DISCUSSION:**

[Death of a Fish](https://www.newyorker.com/magazine/2005/07/04/death-of-a-fish) by Adam Gopnik https://www.newyorker.com/magazine/2005/07/04/death-of-a-fish

[Living Dyingly](https://docs.wixstatic.com/ugd/a78aa5_f7a1e52d575e41afbb4bc6345171b933.pdf) by Edwidge Danticat

[The Summer Day](http://www.loc.gov/poetry/180/133.html) by Mary Oliver http://www.loc.gov/poetry/180/133.html

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**EXTRA READING:**

[Interview with Mary Oliver](http://www.oprah.com/entertainment/maria-shriver-interviews-poet-mary-oliver) by Maria Shriver http://www.oprah.com/entertainment/maria-shriver-interviews-poet-mary-oliver

[Writing Life](https://docs.wixstatic.com/ugd/a78aa5_44dc23ef4a43481aa4ff4bb553af8f00.pdf): Introduction to *The Art of Death* by Edwidge Danticat

[My Father's Suitcase](https://www.newyorker.com/magazine/2006/12/25/my-fathers-suitcase) by Orhan Pamuk https://www.newyorker.com/magazine/2006/12/25/my-fathers-suitcase

[​](https://docs.wixstatic.com/ugd/a78aa5_c1ea30ba5a1644ab80b747e24ac3357f.pdf)

**ASSIGNMENTS**:

WN: upload a selfie of your notebook "in the wild"

BLOG: respond to assigned texts

DRAFT: NONE

WORKSHOP: NONE

#  Week Three: Craft Workshops

**COMMON TEXT:**

[On Conflict](https://docs.wixstatic.com/ugd/a78aa5_a060f906a61c4841a351af82cf18454d.pdf) by Dinty Moore

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**FOR DISCUSSION:**

[Selections](https://docs.wixstatic.com/ugd/a78aa5_a68f7e7666944949809bc6d4fd95d446.pdf) from *Writing Down the Bones* by Natalie Goldberg

Don't Marry the Fly

Syntax

Don't Tell, But Show

Be Specific

Go Further

Claim Your Writing

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**EXTRA READING:**

[Seeing](https://docs.wixstatic.com/ugd/a78aa5_94f3675b651e442a9d498a1cb103ae93.pdf) by Annie Dillard

[Shitty First Drafts](https://wrd.as.uky.edu/sites/default/files/1-Shitty%20First%20Drafts.pdf) by Anne Lamott https://wrd.as.uky.edu/sites/default/files/1-Shitty%20First%20Drafts.pdf

An Approach to Style [Strunk and White](http://www.jlakes.org/ch/web/The-elements-of-style.pdf) http://www.jlakes.org/ch/web/The-elements-of-style.pdf

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**ASSIGNMENTS**:

WN: post "Syntax" exercise

BLOG: respond to assigned texts

DRAFT: NONE

WORKSHOP: NONE

# **** Week Four**:** Community and Death

**COMMON TEXT:**

[Dying Together](https://docs.wixstatic.com/ugd/a78aa5_d3ca20be0258442389e1e67462febc4a.pdf) by Edwidge Danticat

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**FOR DISCUSSION:**

[King](https://www.newyorker.com/magazine/2010/11/01/king-2) by Matthew Dickman https://www.newyorker.com/magazine/2010/11/01/king-2

[A Happy Death](https://docs.wixstatic.com/ugd/a78aa5_9ef3327dc7384584839d91048ac86ed3.pdf) from *Fun Home* by Alison Bechdel

[The Condition of Black Life is One of Mourning](https://www.nytimes.com/2015/06/22/magazine/the-condition-of-black-life-is-one-of-mourning.html) by Claudia Rankine https://www.nytimes.com/2015/06/22/magazine/the-condition-of-black-life-is-one-of-mourning.html

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**EXTRA READING:**

[Andrew Garfield reads a small part of King](http://a.co/5sQ0KNl) Episode 3 27:07 http://a.co/5sQ0KNl

[Lezley McSpadden announces bid for city council](https://www.ksdk.com/video/news/local/ferguson/michael-browns-mother-lezley-mcspadden-running-for-ferguson-city-council/63-821645) https://www.ksdk.com/video/news/local/ferguson/michael-browns-mother-lezley-mcspadden-running-for-ferguson-city-council/63-8216453

[Olivia](https://docs.wixstatic.com/ugd/a78aa5_b740b1210e9f40e58198d08a97fbe9f8.pdf) from *Don't Let's Go to the Dogs Tonight* by Alexandra Fuller

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**ASSIGNMENTS**:

WN: upload a page

BLOG: respond to assigned text

DRAFT: NONE

WORKSHOP: NONE

#  Week Five: Natural Observation

**COMMON TEXT:**

[The View](https://www.newyorker.com/magazine/2007/03/05/the-view-3) by Orhan Pamuk https://www.newyorker.com/magazine/2007/03/05/the-view-3

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**FOR DISCUSSION:**

[Spider Woman](https://www.newyorker.com/magazine/2007/03/05/spider-woman) by Burkhard Bilger https://www.newyorker.com/magazine/2007/03/05/spider-woman

[Joyas Voladoras](https://theamericanscholar.org/joyas-volardores/#.W3VPSC3MwWp) by Brian Doyle https://theamericanscholar.org/joyas-volardores/#.W3VPSC3MwWp

[My Grandfather Walks in the Woods](https://aaregistry.org/poem/my-grandfather-walks-in-the-woods-by-marilyn-nelson/) by Marilyn Nelson https://aaregistry.org/poem/my-grandfather-walks-in-the-woods-by-marilyn-nelson/

[Serpents of Paradise](https://docs.wixstatic.com/ugd/a78aa5_c540afe391ff425c92678129f744c797.pdf) by Edward Abbey

[Characteristics of Life](https://www.poets.org/poetsorg/poem/characteristics-life) by Camille T. Dungy https://www.poets.org/poetsorg/poem/characteristics-life

**ASSIGNMENTS**:

WN: upload a selfie of your notebook "in the wild wild"

BLOG: respond to assigned texts

DRAFT: Essay #1 - Life in Death

WORKSHOP: NONE

#  Week Six: The Self and Home

**COMMON TEXT:**

[In Wyoming](https://commons.wvc.edu/ashank/engl201/ENGL%20201%20Document%20Library/The%20Place%20Essay/In%20Wyoming.pdf) by Mark Spragg https://commons.wvc.edu/ashank/engl201/ENGL%20201%20Document%20Library/The%20Place%20Essay/In%20Wyoming.pdf

[You Do Not Belong Here](https://www.kenyonreview.org/kr-online-issue/resistance-change-survival/selections/jaquira-diaz-656342/) by Jaquira Diaz https://www.kenyonreview.org/kr-online-issue/resistance-change-survival/selections/jaquira-diaz-656342/

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**FOR DISCUSSION:**

[The Shadow of Young Girls in Flower](https://docs.wixstatic.com/ugd/a78aa5_26d59895310041c6ae7f7985a5a1e0ba.pdf) from *Fun Home* by Alison Bechdel

[Homegoing, AD](https://docs.wixstatic.com/ugd/a78aa5_c80154cb8cc640a4ab28a9d3afa21360.pdf) by Kima Jones from *The Fire This Time* edited by Jesmyn Ward

[Making a Fist](https://www.poets.org/poetsorg/poem/making-fist) by Naomi Shihab Nye https://www.poets.org/poetsorg/poem/making-fist

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**ASSIGNMENTS**:

WN: upload a memory

BLOG: respond to assigned texts

DRAFT: NONE

WORKSHOP: NONE

#  Week Seven: POSTPONED DUE TO HURRICANE

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#  Week Eight: The Self and Community

**COMMON TEXT:**

[How it Feels to be Colored Me](http://www.casa-arts.org/cms/lib/PA01925203/Centricity/Domain/50/Hurston%20How%20it%20Feels%20to%20Be%20Colored%20Me.pdf%22%20%5Ct%20%22_blank) by Zora Neale Hurston http://www.casa-arts.org/cms/lib/PA01925203/Centricity/Domain/50/Hurston%20How%20it%20Feels%20to%20Be%20Colored%20Me.pdf

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**FOR DISCUSSION:**

Zora Neale Hurston [https://chdr.cah.ucf.edu/hurstonarchive/pdf/Lesson-Plan-Day-1.pdf](https://chdr.cah.ucf.edu/hurstonarchive/pdf/Lesson-Plan-Day-1.pdf%22%20%5Ct%20%22_blank)

[The Atlanta Exposition Address](https://www.bartleby.com/1004/14.html%22%20%5Ct%20%22_blank) by Booker T. Washingon https://www.bartleby.com/1004/14.html

[Of Mr. Booker T. Washington](http://www.stjoe.k12.in.us/ourpages/auto/2013/1/22/60124169/W_E_B.pdf%22%20%5Ct%20%22_blank) by W.E.B. Du Bois http://www.stjoe.k12.in.us/ourpages/auto/2013/1/22/60124169/W\_E\_B.pdf

Zora Neale Hurston’s Biography

Eatonville, Florida

A. Individual Empowerment

B. Erasure of Racial Lines

ASSIGNMENTS:

WN: upload a quote OR let someone else write in your book

BLOG: respond to assigned texts

DRAFT: Essay #2 - Natural Observation

WORKSHOP: NONE

#  Week Nine: The Self, Community, and Place

**COMMON TEXT:**

[The Weight](https://docs.wixstatic.com/ugd/a78aa5_d64b61bf125d4947b9523a7f09984c54.pdf) by Rachel Kaadzi Ghansah

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**FOR DISCUSSION:**

[Notes from a Trip to Russia](https://www.mpba.mp.br/sites/default/files/biblioteca/direitos-humanos/direitos-da-populacao-lgbt/obras_digitalizadas/audre_lorde_-_sister_outsider_1.pdf) by Audre Lorde https://www.mpba.mp.br/sites/default/files/biblioteca/direitos-humanos/direitos-da-populacao-lgbt/obras\_digitalizadas/audre\_lorde\_-\_sister\_outsider\_1.pdf

[What It Means to Be American](https://geographyandfilm.files.wordpress.com/2009/06/baldwin_full1.pdf) by James Baldwin https://geographyandfilm.files.wordpress.com/2009/06/baldwin\_full1.pdf

[Upon This Rock](https://www.gq.com/story/rock-music-jesus) by John Jeremiah Sullivan https://www.gq.com/story/rock-music-jesus

[Writing the Travel Essay](https://docs.wixstatic.com/ugd/a78aa5_ea519eb9989f4df5abde2936181b6654.pdf) by Dinty Moore

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**ASSIGNMENTS**:

WN: upload a selfie of your notebook "abroad"

BLOG: respond to assigned texts

DRAFT: Essay #3 - Home

WORKSHOP: NONE

#  Week Ten: Uses of the Erotic

**COMMON TEXT:**

[Uses of the Erotic: The Erotic as Power](https://www.mpba.mp.br/sites/default/files/biblioteca/direitos-humanos/direitos-da-populacao-lgbt/obras_digitalizadas/audre_lorde_-_sister_outsider_1.pdf) by Audre Lorde https://www.mpba.mp.br/sites/default/files/biblioteca/direitos-humanos/direitos-da-populacao-lgbt/obras\_digitalizadas/audre\_lorde\_-\_sister\_outsider\_1.pdf

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**FOR DISCUSSION:**

[Freaks and the American Ideal of Manhood](http://challengingmalesupremacy.org/wp-content/uploads/2015/04/Here-be-Dragons-James-Baldwin.pdf) by James Baldwin http://challengingmalesupremacy.org/wp-content/uploads/2015/04/Here-be-Dragons-James-Baldwin.pdf

[The Gutted](https://docs.wixstatic.com/ugd/a78aa5_5cc9db79728c45dd8e1cfc59e98cd9a5.pdf) by Justin Chin

[Ode to the Blowjob](https://www.poets.org/poetsorg/poem/blowjob-vulgar-slang-audio-only) by Sharon Olds https://www.poets.org/poetsorg/poem/blowjob-vulgar-slang-audio-only

[Arabesque](https://docs.wixstatic.com/ugd/a78aa5_de42662d0ac54622a044a3e700c5e3ea.pdf) by Gary Fisher TW

[My Vomit Fetish, Myself](https://docs.wixstatic.com/ugd/a78aa5_78fb738e38684a6c9673677bc200824c.pdf) by Melissa Broder

[Batter My Heart, Three Person'd God](https://www.poetryfoundation.org/poems/44106/holy-sonnets-batter-my-heart-three-persond-god) by John Donne https://www.poetryfoundation.org/poems/44106/holy-sonnets-batter-my-heart-three-persond-god

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**EXTRA READING:**

[On James Baldwin's Radical Writing for Playboy Magazine](https://lithub.com/on-james-baldwins-radical-writing-for-playboy-magazine/) by Joseph Vogel https://lithub.com/on-james-baldwins-radical-writing-for-playboy-magazine/

[Three Poems](https://aaww.org/three-poems-justin-chin/) by Justin Chin https://aaww.org/three-poems-justin-chin/

[Interview with Melissa Broder](https://www.theguardian.com/books/2016/may/08/so-sad-today-melissa-broder-poet-twitter-book-mental-health) https://www.theguardian.com/books/2016/may/08/so-sad-today-melissa-broder-poet-twitter-book-mental-health

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**ASSIGNMENTS**:

WN: NONE

BLOG: respond to assigned texts

DRAFT: Essay # 4 - Place

WORKSHOP: NONE

#  Week Eleven: Workshop – Drafts DUE NOV 2

**COMMON TEXT:**

Melvin

Nina

Kylie

Sophia

Alex

#  Week Twelve: Workshop - Drafts DUE NOV 9

**COMMON TEXT:**

Gabi

Vanessa

Victoria

Savannah

​​Piper

#  Week Thirteen: Workshop - Drafts DUE NOV 16

**COMMON TEXT:**

**POSTPONED DUE TO TRAVEL**

#  Week Fourteen: Workshop Drafts DUE NOV 23

**COMMON TEXT:**

Bri

Farrell

Bryce

Olivia

Monica

Caroline

​

Responses

#  Week Fifteen: Workshop - Drafts DUE NOV 30

**COMMON TEXT:**

Genesis

Juana

Brooke

Mariel

Tierra

Latrese

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| --- | --- | --- | --- |
| Melvin | gets a response from: | Juana | Victoria |
| Nina | gets a response from: | Farrell | Savannah |
| Kylie | gets a response from: | Bryce | ​​Piper |
| Sophia | gets a response from: | Olivia | Bri |
| Alex | gets a response from: | Monica | Genesis |
| Gabi | gets a response from: | Caroline | Juana |
| Vanessa | gets a response from: | Brooke | Farrell |
| Victoria | gets a response from: | Mariel | Bryce |
| Savannah | gets a response from: | Tierra | Olivia |
| ​​Piper | gets a response from: | Latrese | Monica |
| Bri | gets a response from: | Melvin  | Caroline |
| Genesis | gets a response from: | Nina | Brooke |
| Juana | gets a response from: | Kylie | Mariel |
| Farrell | gets a response from: | Sophia | Tierra |
| Bryce | gets a response from: | Alex | Latrese: |
| Olivia | gets a response from: | Gabi | Melvin |
| Monica | gets a response from: | Vanessa | Nina |
| Caroline | gets a response from: | Victoria | Kylie |
| Genesis | gets a response from: | Nina | Brooke |
| Juana | gets a response from: | Kylie | Mariel |
| Brooke | gets a response from: | Savannah | Sophia |
| Mariel | gets a response from: | ​​Piper | Alex |
| Tierra | gets a response from: | Bri | Gabi |
| Latrese | gets a response from: | Genesis | Vanessa |