

SYLLABUS

Rollins College: Arts & Science and Hamilton Holt School

ENG-267 Writing From Your Place Of Truth Topics/Techniques In Writing

Catalog Description:

"Topics" version of this course offers an introduction to a very specific genre of writing (fiction, autobiography, humor writing, etc.), giving close attention to the defining characteristics of the genre and offering a sequence of short reading and writing assignments designed to develop facility in producing the genre. "Techniques" version of this course offers a close study of a specific literary technique (point of view, character/dialogue, narrative design, voice), and requires practicing the technique in short, focused writing assignments with emphasis on both literary and technical excellence. *Prerequisite: ENG 140.*

Professor: Charles Bruce Aufhammer profauf@mac.com Office: Orlando Hall - 208

Class/Section Information:

- A&S & Hamilton Holt: Orlando Hall - 105, MW, 6:00-9:25 pm; 05/20/13—06/26/13; Final Manuscript sharing will be during our final class meeting: W, 06/26/13, 6:00 pm.

• Some Essential Prefatory Remarks:

From my perspective, the vast majority of truly fine literature—fiction, poetry, drama—is written from the writer's core—from what it is for that writer, in James Dickey's words: "to be alive on the planet." Or as Howard Norman says so accurately, such works are written "from a place of truth." Thus, our primary focus in this course will be to look at the similarities of and differences between, the advantages of and disadvantages of, *fiction* and *memoir*, whether prose or poetry, in order to help us as writers determine which genre, or blurring of these genre, will best serve our desire as a storyteller (*griot*) to express from our place of truth what it is for us to be alive on the planet.

We live and write in an era of literary flux. Note the use of "autobiography" in the catalog description above, a term which has largely been replaced by memoir (superseding the traditional "memoirs") in the current lexicon when memoir blooms fully—and sells exceptionally well. Memoir's use of a strong first person narrator and other strongly developed literary (craft) elements has led to it often being referred to as "creative non-fiction." These defining considerations currently remain in a dynamic condition with questions of honesty, honor, legality, and potential sales adding energy and importance to the conundrum. Flux.

Therefore, in this course we will pay special attention to the storyteller's choice of narrative point-of-view and voice as each relates to character, landscape, dialog, plot/tension/events, conflict, imagery/symbol, language, and the cumulative effect of these *craft* devices on the source(s) of the work, the work itself, and its readers.

Craft is often differentiated from art in a manner such as: a craftsman paints a house using rollers, paint buckets, and ladders; an artist paints a house on a canvas. Thus, in that view, "craft" is perceived as a lesser endeavor than the practice of one who struggles to create "art." In the context of this syllabus, *Craft* instead speaks of the creative ingredients the writer wrestles to make her/his manuscript effective, successful, evocative, and memorable—to make it fully realized: the language and the literary elements such as character, landscape, plot/tension, image, stanza structure, etc. These are means by which the writing artist's truth is evoked, realized, and communicated—*Craft*. When we speak of a literary work of art being fully realized, we're speaking of its *craft*.

Another prefatory consideration. Remember, if you seek to be a writer, there are many different kinds of writing you can do. If you choose to concentrate on writing stories/memoir/poetry/drama/screenplays, there are many avenues you may follow. ENG-267, being a college credit course, is primarily oriented toward what is most often referred to as "literary" writing. Thus the following comments focus on the teaching and learning of that kind of creative endeavor.

From my perspective, and that of the highly honored writers whom I admire, creative writing cannot be taught. Formula fiction/genre fiction and doggerel poetry can be taught. Grammar can be taught, as can composition and logic and philosophy, psychology, sociology, theology, ethics, literary criticism, and history—particularly, essay writing can be taught (especially the argumentative essay). Be aware that the very fact that you are a college student, affirms you are an accomplished writer of essays. Though such writing may increase your ability to argue logically, to communicate abstractions one to another, to increase your vocabulary, and to help you learn grammar skills, mastery of essay writing offers you very little preparation for creative writing. It teaches you to "tell." The creative writing genre demand that you evoke.

Though it may be incapable of being taught, creative writing can be *learned* by writers seeking to do so. It cannot be taught because it essentially depends on writers finding the courage to dive deeply into their core to discover their place of truth and what it is for them to be alive on the planet. Then they must find the courage to unlock their inherent story teller, that *griot*, unafraid to be honest with that discovered truth, and unabashed in seeking the most effective ways to express that truth in language and the literary elements: *Craft*.

WRITING FROM A PLACE OF TRUTH.

Then creative writers must embrace the practice of revision—struggle to revise that language and those craft elements and their relationship to the story's or poem's or memoir's truth until the work is brought to the fullest level of realization those writers are currently capable of achieving.

Hard work—that oft sited blood, sweat, and tears.

• **The Fundamental Nature Of This Course As I Perceive It:**

First, using writing prompts, we'll work diligently at nurturing your ability to discover ***YOUR PLACE OF TRUTH*** and at encouraging your ability to harvest those truths as evidence of what it is for you to be alive on the planet.

Concurrently, because as I mentioned earlier your mastery of the essay may make it a bit more difficult for you to become a creative writer, we'll struggle specifically toward getting you over that hurdle by practicing ***TWO ESSENTIAL PARADIGM SHIFTS***.

Each will be expanded upon and will be made more specific in this syllabus, in my instruction, and in hand-outs specific to the assignments. As introduction, the first paradigm shift lies in the arena of **reading**, one of the essential practices of a serious creative writer; the second lies in the arena of **writing**, the other essential practice.

In reading, you must retrain yourself to *read as a writer reading* rather than reading as a “theme-hunter” following logically developed theses leading to an abstract, informational concept or thesis for your intellectual consideration. Nor do you read for comprehension to prove you've read and understood the work.

Instead you must retrain yourself to read to discover the *craft* the writer employed to make the work fully realized, truly experiential, truly evocative, truly powerful and memorable—perhaps life changing. It is the writers' mastery of and success with these elements of *craft* that make great works of literature great.

In writing, you must learn to evoke within your reader through concrete experiential creations rather than telling your reader abstractly through thesis-oriented and transition-guided logical constructs. In other words, instead of your abstract thesis or theme being paramount, your *craft* as story teller, as an artist of language, is. In addition and to that end, I urge you to surprise yourself in your writing, “to say what you didn't know you knew,” through constant journaling. Consider your journal as a *verb* rather than as a *noun*—not a thing or a place, but an activity, a practice. Think of your journal keeping, your writing, in the same way you consider a sport you seek to excel at, a musical instrument you seek to master. In neither of those circumstances would you expect to do well if you solely engage in them whenever you get the urge. Establish a regimen, a practice—including revision, an essential practice—for your writing.

Thus *practice* lies at the core of the assignments in this course: constant and varied reading, regular and endless writing. Remind yourself: how often each week does an accomplished musician practice; how often each week does a successful athlete practice? Honor yourself as a writer with a no less challenging regimen. That is how you *learn* to be a creative writer, how you train yourself. You must wrestle from each week the time needed for observation, for introspection, for contemplation, to be available to your muse(s), and for the solitary exploration and practice of your art: the time to write, to read as a writer reading, to write responses to your readings, to revise your writings.

You are the only one who can teach “you” to write creatively: to create fiction, poetry, drama, and memoir/creative non-fiction from your place of truth, in your own voice. I can guide you by assigning readings and writings which inspire, challenge, set free, give permission, and act as models of excellence. And we can all work together in a workshop environment that nourishes and challenges you. But you must break every writing envelope that precedes you by creating pieces within your own voice that speak honestly from your core self, from your place of truth, determining whether memoir or fiction serves you most evocatively and powerfully. It’s not easy, perhaps nearly impossible, and it’s often lonely. But if you’re determined to become a writer, you can and will learn in this course.

The poet James Dickey said that all good writing is merely the outcome of a writer’s struggle to share “what it is to be alive on the planet.” Thus you must dare to try to give voice to what is genuinely your perception of what it is to live; writing from your core, your place of truth, with absolute honesty. That does not mean you must be autobiographical or shy away from casting your experience in fiction, poetry or drama. It means you must share your truth, but not necessarily your facts.

Lorrie Moore said, “. . . the proper relationship of a writer to her or his own life is similar to a cook with a cupboard. What the cook makes from the cupboard is not the same thing as what’s in the cupboard. . . .”

The essential struggle of an artist is to find concrete ways to express the abstract. The artist must evoke, **not** tell, by creating works that are rich in sensory experience, rather than merely speaking abstractly, intellect-to-intellect, as is done in journalism, a biography, formal essay, thesis, lecture, or sermon. The relationship between a work of art and its audience is experiential. There may well be intellectual considerations, but they are evoked through experiencing the work of art. Thus, as creative writers we struggle to find sensory details that create ways to magically lift our words off the page as evocative experience. And we struggle to do that through precision of language.

John Ciardi reminded us that no matter how hard Michelangelo yearned to communicate the emotion/life of “The Pieta,” he had to first be a stonemason. We are first word-masons.

This course is a combination of generative stimuli (readings and prompts), journal keeping, and workshop. Its primary goal is to help you discover and nurture your own

unique writer's voice through practicing surprise in your writing. Decades ago I heard an author who I respect respond to the question: "What do you consider to be your best works?" His answer: "When I've written what I didn't know I knew."

Think about that.

It's the most stunning advice to writers I've yet to encounter. Rather than have outlines and goal (theme/assignment)-oriented deadlines, seek to *surprise* yourself by allowing your writing practice/regimen to foster surprise. From your place of truth, seek to surprise yourself into saying what you didn't know you knew about what it is for *you* to be alive on the planet.

As Robert Frost said, "If your writing doesn't surprise you, how can it surprise the reader?" And, as you are aware, if readers aren't surprised, they are often bored and set the work aside.

Treating your writing, including revision, as a regimen, a practice, which you engage in regularly, will help you learn how to surprise yourself in your writing. I encourage you to be attentive to your writing so it may guide you to accomplish saying from your place of truth what you "didn't know you knew." (Do not look ahead to an assigned manuscript trying to get it done early for example [see statement below under "Assignments"].) Writing generates writing. Within your writing—initial and revised drafts, responses to readings as a writer reading, journal keeping—you'll find what a piece wants to become. Listen; it may well surprise you.

Thus, revision lies at the heart of fine writing. To revise means to re-see. (See the handout on revisions.) This course is a workshop built upon the practice of your weekly revising writing from prompts, an aspect of your journal keeping. Because I doubt if, at least initially, you have any deep investment in such drafts, you are far more likely to be surprised by what directions those writings may suggest to you for revision during the process of revision. May you be surprised by the outcome. I hope you'll grow to transfer that practice to revision of your own "personal" works.

Unaware or beginning writers write "on demand." They simply jot onto the page (computer or paper) words as they spill (or painfully drip one syllable at a time) out of their mind, heart, glands, core—slavishly struggling to say exactly what they *want* to say, what they intend to communicate—not surprising themselves in the act of writing.

What has fallen onto that page seems to such writers the only way to put into words what they desire. You, as a practicing writer, realize there are innumerable ways of combining words to communicate what you're trying to wrestle into evocative language and to create through *craft*—each offering a degree of clarity, a nuance of meaning, or an evoking impact on a reader that another does not. That is why we writers always revise, constantly being attentive to *craft*, constantly seeking to surprise ourselves.

• Final Remarks:

I hope you'll be surprised and empowered by this course after keeping your journal, using the fiction and memoir textbooks as guides, submitting your manuscripts for workshopping, and reading the manuscripts and assigned selections as a writer reading. I hope you become a writer who practices and appreciates revision, one who perceives herself/himself as a writer because you establish a writing practice or regimen independent of "demand," one who actively seeks surprise within your writing, and one who reads widely to seek excellent models to emulate and examples that give you permission to experiment and to risk. Additionally, I hope you'll regularly seek out individuals or groups to share your writing with while its in process/progress.

I hope in this course you'll learn to make your writing a practice or regimen in which you may surprise yourself by saying what you didn't know you knew from your place of truth about what it is for you to be alive on the planet. Thus, creating works that surprise you and move ever closer to being fully realized, to being excellent, to coming as close as possible to what Michael Cunningham calls that imagined "cathedral of fire."

Further, I hope you feel not only fully empowered to dare to express from your place of truth what it is for you "to be alive on the planet," but also **responsible** for doing so.

• Texts:

- * Burroway, Janet. *Imaginative Writing, The Elements Of Craft*. New York: Longman, 2011. (Required text).
- * Goldman, Natalie. *Old Friend From Far Away, The Practice Of writing Memoir*. New York: Free Press, 2007. (Required text).
- Cameron, Julia, *The Artists Way*. (Optional, but highly recommended).
- Rilke, Rainer Maria. *Letters To A Young Poet*, 1929. (Highly recommended).

• Assignments:**General Comment About Manuscript Assignment Due Dates:**

As a workshop course, you will be submitting manuscripts regularly to be critiqued in the workshop. Each manuscript is to be submitted on time and to follow all of the manuscript guidelines to receive full credit.

I expect you to find within your on-going journaling (prompts and revisions, and your "personal" writing) what will become the source(s) for the manuscripts you will revise and submit when they are due.

A summer school course gives us no time to be slack; do not fall behind in your purchase of and reading of the two assigned books from the reading lists.

Journal Keeping:

Journal keeping is a proven and powerful tool for writers. It is also a sure way to foster the notion of surprising yourself in/through your writing. It is where you practice your craft and discover what lives in your place of truth, what it is for you to be alive on the planet.

And if you keep your journal as a regimen, your muse will know where and when to find you.

Most beginning writers write “on demand.” They’re angry, hurt, afraid, proud, in love, frustrated, insulted, filled with joy, have a wonderful idea, or a breakthrough understanding, etc. Or they have an assignment due. The results are seldom if ever successful stories, memoirs, or poems because they’re so freighted by their “purpose/theme” they cannot grow the wings necessary to soar as a fine, evocative piece of creative writing. If you want to be a writer, do just that. Write. Writing generates writing. Whatever lives in your place of truth, whatever it is for you to be alive on the planet, will emerge in your writing; it will *surprise* you there. Trust me; it will.

Journal keeping is a proven and powerful tool for writers. It is also a sure way to foster the notion of surprising yourself in/through your writing. And if you keep your journal as a regimen, your muse will know where to find you.

Though I encourage you to consider every draft and revision of each of your pieces as journal entries, such entries are **not** finished writing, appropriate for submission, but are instead notes, jottings, fragments, initial responses, ideas, and drafts—perhaps at their richest they are personal revelations that may well function as paths to liberating your creativity and discovering who you are. Journal entries are raw writing, rarely if ever worthy of submission—no matter how exciting they may seem to you. They are the well you go to as the carefully kept, though likely random and fragmented, sources of potential pieces worthy of revision and eventual submission. Thus, I will not read your journals.

Because your journals should invite you to explore your very core (that place of truth where you’ll find what it is for you “to be alive on the planet”), they are by my definition absolutely private and not meant to fall under the scrutiny of a reader other than yourself. I will never see them. If you wrote knowing I, or any of your fellow students, would be reading your entries, you would not be honest; your effort would, thus, be wasted and superficial. Hardly likely to surprise you. Counterfeit.

Thus, for those two primary reasons, your Journals *will not be read by me*. Instead, to give credence to the notion that you learn to write by writing, a quantitative record of your journal pages will be kept each week. For this purpose, consider every hundred words to constitute a page.

Though not necessarily disparate sections, there are two aspects of your journal keeping. One is **writing**: your response to prompts, your revisions of those writings, and your own creative genre drafts and revisions. Secondly, you will practice journal keeping that is in **response to readings**: responding as a writer reading to each week's manuscripts submitted by your peers, readings in your textbooks, and reading and responding to the novel/poetry/memoir/creative non-fiction work you select.

Additionally, as your journal begins to grow, I ask you to go back and reread your responses. Treat your journal as a fluid thing. Move forward and backward through all its parts, revisiting and reappraising every aspect of it. Find yourself here. Try to write about who that person is who's responding as you have—you. What possible insight into who you are as one alive on the planet is made evident by the nature of your responses? Who are you, really? Who lives at home in your place of truth? What are the truths about you apparent here? Attempt to make this an on-going self-discovery within your journal. Write about all of this in your journal. Apply it to your revisions where applicable. Find sources for your manuscripts here; find your responses to the published works that give you permission, that inspire you to break into another level of writing here.

Thus, your journal will be a huge and amorphous thing that you will have to determine how to manage and accomplish the logistics of. Some or all of it may be handwritten. Those pages may be in different notebooks, of perhaps different sizes, or may be on scraps of paper collected together. Some or all of it may be on your computer. Remember to ALWAYS backup your computer files, and DO NOT write over a file as you revisit it to revise. Keep each revision as a separate file.

Always have with you in each class meeting that part of your journal which includes your writing in response to readings, your writing from prompts, and the revisions of each.

Because I will not see your journal is not a reason to fail to keep it faithfully and fully; always challenge yourself to write more and more often. The judge of the contest you enter, the editor of the journal or magazine you submit a manuscript to, the agent you hire to sell your book will not be privy to your drafting. But you, the writer, will be. It is your source, your practice field, where your muse knows to find you. You must write faithfully in order to bring to fruition the potential of your creativity.

From past experience, during a summer course, I expect a responsible student to write at least 75 to 100 100-word pages a week.

On-going Reading and Writing Assignments:

You will receive a handout entitled, "Responding to Readings in Your Journal." It will specify and suggest how most productively to respond to not only your chosen

author's books of fiction, poetry, and memoir/creative non-fiction, but also to the student manuscripts submitted to you for critiquing during this workshop.

Recall that to revise means to "re-see." Surprise may be lurking in a draft waiting to take you unaware. Therefore, in your journal, each week you are to revise at least one draft of a piece of your writing.

The Contemporary Novel/Fiction/Poetry Selection and the Memoir/Creative Non-Fiction Selection (You'll receive an additional handout):

Select one work from the list of Novels/Fiction/Poetry and one work from the list of Memoir/Creative Non-Fiction as instructed in class. Order/purchase the works and have them completed by the assigned dates. Though I ask you to respond to them as a writer reading as suggested in the handout, "Responding to Readings In Your Journal," try to enjoy the reads rather than considering them works you'll be tested on. Use the works as a means of discovering craft. Ponder the choice of "fictive" or memoir made by your writer(s). How powerful and effective is the outcome of that choice as demonstrated in these two selections?

Additionally, can you use the works as prompts?

You'll be given a three to seven minute window of opportunity to share your responses orally to this work. Thus, after the due date, have the book and your notes with you in class **each class meeting** so you'll be ready when the opportunity presents itself.

The Workshop:

Submitted manuscripts must be typed using Times New Roman font, 12 pt. (this syllabus is written in that font and that point size), double spaced (computer created and printed), with normal margins. Be sure you include a good title, your name, and the **signed Rollins Honor Code**. Submit enough hard copies for everyone, including the professor.

It is customary in editorial offices and the offices of judges at contests to discard, automatically, any submission that does not adhere absolutely to the submission guidelines. I want you to learn that. Thus any manuscript that doesn't follow the guidelines given in the paragraph above and in the handout: "FLASH FICTION/SHORT POEM/CREATIVE NON-FICTION WORKSHOP MANUSCRIPT SUBMISSIONS" will not be workshopped. Period. Please learn from this.

Workshopping manuscripts is also the culmination practice of your ability to *read as a writer* as you apply that to your fellow students' manuscripts. Your critical responses to each student's manuscript must be written on the submitted manuscript,

signed, and returned to the author immediately after workshop discussion of that work.

The Final/Culmination Manuscript Submission:

This assignment gives you the opportunity to hand in a longer piece as the culmination of this workshop. It may be the result of putting together smaller pieces you've submitted for the weekly assignments, or it may be a different work. Please respect your fellow workshop members by not handing in a full novel or memoir. I would suggest a 20 page max. During preparation of this manuscript you will work with a trusted reader from among our workshop participants. This manuscript must be submitted on time; it must fulfill **all** assigned requirements (you'll receive a handout); there must be a hard copy for everyone including the professor and yourself.

Or, if you choose, you may create a chapbook of collected shorter pieces. The guidelines stated in the preceding paragraph apply to this endeavor, as well.

This assignment is due our last scheduled meeting, Wednesday, June 26. You will read aloud a few pages. Failure to submit this manuscript and share it will result in failure of the course.

But don't perceive your final manuscript/chapbook as an exam; it is, instead, intended to be a celebration of your writing shared among the workshop participants, a culmination manuscript revised and prepared within the stated guidelines for an established deadline—the capstone of this course.

• The Rollins Academic Honor Code:

Prefatory Remarks:

One of the things I hope you take away from this class is the value of writing within a supportive group of fellow writers who act as comrades and readers in this lonely endeavor. Thus, there is inherent in my perception of how we write the notion of collaboration in the process of writing. I heard a famous and highly honored contemporary poet joke that “writers borrow; great writers steal.” I laughed, but also recalled that ideas are not able to be patented. What we “patent” in our writing is our voice; that's what is uniquely our own. Our voice is made evident by the unique writing we create—the stories and poems and memoirs and plays made up of the language and genre-elements available to us as creative writers. Thus, though we share our drafts with others seeking feedback, what we decide to put together as the final combination of all the possibilities available to us we must make our own. That is what we author. That is what we submit with our name upon it.

Thus, I authorize you to seek a group of readers from whom you come to expect honest feedback, and to employ that feedback as you find appropriate in your submissions. You and you alone are the final author of your work.

Rollins Academic Honor Code:

Membership in the student body of Rollins College carries with it an obligation, and requires a commitment, to act with honor in all things. Because academic integrity is fundamental to the pursuit of knowledge and truth and is the heart of academic life at Rollins College, it is the responsibility of all members of the College community to practice it and to report apparent violations.

The following is a binding commitment by the students of Rollins College:

The development of the virtues of Honor and Integrity are integral to a Rollins College education and to membership in the Rollins College community. Therefore, I, a student of Rollins College, pledge to show my commitment to these virtues by abstaining from any lying, cheating, or plagiarism in my academic endeavors and by behaving responsibly, respectfully and honorably in my social life and in my relationships with others.

This pledge is reinforced every time a student submits work for academic credit as his/her own. Students shall add to all creative works submitted for this class the following handwritten abbreviated pledge followed by their signature:

“On my honor, I have not given, nor received, nor witnessed any unauthorized assistance on this work.”

• Attendance (*NOTE Texting, Facebook, and Twitter statements herein):

You are expected to attend every class meeting. The dynamic of this course is a community of writers meeting in a safe but challenging workshop environment; such a class demands attendance and participation. Assignments are given in class. Additional readings from the genres may be presented in class. Exercises and prompts/games which foster surprise in your writing are given in class.

It is far better to have to come in late, or to have to leave early, than it is to miss a class entirely. However, do not make this your pattern of attendance.

E-mail me (profauf@mac.com) if you know in advance you must miss a class, and as soon afterward if you've had to miss a class unexpectedly.

If you have an emergency and must take a cell phone call, please get up quietly and leave the room causing as little disturbance as possible.

Most contemporary writers use their computer/lap-tops to write. Thus, during class it is likely your lap-top will be open and on/asleep. If you use it or your iPad or phone for texting, Facebook, Twitter, MySpace, or any other non-class related writing

activity, you are being disrespectful to your fellow writers because it precludes your full participation in class. Thus, you will be recorded as ABSENT from that particular class meeting.

*Your responses to writings are an essential part of this course. Remember that if you are not present during a discussion, what you potentially might have contributed is forever stolen from those of us who were there. It cannot be made up. Your participation has failed.

*Recall that your Final Manuscript is due and will be shared during the scheduled final class meeting on June 26. Therefore, do not make, nor allow your parents to make, reservations or arrangements for you to leave at the end of the semester prior to fulfilling your course obligation on this date.

• Evaluation:

Evaluation in a creative art course such as this is inherently subjective and difficult to quantify. To help you get some idea of what I look for in a fine student, consider the following:

You must attend class promptly and consistently. You should demonstrate your ability to read as a writer in your responses to readings and manuscripts. You should appropriately keep a journal. I expect you to participate constructively in those areas of our “community-of-writers environment” from the very first day. That doesn’t mean you must speak every class meeting, but it does mean your fellow students and I must be aware of your contributive effort. This is a workshop during which we talk about readings and respond to student manuscripts. If you’re not here, you dishonor our community of writers.

You must submit assigned manuscripts in a committed and timely manner.

You must submit the Final/Culmination Manuscript **as assigned** in order to pass this class.

You will be instructed to evaluate every other student’s personal contribution to you as a writer as part of my copy of your Final/Culmination Manuscript.

It’s inherently difficult to fail such a course as this, but there are students in the past who’ve worked so hard at doing so, they’ve accomplished their goal.

An insight: A number of semesters ago a conscientious, mature, responsible student announced in class that she didn’t accept a grade lower than an “A.” Another student with less gravitas than she might have evoked an uncomfortable chuckle from the class. She did not. Her verb, “accept” helped me formulate and articulate my response. Her verb implies two things to me. First, that grades, rather than being *earned* by the student, are *applied* to a student by the professor, and thus can be either

accepted or rejected by the student. You earn your grades in this class. Second, it implies a student learns nothing during the duration of the class. At any point, including the very first day, a student is already fully capable of doing exceptionally fine creative work, surprising herself or himself in his or her writing, and participating with the voice of a writer reading reflecting all that will be taught, and learned, during the duration of the course. Because of the two central and essential *paradigm shifts* stated at the beginning of this syllabus, it is highly unlikely, most probably impossible, for a student to achieve demonstrable *mastery* (A-quality work) of those practices and perspectives until the latter part of the semester.

• **Contact Information (Restated):**

My preferred e-mail address: profauf@mac.com Office: Orlando - 208

NOTES & QUESTIONS:

* I suggest your get a three-hole punch and a three ring binder to collect and make readily available all the printed information given you in this class.