



**ARHU 298J: CREATIVE WRITING  
CROSS-CULTURAL PERSPECTIVES IN POETRY  
AND FICTION  
Summer II, 2023**

**SYLLABUS**

**General Course Information**

**Designation:** General Education: Distributive Studies: Scholarship in Practice  
**Number of Credits:** 3

**Professors:** Dolapo Demuren  
**Email:** odemuren@umd.edu  
**Office Hours:** Thursdays 12: 45 - 1:45 or by appointment  
**Classroom:** TWS 1105

**Course Description**

This is a three week-long intensive creative writing course with four main components: 1) **Reading and in-class discussions** of selected pieces of multicultural fiction and poetry 2) **Writing:** writing exercises will serve as prompts for students to write poems, short stories, and pieces of flash fiction 3) **Workshop:** group activity where students will share their original work, offer feedback to their peers, and receive constructive criticism from fellow students and the instructor. 4) **Portfolio Composition:** in which students will compile the entirety of their work (revised poems and short stories) and create an online portfolio. Additional course components include a final reading in which the students will share their revised work with peers.

**Course Objectives**

After successfully completing this course students will be able to:

- Read and analyze various multi-cultural works of poetry and fiction.
- Identify conventions and literary techniques used by professional writers and apply them in the creation of original works of poetry and fiction.
- Develop an inclusive literary workshop community where thoughtful comments and critiques are offered in an honest and respectful manner.
- Communicate emotion in writing using action verbs, dialogue, sensory language, and vivid imagery.
- Produce and, using an online digital publishing platform free of cost, self-publish a portfolio with their revised poems, fiction pieces, and journal entries.

## **Course Materials**

There are no textbooks required for this course. Assigned readings will be available on ELMS.

## **Campus Policies**

It is our shared responsibility to know and abide by the University of Maryland's policies that relate to all courses. Please visit [www.ugst.umd.edu/courserelatedpolicies.html](http://www.ugst.umd.edu/courserelatedpolicies.html) for the Office of Undergraduate Studies' full list of campus-wide policies such as

- Academic integrity
- Student and instructor conduct
- Accessibility and accommodations
- Attendance and excused absences
- Grades and appeals
- Copyright and intellectual property

## **Special Accommodations**

The University of Maryland is committed to providing appropriate accommodations for students with accessibility needs. Students with documented accessibility requests should inform the instructors within the first two meetings and specify the type of accommodations required. To obtain an Accommodation Letter prepared by the Accessibility and Disability Service (ADS), a division of the University Counseling Center:

- Call (301) 314-7682
- E-mail [dissup@umd.edu](mailto:dissup@umd.edu)
- or visit the Shoemaker Building for more information.

## **Diversity**

The University of Maryland values the diversity of its student body. Along with the University, as instructors, we are committed to providing a classroom atmosphere that encourages the equitable participation of all students regardless of age, disability, ethnicity, gender, national origin, race, religion, or sexual orientation. Potential devaluation of students in the classroom that can occur by reference to demeaning stereotypes of any group and/or overlooking the contributions of a particular group to the topic under discussion is inappropriate. (See Statement on Classroom Climate, <http://www.umd.edu/catalog/index.cfm/show/content.section/c/27/ss/1584/s/1541>).

## **Course-Specific Policies**

### **Names/Pronouns and Self-Identifications**

The University of Maryland recognizes the importance of a diverse student body, and we are committed to fostering inclusive and equitable classroom environments. The course instructors invite you, if you wish, to tell us how you want to be referred to both in terms of your name and your pronouns (he/him, she/her,

they/them, etc.). The pronouns someone indicates are not necessarily indicative of their gender identity. Visit [trans.umd.edu](http://trans.umd.edu) to learn more.

Additionally, how you identify in terms of your gender, race, class, sexuality, religion, and dis/ability, among all aspects of your identity, is your choice whether to disclose (e.g., should it come up in classroom conversation about our experiences and perspectives) and should be self-identified, not presumed or imposed. As instructors, we will do our best to address and refer to all students accordingly, and we ask you to do the same for all of your student peers. Canvas/Elms now lets you add your preferred pronouns as part of your personal profile. If you wish to note your pronouns there, all students and instructors will be able to see your pronouns wherever your name appears.

### **Absences**

Students are expected to inform the instructor of medically necessary absences and present the appropriate documentation (e.g. doctor's note) specifying the dates of the missed class period(s). These documents must include an acknowledgment that, (a) the information provided is true and correct, and (b) that the student understands that providing false information to University officials is a violation of Part 9(h) of the Code of Student Conduct. The University's policies on medical and other absences can be found at: <http://www.umd.edu/catalog/index.cfm/show/content.section/c/27/ss/1584/s/1540>

### **Tardiness**

If a student is more than 30 minutes tardy for a class without a documented excuse, it will be counted as an absence. Being 20 minutes late for class more than twice also will be counted as one absence.

### **Participation**

Participation is a key component of the final grade. Students will be asked to discuss the assigned readings and to comment on the work presented by peers.

- Given the interactive style of this class, attendance will be crucial to note-taking and thus your performance in this class. Attendance is particularly important also because the class discussion will be a critical component of your learning.
- **Each student is expected to make substantive contributions to every class discussion** and to the learning experience, and attendance is expected for every session.
- Students with a legitimate reason to miss class should communicate in advance with the instructor, except in the case of an emergency.
- Students who miss class are responsible for learning what they miss from that session.

### **Reading accountability**

It is impossible to have a meaningful discussion if students have not read the assigned course materials. A short reading accountability quiz may be given at the beginning of some class periods to ensure that the required contents have been read.

### **Daily Writing Assignments**

Students who submit their work in class and observe the specific guidelines for each assignment will receive full credit for each of these items. Students are expected to produce quality drafts for each of these assignments. These items should be understood as “works in progress,” which will continue to improve through workshops and revision.

### **Workshop**

Each student will have the opportunity to workshop the same number of pieces for the same amount of time. The number of works will be contingent on the final number of students enrolled in the class, and the time required to cover the most important academic contents. The instructor will explain the basic workshop goals and expectations. Workshop responses will be respectful, but they will also **not be shorter than 100 words for each piece** submitted to the workshop. They should also contain a minimum of 2 positive comments and 2 constructive comments.

### **Canvas- ELMS**

During the first two class meetings, instructors will explain how to use Canvas/ELMS to access course contents and upload daily assignments.

### **Communication with Instructor**

If you need to communicate with your instructor, please use either email or the Canvas/ELMS Messaging as the preferred mode of communication. If you are unable to use Canvas/ELMS, you can use the email address listed at the beginning of this syllabus to reach the instructor. The instructor will do their best to respond to your email within 24 hours except on weekends. If you have any questions, please email them with enough anticipation. Please, DO NOT email with questions that are easily found in the syllabus or on ELMS (i.e. When is this assignment due? How much is it worth? etc.) but please DO reach out about personal, academic, and intellectual concerns/questions.

### **Feedback from the instructor**

The instructor will guide the conversation during workshop and offer verbal feedback to the students.

### **ELMS Announcements**

Instructors will send IMPORTANT announcements via Canvas/ELMS Announcements and Messages. You must make sure that your email and announcement notifications (including changes in assignments and/or due dates) are enabled in Canvas/ELMS so you do not miss any messages. You are responsible for checking your email and Canvas/ELMS inbox with regular frequency.

### **Communication with Peers:**

With a diversity of perspectives and experience, we may find ourselves in disagreement and/or debate with one another. As such, it is important that we agree to conduct ourselves in a professional manner and that we work together to foster and preserve a classroom environment in which we can respectfully discuss and deliberate controversial questions.

We encourage you to confidently exercise your right to free speech—bearing in mind, of course, that you will be expected to craft and defend arguments that support your position. Keep in mind, that free speech has its limit and this course is NOT the space for hate speech, harassment, or derogatory language. As instructors, we will make every reasonable attempt to create an atmosphere in which each student feels comfortable voicing their opinions without fear of being personally attacked, mocked, demeaned, or devalued. If you feel the classroom is not the space we intend to create for any reason, contact the instructors so they can address the issue.

### **Use of Mobile Technology**

It is necessary to use a laptop, tablet, or any equivalent device to take notes, participate in class, and easily access assigned readings. However, indiscriminate use of personal technology during class interferes with the primary goal of this course—to have students engage in serious and dynamic class discussions and workshops— and will imply a deduction of participation points.

If you have any issues accessing technology that gives you access to Canvas and course materials, please contact us so we can assist you and help decide the best course of action.

## **Major Assignments**

### **Final Portfolio**

Each student will create a final portfolio of the work they have produced during the three-week period of this course. This includes pieces of short fiction and poetry that will be revised through small group workshops as well as revised journal entries.

### **Other Assignments:**

Please see the course schedule.

## **Grading Structure**

<b>Assignment Group</b>	<b>Percentage (%) of Final Grade</b>
<b>Writing Assignments</b>	<b>10%</b>
<b>In-class and Workshop Participation and Reading Accountability</b>	<b>25%</b>
<b>Submissions for Workshop</b>	<b>20%</b>
<b>Peer Feedback (written)</b>	<b>15%</b>
<b>Final Portfolio (prose section: 15%, Poetry section 15%)</b>	<b>30%</b>
<b>Total</b>	<b>100%</b>

## Academic Integrity

The University's [Code of Academic Integrity](#) is designed to ensure that the principles of academic honesty and integrity are upheld. Please ensure that you fully understand this code and its implications because all acts of academic dishonesty will be dealt with in accordance with the provisions of this code. All students are expected to adhere to this Code. It is your responsibility to read it and know what it says, so you can start your professional life on the right path.

## Grades

All assessment scores will be posted on the course ELMS page under “Grades,” allowing you to see your scores as they are entered. If you would like to review any of your grades, or have questions about how something was scored, feel free to email the instructors to schedule a time for us to meet and discuss.

Final letter grades are assigned based on the percentage of total assessment points earned.

Final Grade Cutoffs									
+	97.00%	+	87.00%	+	77.00%	+	67.00%	+	
A	94.00%	B	84.00%	C	74.00%	D	64.00%	F	<60.0%
-	90.00%	-	80.00%	-	70.00%	-	60.00%	-	

## Course Evaluation

Please submit a course evaluation through CourseEvalUM in order to help faculty and administrators improve teaching and learning at Maryland. All information submitted to CourseEvalUM is confidential. Campus will notify you when CourseEvalUM is open for you to complete your evaluations for fall semester courses. Please go directly to the [Course Eval UM website](#) to complete your evaluations. By completing your evaluations at the end of this class, you will have the privilege of accessing through Testudo, the evaluation reports for the thousands of courses for which 70% or more students submitted their evaluations.

## Copyright Notice

Course materials are copyrighted and may not be reproduced for anything other than personal use without written permission. Class lectures and other materials are copy-righted, and they may not be reproduced for anything other than personal use without written permission from the instructors.

## Tentative Course Schedule

**Note:** This is a **tentative schedule**, and subject to change as necessary – monitor the course ELMS page for current deadlines. In the unlikely event of a prolonged university closing or an extended absence from the university, adjustments to the course schedule, deadlines, and assignments will be made based on the duration of the closing and the specific dates missed.

Fiction	
Date	Class schedule and homework
Monday 7/10	<p><b>Topics: Introduction to the Course</b></p> <p><b>In-class:</b>            Introductions            Review of course syllabus and grading policy            Review of Canvas            Overview of poetry and fiction units            Community and workshop guidelines  <i>Furor Scribendi</i> by Octavia Butler</p> <p><b>Homework for next class:</b>  <a href="#"><u><i>The Danger of a Single Story</i> - Chimamanda Adichie</u></a>  <i>Positive Obsession</i> by Octavia Butler CW: racism  <i>Speech Sounds</i> by Octavia Butler CW: violence, murder, reference to pandemic  <i>Rubberdust</i> by Sarah Thankam Matthews CW: racism, microaggressions</p>
Tuesday 7/11	<p><b>Topics: Introduction to Fiction Unit - Short Stories, Flash Fiction</b></p> <p><b>In-class:</b>            Discussion of assigned readings            Elements of fiction            In-class writing exercise: 11-Point plot boiler outline</p> <p><b>Homework for next class:</b>  <b>Read:</b>  <i>Axolotl</i> by Julio Cortazar  <i>A Song of Wraiths and Ruin</i> chapters 1 and 2 by Roseanne A Brown CW: refugee-related trauma, anxiety</p> <p><b>Submit:</b>  <del>11-Point plot boiler outline</del>            Circular flash fiction piece (in groups of 3 to 4 students) due by 6pm            Give comments on workshop pieces before meeting for class tomorrow</p>
Wednesday 7/12	<p><b>Topics: Characters and Characterization</b></p> <p><b>In-class:</b>            Discussion of assigned readings  <b>Fiction Workshop #1 Circular Story</b></p> <p><b>Homework for next class:</b>  <b>Read:</b>  <i>Apology Note To My Roommate Irene After My Chimaera Destroyed Her Blue Suede Heels</i> by Kaely Horton  <i>Girl</i> by Jamaica Kincaid CW: sexism</p>

	<p><i>Currents</i> by Hannah Bottomy CW: death</p> <p><b>Submit:</b>  Reverse Story due by 6pm  Give comments on workshop pieces before meeting for class tomorrow</p>
<p>Thursday 7/13</p>	<p><b>Topics: Point of View / Workshop</b></p> <p><b>In-class:</b>  Discussion of assigned readings  Narrator’s pronouns, degree of knowledge, reliability, and objectivity.  <i>Nuts and Bolts: Thought: Verbs</i> by Chuck Palahniuk  <b>Fiction Workshop #1 (Continued) #2: Reverse Story</b></p> <p><b>Homework for next class:</b>  <b>Read:</b>  <i>All Systems Red</i> chapter 1 by Martha Wells CW: violence  Optional: <i>The Myth-ing Link</i> by Pamelyn Casto</p> <p><b>Submit:</b>  <b>Point of View Story</b> due by 5pm  Give comments on workshop pieces before meeting for class tomorrow</p>
<p>Friday 7/14</p>	<p><b>Topics: Setting, Worldbuilding</b></p> <p><b>In-class:</b>  Discussion of assigned readings  <b>Fiction Workshop #3 – Point of View Story</b></p> <p><b>Homework for next class:</b>  <b>Read:</b>  <i>Anatomy of a Cloud</i> by Nancy Au  <i>The House of Asterion</i> by Jorge Luis Borges CW: death</p> <p><i>OR. Accepted (good for next time)</i></p> <p><b>Submit:</b>  Free Flash Fiction story due by Sunday at 6pm  Give comments on workshop pieces before meeting for class Monday</p>
<p>Monday 7/17</p>	<p><b>Topics: Theme and Powerful Images</b></p> <p><b>In-class:</b>  Discussion of assigned readings  <b>Fiction Workshop #4: TBD</b>  Guidelines for final portfolios (fiction section)</p> <p><b>Homework for next class:</b></p>



	<p><b>Read:</b>  <i>Be Kind to Your Language</i> - Timothy Snyder  <i>Our Neighbor's House</i> by Emily Carroll  Reading TBD</p> <p><b>Submit:</b>  Classified Newspaper Ad story due by 6pm  Give comments on workshop pieces before meeting for class tomorrow</p>
<p>Tuesday 7/18</p>	<p><b>Topics: Editing, Proofreading And Revising</b></p> <p><b>In-class:</b>  Discussion of assigned readings  <b>Fiction Workshop #5: Dialogue-based piece</b>  Fiction section Wrap-up</p> <p><b>Transition to Poetry</b>  Large group discussion of experience with poetry  Small group discussion of favorite poems and poets. What is poetry? What does it look like? What does it mean to you?  Large group wrap-up discussion</p> <p><b>Homework for next class:</b></p> <p><b>Read:</b>  <i>Making Room</i> - Claudia Rankine (CW: racism)  <i>We Real Cool</i> - Gwendolyn Brooks  <a href="#"><i>Introduction: The Golden Shovel</i></a>  <a href="#"><i>A Beautiful Sunday Afternoon</i></a> - Ariel Francisco</p>
<p><b>Poetry</b></p>	
<p><i>Date</i></p>	<p><i>Class schedule and homework</i></p>
<p>Wednesday 7/19</p>	<p><b>Topics: Introduction to Poetry</b></p> <p><b>In-class:</b>  Tentative - Visit to Hornbake Archives  Introduction to poetry unit  Review <i>Differences between Poetry and Prose</i> handout  Discussion of assigned readings  In-class exercise: Golden Shovel</p> <p><b>Homework for next class:</b>  <b>Read/Watch:</b>  <i>Myths We Live By But Shouldn't</i>  <i>Imagery</i> - Mary Oliver</p>

	<p><a href="#"><u>To the Fig Tree on 9th &amp; Christian</u></a> - Ross Gay  <a href="#"><u>On This The 100th Anniversary of the Sinking of the Titanic, We Reconsider the Buoyancy of the Human Heart</u></a> - Laura Lamb Brown-Lavoie (read by Sarah Kay)</p> <p><b>Submit:</b>  Poem 1: Free-Form Poem due by 6 pm  Give comments on workshop pieces before meeting for class tomorrow</p>
<p>Thursday 7/20</p>	<p><b>Topics: Imagery and other poetic devices</b></p> <p><b>In-class:</b>  Review <i>Poetic Devices</i> handout  Discussion of assigned readings  Discussion of <i>The Red Wheelbarrow</i> - William Carlos Williams and <i>In a Station of the Metro</i> - Ezra Pound  In-class exercise: Ekphrasis  <b>Poetry workshop #1: Free-form Poem</b></p> <p><b>Homework for next class:</b>  <b>Read:</b>  Narcissus Tweets - Airea D. Matthews  <i>Letter to my Would-Be Lover on Geometry and Ponds</i> - Airea D. Matthews  <a href="#"><u>Poems from an Email Exchange</u></a> - Hanif Abdurraqib  Jericho Brown's <a href="#"><u>essay on the duplex and "Gutting the Sonnet"</u></a> (CW: domestic abuse, sexual assault)</p> <p><b>Submit:</b>  Poem 2: Imagist-Inspired Poem due by 6 pm  Give comments on workshop pieces before meeting for class tomorrow</p>
<p>Friday 7/21</p>	<p><b>Topics: (Breaking) The poetic form</b></p> <p><b>In-class:</b>  Discussion of assigned readings  In-class exercise: List poem  Guidelines for final portfolio  <b>Poetry workshop #2: Imagist-Inspired Poem</b></p> <p><b>Homework for next class:</b>  <b>Read/Watch:</b>  <a href="#"><u>BBHMM - Tiana Clark</u></a> (CW: violence, sexual violence)  <a href="#"><u>self-portrait as the space between us</u></a> - Trace DePass (Read by Raych Jackson)  <a href="#"><u>Loops of Retreat</u></a> - JJJJerome Ellis  <a href="#"><u>Functional White: Crafting Space &amp; Silence</u></a> - Orlando White</p>

	<p><b>Submit:</b>          Poem 3: Prose Poem due by 6 pm          Give comments on workshop pieces before meeting for class tomorrow</p>
<p>Monday 7/24</p>	<p><b>Topics: Music and Poetry</b></p> <p><b>In-class:</b>          Discussion of assigned readings  <i>Garden Shed</i> discussion          In-class exercise: water rhythm, &amp; visual form          Questions about final portfolio  <b>Poetry workshop #3: Prose Poem</b></p> <p><b>Homework for next class:</b>  <b>Read/Watch:</b>  <a href="#">Torna Atrás</a> - Natasha Trethewey (Read by Donika Kelly)  <a href="#">Teaching My Mother English over the Phone</a> - Eloisa Amezcua  <i>Odyssey</i> excerpts - two translations by Lombardo and Wilson          Sor Juana Ines de la Cruz translations  <i>The First Water is the Body</i> by Natalie Diaz (CW: colonialism)</p> <p><b>Submit:</b>          Poem 4: Visual Form Poem due by 6 pm          Give comments on workshop pieces before meeting for class tomorrow</p>
<p>Tuesday 7/25</p>	<p><b>Topics: Poetry and translation</b></p> <p><b>In-class:</b>          Discussion of assigned readings          In-class exercise: words with no direct translation          Review of Wang Wei  <b>Poetry workshop #4: Visual Form Poem</b></p> <p><b>Homework for next class:</b>  <b>Read:</b>  <i>Do Overs and Revision</i> - Addonizio  <i>Revision</i> - Mary Oliver  <a href="#">Poetry</a> - Marianne Moore (Read by John Green)  <i>The Prestige</i> - Hanif Abdurraqib</p> <p><b>Submit:</b>          Poem 5: Translation Poem due by 6 pm</p>

	Give comments on workshop pieces before meeting for class tomorrow
Wednesday 7/26	<p><b>Topics: Revising and editing poetry</b></p> <p><b>In-class:</b>  Discussion of assigned readings  In-class exercise: erasure poem  Class round robin poem  <b>Poetry workshop #5: Translation Poem</b></p> <p><b>Homework for next class:</b>  <b>Watch:</b>  <a href="#"><i>The Body is Not an Apology</i></a> - Sonya Renee Taylor  <a href="#"><i>The Poet Talks of Freedom</i></a> - Tish Jones (CW: racism)  Work on revising pieces for final portfolio</p> <p><b>Submit:</b>  Poem 6: Free-form poem of form of your choice due by 6 pm  Give comments on workshop pieces before meeting for class tomorrow</p>
Thursday 7/27	<p><b>Topics: Poetry wrap up and presenting pieces</b></p> <p><b>In-class:</b>  <b>Poetry workshop #6: Free-form or form of your choice</b>  Practice readings in small groups  Final review of portfolio</p> <p><b>Homework for next class:</b>  Final Portfolio due by midnight tonight  Practice readings for event tomorrow, invite friends and family  (We will decide as a class if we may invite family and friends).</p>
Friday 7/28	<p><b>Topics: Public reading and presentation</b></p> <p><b>In-class:</b>  Last day of class  Public reading. (We will decide as a class if we may invite family and friends).</p>

**Syllabus is subject to change.**