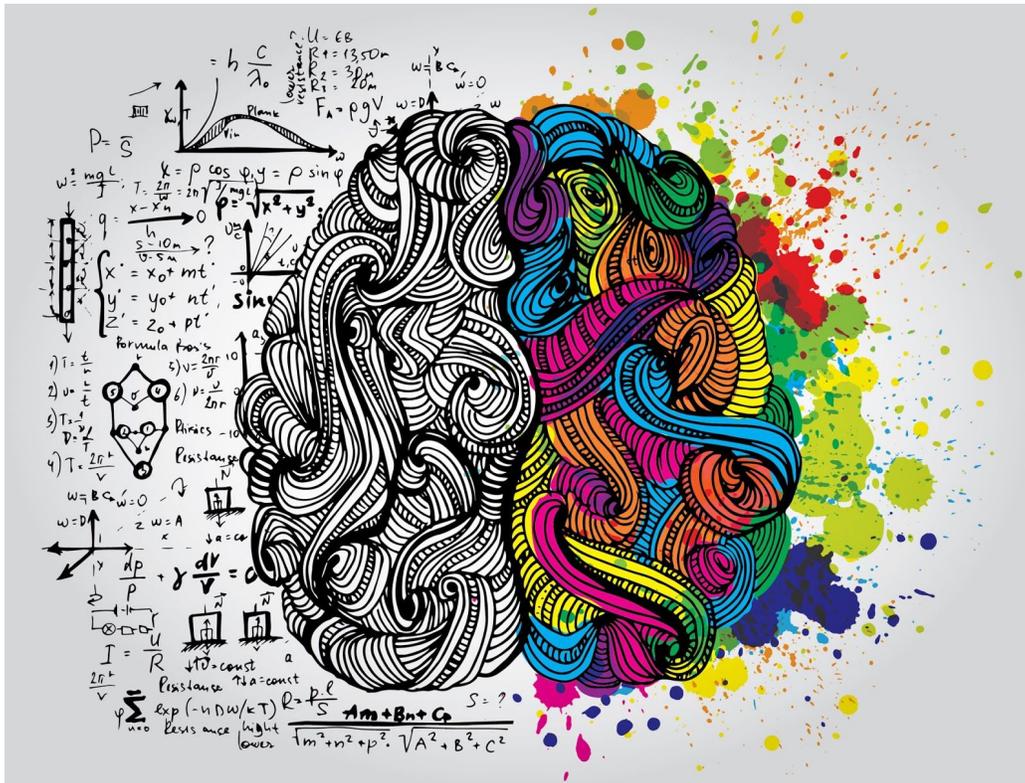


Writing 2: Rhetoric and Inquiry

Mindfulness of the Creative Experience - Summer 2019

Instructor: Tiffany Lynn Wong, MFA
Class Location: Hum & Soc Sci 250
Section: 02 (70404)
Days and Times: MWF 9:30-10:45 AM

Email: tilwong@ucsc.edu
Office Location: Kresge College Acad, Rm
216 (Floor 3)
Office Hours: MWF 11:00 - 12 PM and by
appointment



“The beauty of this approach is that it gives you a range of options to experiment with, and ultimately reminds you that it is your own creativity, nurtured by your [mindfulness] practice, which provides those endlessly novel and creative opportunities.” -Jon Kabat-Zinn, Mindfulness writer and educator

“Mindfulness can only help reduce our stress and tension if it provides us with insight.” -Thich Nhat Hanh, Vietnamese Zen Buddhist monk and peace activist

Course Description:

In this course we explore how mindfulness, and paying attention to the process of our creative experiences, makes us stronger writers as we move through different writing genres that prepare us for our professional, personal, and academic lives. Through mindfulness writing

practice, we begin to realize that creativity is paradoxical. It requires expertise and hard work yet involves freedom and spontaneity. The creative process brings joy and delight yet is fraught with fear, frustration, and even terror. How do we prepare ourselves to be open and responsive to whatever writing challenge awaits us? Be it drafting a cover letter to a potential employer, writing a eulogy for a loved one's funeral, or completing a lengthy investigative research report. As writers in this course, we critically engage with readings that examine creativity and mindfulness in both theory and practice. We also explore the questions: How do we learn to ignite awareness and compassion for ourselves as writers and for the subjects of our writing? Once this awareness and compassion ignites, which research questions do we ask and what rhetorical devices and techniques do we use to help us sustain our passion? Lastly, as writers, for whom do we create? Is our audience professional, personal, and academic as stated above? Or do we sometimes create for a more wilder divine that points to something more unspeakable and unknown?

This is a contemplative-based course that includes metacognition and mindfulness based stress reduction practices as a means of enhancing the learning and well-being of individuals in the class and the classroom community as a whole. Writing, as a contemplative practice, allows us to arrive at insights into the nature of our own writing experience and to understand the subjects that we write about and the world around us.

The writing for the course will include in-class and at-home writing exercises, reading responses, and at least five major writing projects described in the learning outcomes for this course. Other components of the course include time management, research, writing and reading groups, instructor conferences, class discussions and participation, and individual and group presentations.

Writing 2 satisfies the C2 (Rhetoric and Inquiry) requirement. Students must have satisfied the Entry-Level Writing Requirement and the C1 (Introduction to University Discourse) requirement before enrolling. Students who did not pass their college Core class with a grade of C or better have not satisfied the C1 requirement.

Required Texts (Available for Purchase at the Baytree Bookstore) :

Mindfulness of the Creative Experience Reader

McHenry Library Reserves:

Mindfulness of the Creative Experience Reader is available on reserve at Science & Engineering Library for 2-hour checkout periods.

Low-Tech Materials: You will want pens, pencils, and writer's notebook. You'll need a notebook, or reading journal, for in-class writing, and to make notes on your reading, keep track of your sources for documentation, write about your experiences, explore paper topics, and collect questions and ideas for your research.

High-Tech Materials: Access to Google Classroom (**I only accept writing assignment submissions in Google.doc format**), access to a printer for printing class materials, including drafts, reading responses, and readings.

Attendance: Your presence and timeliness in and to this course is mandatory. I am not only interested in your body being present for class, it is also important that your mind be present as well. (Texting on cell phones, shopping online, using your technology--only when I say it is OK to, of course--for anything other than classroom related purposes deems you un-present and will count against your attendance). I hand out an attendance sheet during every class. If you are unable to sign-in during the first 5-minutes of class, it is your responsibility to check it with me and sign-in at the end of class to have your attendance counted. I often make many important announcements at the beginning of class so please don't be late or ask me to repeat myself. You can always ask another student what you missed after class is done. If you miss more than two class sessions, without proper notification (such as a doctor's note), you could earn an NP. In general, the maximum grade you can receive is based on the percentage of your attendance over the ten-week course.

Late Work: I will not collect, comment on, or give credit for late homework or major assignments. Extension requests for major assignments may be considered, but such requests must be submitted to Instructor Wong via email at least 48 hours **before** a major assignment is due. Turning in late assignments are considered to be in very poor taste so do your utmost to give yourself enough time to complete everything for the course on time.

Basic Expectations: To pass this course you will need to meet certain expectations for attendance, behavior, and work. You must attend class. Be on time with all assignments complete and up to course standards. Come prepared to participate in the days activities. You must turn in all writing assignments. In class you are expected to contribute positively to the course by ensuring that everyone has the opportunity to work and to learn. Fulfilling these basic expectations, however, does not guarantee you a passing grade; it only means that you are qualified to receive a possible passing grade. Failure to fulfill any of these expectations may result in your expulsion from a class meeting or from the course, or it may result in a failing grade.

Workload: Plan to spend 15 hours a week on this coursework (1 unit = 3 hours of work according to the Committee on Educational Policy). This calculation represents the "average" student anticipated workload, so you may need to spend more time than this practicing your writing to become proficient and satisfy the requirements for the course. If you are carrying a full university course load, think of as equivalent to a full-time job.

Citing Sources: Please use proper MLA or APA citation for all of your scholarly work. A citation is a description of a book, article, website, etc. that provides enough information so that others can locate the source you used themselves. It allows you to credit the authors of the sources you use and clarify which ideas belong to you and which belong to other sources.

Citation information usually includes: author(s), date of publication, title, and publisher's name and location (and for articles: journal title, volume, issue and page numbers). For more information please see <http://guides.library.ucsc.edu/citesources>.

Assignment Formatting: Unless the format of the assignment needs otherwise (e.g. when writing a letter or turning in an ELWR portfolio paper for review), please always use standard academic formatting for your online submissions to me for major assignments. That includes your official first and last name, your professor's first and last name, course name/number, and the date. If you use a nickname in class, please put that first, and your official name second. All essays should be double spaced and need indentation to show the beginning of a new paragraph. Include page numbers, use 1 inch margins all around, and use a standard font, such as Times, Arial, or Cambria, size 11 or 12. Lastly, please give original titles to all of your papers.

Learning Outcomes: Composition 2, Rhetoric and Inquiry:

Students in Composition 2 (Writing 2, Core 80B) build on their progress in Composition 1 (C1) by learning strategies for becoming more effective readers, writers, and speakers in the context of assignments that require independent research. They deepen their comprehension of how their writing and that of others can add to the understanding of vital issues and sustain meaningful inquiry through responsible persuasion. (UCSC Writing Program Website, 2017)

Students will:

1. Write a series of at least five essays (including one of at least 1500 words) and read a variety of texts that provide occasions for analyzing, synthesizing, and evaluating data and arguments.
2. Learn methods of research and approaches to using sources (i.e., the information, theories, arguments, and texts of others) that provide students with the knowledge and confidence to actively participate in the act of inquiry by composing comparative analysis, interpretation, and reasoned argument.
3. Learn specific techniques for critically analyzing sources so as to understand their purpose and context and to evaluate the credibility and relevance of their information and the persuasiveness of their evidence and reasoning.
4. Achieve solid competence and, to the extent possible, virtuosity in all facets of the writing process. This includes:

§ Learning modes of inquiry and strategies for revision that strive for complexity, nuance, and depth as well as coherence and clarity

§ Learning to develop extended, complex arguments by orienting readers, creating clear expectations and a sufficiently explicit train of thought, effectively weaving together multiple strands of inquiry and bringing the whole to a satisfying conclusion

§ Learning techniques for developing a prose style that moves beyond accuracy and clarity to precision, power, subtlety, and elegance

Grading Scale

A 100-94
A- 90-93

B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72 (Any grade C- or lower is a Non-Passing grade)
D+	67-69
D	63-66
D-	60-62
F	0-59

Course Breakdown

30% Attendance (Presence, Timeliness, Thoughtful Participation)

30% Investigative Research Project & Related Components

30% Cover Letter, Analytical Profile, & Related Components

10% Mindfulness and Poetry

Writing 2 Provides declarative knowledge about writing, with a special focus on writing from research, composing in multiple genres, and transferring knowledge about writing to new contexts. Prerequisite(s): College 1 and satisfaction of the Entry Level Writing; or College 80A, 80D, or 80F and satisfaction of the C1 requirement. Enrollment is restricted to frosh, sophomore and junior students. Enrollment limited to 25. (General Education Code(s): C.).

Official Grading Policy for all Writing 2 Classes (adopted by the Writing Program):

Final grades given in Writing 1 or 2 are comprehensive. They account for all aspects of your class work over the quarter -- the conceptual work of reading, thinking, and writing; the cooperative work of participating in a writing community; and the procedural work of completing reading and writing assignments, meeting deadlines, and attending class, writing group meetings, and conferences. A Writing Program faculty member will determine a student's final grade by considering all of his or her work at the quarter's end. During the quarter, students will receive written assessment and advice concerning what their work has accomplished and how it can be improved rather than letter grades on individual assignments. Note: The final grade of D in Writing 1 or 2 grants credit towards graduation, but it does not satisfy the Composition (C) or Rhetoric and Inquiry (C2) General Education Requirement. Students who receive the grade of either D or F must repeat Writing 1 or Writing 2 to satisfy the C or C2 requirement.

Writing Program Grading Rubric:

- **A (or P)** The grade of A is appropriately given to students whose preparation for and execution of all course assignments (for example, reading, in-class discussions, presentations, group projects, informal writing, essay drafts, and revisions, etc.) have been consistently thorough and thoughtful. In addition, by the end of the quarter students who earn an A are consistently producing essays that are ambitiously and thoughtfully conceived, conscious of the demands of a particular assignment, purposeful and controlled, effectively developed, and effectively edited.

- **B (or P)** The grade of "B" is appropriately given to students who have satisfactorily completed all class assignments, although some of these efforts may have been more successful than others. By the end of the quarter, students who earn a B are consistently producing essays that are clearly competent in that they meet the demands of assignments, are controlled by an appropriate purpose, are sufficiently developed, and are accurately edited. A "B" performance may well reveal areas of strength that are not sustained throughout.
- **C (or P)** The grade of C is appropriately given to students who have fulfilled course requirements although, in some instances, minimally so. By the end of the quarter, students who have earned a C have provided sufficient evidence that they can produce focused, purposeful writing that satisfies the demands of an assignment, is adequately developed, and is carefully edited although, in some instances, achieving that standard depended on multiple revisions.
- **D or (NP)** The grade of D is appropriately given to students whose work has been unsatisfactory in some significant way: they have not completed all the course requirements and/or their essays have not yet achieved the level of competency described in the Writing Program's standard for passing work in Writing 1/2. Students receiving a D must repeat Writing 1/2 to satisfy the C or C2 requirement.
- **F or (NP)** The grade of F is appropriate for students whose work in Writing 1/2 is so incomplete or so careless that it does not represent a reasonable effort to meet the requirements of the course."

Misconduct: The cornerstone of intellectual life at UC Santa Cruz is a commitment to integrity in all forms of teaching, learning, and research. Misconduct violates the standards of our community and is punishable by warning, suspension, dismissal, or revocation of degree. https://www.ue.ucsc.edu/academic_misconduct

Disability Resource Center: The Disability Resource Center (aka DRC) has services available. If you qualify for accommodations, please submit your Accommodation Authorization from the DRC to Instructor Wong. DRC Phone: 9-2089, DRC TTY: 9-4806, or see <http://drc.ucsc.edu>.

Counseling and Psychological Services: If you are suffering from anxiety, depression, or other mental health issues, consider making an appointment with UCSC's Counseling and Psychological Services. Call 9-2628 to schedule an appointment during regular business hours. After hour and weekend help is available at the same number. <http://caps.ucsc.edu/index.html>.

12 Step Recovery: Do you or someone close to you compulsively use food, alcohol, drugs, gaming, gambling, love, sex and/or co-dependency to make life feel manageable? Find relief from mental obsessions of all kinds by learning to practice the 12 Steps of Recovery. Find a meeting and join like-minded students helping those in recovery or in recovery themselves. <http://shop.ucsc.edu/students-in-recovery/index.html>.

Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the Campus Advocacy Resources & Education (CARE) Office by calling (831) 502-2273. In addition, Counseling & Psychological Services (CAPS) can provide confidential, counseling support, (831) 459-2628. You can also report gender discrimination directly to the University's Title IX Office, (831) 459-2462. Reports to law enforcement can be made to UCPD, (831) 459-2231 ext. 1. For emergencies call 911.

The Don Rothman First-Year Studies Writing Award: The purpose of the Don Rothman Writing Award is to honor the achievements of one or more first-year students in the genre of nonfiction, academic, analytic writing, and to recognize excellence in writing pedagogy. Up to five students will receive an acknowledgment and monetary award up to \$300 during a Fall awards ceremony. Any *first-year* C1 or C2 student is eligible to submit an essay to the Humanities Don Rothman Writing Award competition. Information and the online application can be found here: <https://writing.ucsc.edu/about/rothman-award/index.html>



W2: Mindfulness of the Creative Experience

Summer 2019, Weekly Calendar

Instructor Tiffany Lynn Wong, MFA

This calendar will be updated and added to regularly. Refer to the update information at the top of the page to see when it was last updated. Changes to the calendar will be announced in class, too. **[Note that due dates are subject to change at any time, but that changes made close to due dates will be announced in class.]**

The key to succeeding in this class is to stay on task and to keep up with your work. If you find that you are getting behind, come see me as soon as possible ASAP. We will create an action plan that will help you to get back on track. I watch writing students fall behind for a handful of reasons, but what the most heartbreaking, is when a student just gets in his or her own way.

Tips on not falling behind:

- ❖ **Use Student Conference Time:** Individual student conferences with the instructor to discuss writing goals and progress will be held during the quarter. I will expand my office hours during those weeks to help facilitate these meetings. Sign-ups for these conferences generally will be available the week before conferences begin. These meetings will be brief and are a mandatory part of the course.
- ❖ **Don't try to "mind read" what stance on an issue I would like you to take:** In general, there are no obvious "right or wrong" answers to any of the formal or informal writing. The important part of our longer assignments are that you have a position that you are capable of researching, defending, and supporting with evidence from the texts or your own experience. To write this type of essay at length means that you will have to learn to analyze, synthesize, and make your own connections about what you've read. This type of critical learning happens with a lot of writing and rewriting, and interactive discussions about what we've written and rewritten. There is no need to waste time trying to "figure out" what you believe I want you to say. Although depending on the genre of writing I'm having you do, you will have to consider the ***purpose, subject, and audience*** of your essay.
- ❖ **Understand that the quarter goes by very quickly.** Because we only meet for 10-weeks, and not for a longer sustained time, know that the simple act of being late on a few assignments or longer-drafts can snowball into you falling behind more rapidly than if we had the whole school year together. This can also affects grades more dramatically than students would like to allow themselves to believe. The "average"

student who falls behind, and doesn't work diligently to catch up, loses about 5-10 percent of a grade-point.

If you make an appointment to meet with me outside of class to discuss your writing or anything else, please show up.

Calendar Abbreviations: **WA**=Writing Assignment, **RA**= Read and Annotate, **Upload**=Upload assignment or draft to Google Classroom, **Print**=Print 1-4 copies for class depending on assignment

Week 1:

Monday, June 24

In-class work:

1. Index Cards
2. Class Introductions
3. Syllabus
4. Weekly Calendar
5. Gardener's M.I.T. and Introduction to Writing About Creative Theories

Homework: (4 items)

- (RA)** "Learning Style Preferences: All of Section B" (5-14). **Take quizzes in Section B**
- (RA)** "Letter" by Andrea Lundsford (21-22) and "Resume Action Verbs" (23-24)
- (RA)** Cover Letter Examples 1 and 2 (25-31)
- (WA)** Applying Ourselves (**Print** a copy for class and **Upload** to Google Classroom) & Post Assignment (**Upload Only**)

Wednesday, June 26 (Reader)

In-class work:

1. **Applying Ourselves, Post Assignment Print and Upload Due**
2. Share Your Learning Style/Cover Letter Writing Experience
3. Peer Sharing (High Stakes versus Low Stakes)
4. Reading and Responding to Various Types of Prompts (Open, closed, sensational, etc)

Homework: (4 items)

- (RA)** *Creativity*, "Where is Creativity?" by Mihaly Csikszentmihalyi (55-70)
- (RA)** "Resolving the Paradox of Group Creativity" by Andre Walton (205-208)
- (RA)** "Types of Reading Skills-Section K" (15-18) and "How to Approach and Text: Reading Strategies " (33)
- (WA)** Reading, Research, and Inquiry (RRI) Prompt 1 & Mindful Exercise Prompt 1 (**Upload** to Google Classroom)

Friday, June 28

In-class work:

1. Class Contact Sheet
2. Review "Resolving the Paradox of Group Creativity"
3. Why Groups Are or Are Not Creative: How Group Members Encourage Creativity.
4. A Systematic Approach to Creativity: Is This Metacognitive Analysis? (Group Work)
5. Mindful Exercise 1-Walking (Class Share)

Homework: (4 items)

- (RA)** *Flow*, “Enjoyment and the Quality of Life” by Mihaly Csikszentmihalyi (72-86)
- (RA)** *Flow*, “The Conditions of Flow” by Mihaly Csikszentmihalyi (86-97)
- (RA)** *Writing Analytically*, “The Analytical Frame of Mind” by David Rosenwasser/Jill Stephen (99-136)
- (WA)** RRI Prompt 2 & Mindful Exercise Prompt 2 (**Upload** to Google Classroom)

Week 2:

Monday, July 1

In-class work: **(Reader)**

1. “The Guest House” by Rumi
2. Key Concept Check: Flow, Domain, Field, and the Autotelic Personality
3. “Bigger Picture Thinking:” (Personal, Educational, Cultural and Societal, Other Connections?)
4. Introduction to Analytical Profile

Homework: (3 items)

- (RA)** Analytical Profiles 1 and 2 (B Examples) (137-147)
- (RA)** “Shitty First Drafts” by Anne Lamott (43)
- (Optional RA)** Pop Profiles 1 and 2 (149-153)
- (WA)** Analytical Profile Draft 1 (4 full-5 pages, **Print and Upload**)

Wednesday, July 3

In-class work:

1. Analytical Profile Draft **Print and Upload** Due
2. Voice Positives-Negatives
3. Peer Sharing - Mid-Level Stakes
4. [“Challenging the Conventional” UCSC Professor Henry Noller](#)
5. [“COLOR BONITA” Christopher Ramirez, MFA](#)

Homework: (4 items)

- (RA)** *The Cengage Guide to Research*, Ch 1 (327-341)
- (WA)** RRI Prompt 3 (500+ words - **Upload**)
- (WA)** Analytical Profile Draft 2 (4 full-5 pages, **Upload** to Google Classroom - Google Doc only please)

Friday, July 5

In-class work:

1. Analytical Profile Draft 2 **Upload** Due.
2. Ice Breaker
3. Rubrics in Reader: Rhetoric and Inquiry (425-431)
4. Primary Sources and Methods: Interviews/Surveys
5. Interviews in Practice: Flow Interviews

Homework: (3 items)

- (RA)** *Research Strategies for a Digital Age*, Ch 2 (356-374)
- (WA)** Mindful Exercise Prompt 3
- (WA)** RRI Prompt 4

Week 3:

Monday, July 8

TBD

Wednesday, July 10 (TECH DAY)

In-class work:

1. What do I want to know? (Bruce Ballenger)
2. Pyramid of sources (49)
3. Keyword/Subject Search
4. Academic Search Complete/Cruzcat Tutorial

Homework: (3 items)

- (RA)** DIY: Writing a Research Proposal, Ch 3, *The Cengage Guide to Research* (342-354)
- Use the UCSC Cruzcat and Academic Search Complete to discover 1 book, and 2 articles on your topic.
- (WA)** RRI Prompt 5
- (WA)** Mindful Exercise Prompt 4

Friday, July 12

In-class work: (Reader)

1. A More Beautiful Question-What a question can do?
2. Expanding Inquiry Abilities-Finding the Questions (Bruce Ballenger)

Homework: (3 items)

- (RA)** The Power of Inquiry, Ch 1, *A More Beautiful Question* (Berger) (171-184)
- (WA)** RRI Prompt 6
- (WA)** Mindful Exercise Prompt 5

Week 4:

Monday, July 15 (TECH DAY)

In-class work: (Reader)

1. Introduction to Investigative Research Proposal Prompt
2. Primary Sources: Observational Analysis
3. Examples Investigative Research Papers
4. Other Online Database Search Methods: [A-Z Databases](#)
5. Find two additional secondary sources, for a total of 5
6. Other Methods of Generating Topics:
 - a. Newspapers
 - b. Essays
 - c. Career
 - d. Looking close to home
5. Tips and tricks for dealing with scholarly books and lengthy challenging scholarly articles

Homework: (3 items)

- (RA)** The Power of Inquiry, Ch 2, *Why We Stop Questioning* (Berger) (185-201)
- (RA)** Read one of the research articles, sources you discovered (**Print** one copy for class)
- (WA)** Investigative Research Proposal (**Print and Upload**, 2 full-3 pages)
- (WA)** Final Draft of Cover Letter

Wednesday, July 17

In-class work: (Reader)

1. **Due Investigative Research Proposal and Revision for Cover Letter Assignment**
2. Paraphrasing, Summarizing
3. Research Clusters
4. Writing a Literature Review-Using a Synthesis Matrix (Research Note-taking)

Homework: (3 items)

- (RA) Writing a Literature Review and Using a Synthesis Matrix (Google Classroom)
- (RA) 4-5 sources on your topic
- (WA) Mindful Exercise Prompt 6
- Note taking:** Copy and paste the [LIVE: Synthesis Matrix] into a new sheet, and begin taking notes from 4-5 sources (Part 1)

Friday, July 19

In-class work: (Reader)

1. Coding Interviews into Essays
2. Analytical processes with images
3. Analytical algorithms: List observations, notice patterns, hypothesize, compare and contrast, list observations, notice patterns, hypothesize
4. Reflection on Analytical processes and algorithms

Homework: (3 items)

- (WA) Mindful Exercise Prompt 7
- Discover 4-5 more sources, maybe primary or secondary (Total of 8-10)
- (RA) Read or skim additional sources

Week 5:

Monday, July 22

In-class work: (Reader)

1. Abstract vs. Proposal
2. Introduction to Investigative Research Paper
3. In-text Citation Styles Workshop, Examples (Reader 265-278)
4. Metta/Kokology

Homework: (3 items)

- (Optional RA) Art Readings (159-166)
- Research Note-taking:** Copy and paste the [LIVE: Synthesis Matrix] into a new sheet, and begin taking notes from additional 4-5 sources for a total of 8-10 (Part 2)
- (WA) RRI Prompt 7: Looping Towards a Hypo-"thesis"

Wednesday, July 24

In-class work:

1. The Dangers of Laryngitis (Ballenger)
2. Grammar and Syntax as Style
3. Being Specific

Homework: (2 items)

- (WA) Create a Reference List or Work Cited Page
- (WA) Draft a working Introduction (aka "Lead/Led") (1 full-2 pages). **Print 1 copy for class and Upload**

Friday, July 26

In-class work:

1. **Due 1-2 pages of working introduction**
2. Flashlights in the Story (Ballenger)
3. Working with different types of "leads/ledes"
4. Potential longer form paper structures

Homework: (3 items)

- (RA)** Writing an Introduction: Some Guidelines (35-36)
- (RA)** Expert from Set Design by Anne Lamott (47-48)
- Cont. writing Investigative Research paper (2-3 pages - Guide)

Week 6:

Monday, July 29 (TECH DAY)

In-class work: (Reader)

1. *A More Beautiful Question* Table of Content
2. What a text *does* versus what a *text* says.
3. Analyzing creativity and creatively analyzing.

Homework: (2 items)

- Cont. group work
- Cont. writing Investigative Research paper (3-4 pages - Guide)
- Final Draft of the Analytical Profile

Wednesday, July 31 (TECH DAY)

In-class work: (Reader)

1. **Final Draft of Analytical Profile Due**
2. What a text *does* versus what a *text* says cont.
3. Analyzing creativity and creatively analyzing cont.

Homework: (2 items)

- Cont. group work
- (WA)** Investigative Research Paper (4-5 pages - **Print** 1 copy for class and **Upload**)

Friday, August 2

In-Class: (Reader)

1. **Due 4-5 pages Investigative Research Uploaded and Printed**
2. Peer Review Triads
3. Summary and Response 2-6

Homework: (3 items)

- Cont. group work
- Cont. writing Investigative Research Paper (6-7 pages - Guide)

Week 7:

Monday, August 5

TBD

Wednesday, August 7 (TECH DAY)

In-Class: (Reader)

1. Investigative Research Paper Assessment Page (Reader 431)

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2. Analyzing Creativity and Creatively Analyzing - Group Work Day

Homework: (2 item)

- Cont. writing Investigative Research Paper (7-8 pages - Guide)
- Finalize group work

Friday, August 9

In-Class:

1. Groups Presentations

Homework: (2 item)

- Cont. writing Investigative Research Paper (8-9 pages - Guide)
- Finalize group work

Week 8:

Monday, August 12

In-Class:

1. Groups Presentations cont.
2. Notes and Epistemologies for Analyzing Creativity and Creatively Analyzing

Homework: (2 item)

- Cont. writing Investigative Research Paper
- (**Print and Upload** draft of 9-10 pages)

Wednesday, August 14

In-Class:

1. **Due 9-10 pages Uploaded and Printed (Reader)**
2. Peer Review (Partnered-Deep Editing, Sect 11 or Summary of Types of Responses: Believing, Doubting, and Metaphorical

Homework: (3 item)

- (WA)** Mindfulness Prompt 8
- (RA)** Read "The Gifts of Imperfection" (470-471)
- Cont. writing Investigative Research Paper (10-12 pages - Guide)

Friday, August 16

In-Class:

1. Conclusion Hints
2. Writing as an Act of Love
3. *The Not So Oprah Winfrey Show* by Garrett Hongo
4. Using a fictional voice in prose and poetry
5. Objective perspective and distance from narrative details

Homework: (2 items)

- (WA) Finish Final Investigative Research Paper (Upload 10 full-12 pages plus Work Cited or Reference Page)**
- (WA) Poem or Prose Experiment #1**

Week 9:

Monday, August 19

In-Class:

1. **Due Final Investigative Research Paper (Upload 10 full-12 pages plus Work Cited or Reference Page)**

2. TBD

Homework: (2 items)

- (WA) Poem or Prose #2 (Print and Upload-If you do not print you will have trouble participating in the next class)**
- (Prose RA) *True Love* by Thich Nhat Hanh (397-405) and Excerpt from *Kindred* (Handout/Google Classroom)**

Wednesday, August 21

In-Class:

1. **Due in class PRINTED copy of Poem or Prose #2**
2. *Kindred* Graphic Novel
3. Multimodal Transformation Example
4. Anti-Example of form: Dada Poetry.
5. Dada Group Poem

Homework: (2 items)

- (WA) Dadaist Group Poem**
- (Poetry RA) *Origins, The Fox Hole Manifesto, The arsonist stood up in court and said, The biology of numbers* by Jeffrey McDaniel (441-446)**

Friday, August 23

In-Class:

1. Dadaist Poem Share
2. Exquisite Corpse

Homework: (2 items)

- (WA) Poem or Prose # 3**
- (Prose RA) Noah Levin's *Heart of the Revolution* (417-423) and Paul Kalanithi's *When Breath Becomes Air* (407-415)**

Week 10:

Monday, August 26

In-Class: (Reader)

1. Introduction to Dear Tiffany Letter
2. Performance Poetry Examples
3. Reflections and Takeaways

Homework: (2 items)

- (Poetry RA) *The voice you hear when you read silently* by Thomas Lux (Reader)**
- (WA) Dear Tiffany Letter (1 full-2 pages)--Upload**
- Print one copy to read from for next class**
- Come prepared to share your poem or prose**

Wednesday, August 28 (LAST CLASS DAY)

In-Class: (Reader)

1. **Due: Dear Tiffany Letter (Upload)**
2. **Due: Poem or Prose (Print for Class)**
3. Where writing comes from...
4. Poetry and Prose Share

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Homework:

- ☐ All revisions of all major and minor assignments due Friday, August 30th no later than 11:59PM.

Endnotes:

- There will be no class meetings during **FINALS week.**
- Congratulations on finishing the quarter.
- Have a wonderful, well deserved break before the new academic year! =)