

**English 484: Pen Project Internship**  
**SYLLABUS – Spring 2016**  
**Instructor: Dr. Cornelia "Corri" Wells**  
**Sections 20757 and 30585**

I will make regular course updates **via a custom listserv** and **via Blackboard email**. Please be sure these emails are not going into your spam folder and that your Blackboard email is being forwarded to another email account if you don't regularly use your ASU email.

**Contact Information**

<p><b>Office:</b> 172A LL (Languages and Literature Building), Tempe Campus</p> <p><b>Face-to-Face Office Hours in 172A LL:</b> <u>Tues.</u> 1:30-5:00 p.m. <u>Thurs.</u> 1:30-2:00 p.m. <u>And other times by appointment</u> (times and days will vary to accommodate my schedule and yours).</p> <p><u>Your success is my goal.</u> Although I have official office hours, <u>I am available much more often.</u> So please don't be shy about contacting me as need arises. Two or three minutes of clarification by phone or email can save both of us larger headaches. This said, <u>your success</u>, though it is my goal, <u>is YOUR responsibility.</u> Consider the course a canoe ride. I am just your guide: you must do your own paddling to the not so distant shore.</p>	<p><b>Email:</b> <a href="mailto:cornelia.wells@asu.edu">cornelia.wells@asu.edu</a> I check email several times daily. If I do not respond in a timely manner, <u>call me.</u> Occasionally someone's email gets caught in my spam filter.</p> <p><b>Cell Number:</b> 602.717.2235.</p> <p><u>English office phone:</u> 480.965.3168, Option 6. Use this number <b>ONLY</b> as a <b>LAST RESORT.</b> Calling this number allows you <u>only</u> to leave a message with an office assistant, who will place your message in my campus mailbox, which I will pick up the next time I am on campus, which – as this growing train of dependent clauses should indicate – could be several days and could be avoided through emailing or calling my personal number.</p> <p><b>NO TEXT MESSAGES.</b> I don't typically text message with students.</p>
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**COURSE DESCRIPTION**

The Prison Writing & Critical Practice Internship (ENG 484 and ENG 584) is a graded, supervised mostly online internship organized in cooperation with The Pen Project at the New Mexico Corrections Department and the Arizona Department of Corrections. Interns employ the critical skills they have learned over the course of their undergraduate education to read and critically comment on the writing – fiction, poetry, non-fiction prose – produced by inmates at the New Mexico Corrections Department and the Arizona Department of Corrections. Most writers are either maximum security students who cannot meet for classes or students whose opportunities for class attendance are limited. Since the project is facility-wide, writing comes from student writers from minimum to medium to maximum security and occasionally death row. Most important, it comes from students dedicated to the craft of writing.

This online project provides a much-needed means for incarcerated writers to obtain critical comments on their writing. The internship employs a Blackboard platform. Hardcopy writings submitted by incarcerated student writers are scanned by faculty or staff and posted on Blackboard. Interns then comment on these writings using a designated anonymous framework and post their comments on the Blackboard site, where they are gathered and reviewed by the ASU professors teaching the course before compiling and returning them to the prisons, where prison staff print the critiques and distribute them to the student authors.

The internship applies critical reading, thinking, and writing skills developed during coursework to a real-world setting. Interns receive supervision and guidance in critical writing/response. The Blackboard site and frequent meetings provide both online and in-person settings for collective discussion about the effective practice of criticism for this special population and the state of our nation's prisons.

**English 484: Pen Project Internship**  
**SCHEDULE** – Spring 2016  
**Instructor: Cornelia "Corri" Wells**  
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**NOTA BENE** ("note well"):

- **Assignments** are **due** online by **midnight** on the date next to them on the Schedule, not merely assigned on this date.
- There is always something due. So rather than ask if there's an assignment due, assume there is and look for it on the schedule.
- I frequently refer to textbooks by author and editor names rather than by titles. Why? Because books don't write themselves, because words matter, because we are each responsible for what we write, as well as for what we say. This is why I encourage students when quoting or summarizing someone else's work, to write not "It states..." or "The article argues..." but "Smith states..." and "Johnson argues..."
- **IMPORTANT:** BECAUSE OF UNFORESEEN CIRCUMSTANCES IN THE PRISON ENVIRONMENT (LOCKDOWNS AND OTHER VAGARIES OF PRISON LIFE), WE NEVER KNOW FOR SURE WHEN WE WILL RECEIVE A NEW CYCLE OF INMATE WRITING. THEREFORE, I HAVE PLACED ALL DUE DATES FOR RESPONSES TO NEW INMATE WRITING AT THE END OF THE SCHEDULE. I WILL ADJUST THE SCHEDULE EACH TIME A CYCLE OF WRITING COMES IN. This means I will insert the cycle into the schedule as soon as it arrives and push readings and other course work down. The readings and other course work will remain in the same order, however, just due a bit later. You will simply have to look at the schedule after each cycle is inserted to see the new due dates for remaining course work. I will note these changes under Blackboard/ Schedule as well as send you a group email when new cycles arrive.

<b>Week 1</b>	Tues. 1/12 or Wed. 1/13	<p><b>ORIENTATION</b></p> <p><b>Please Bring:</b> A laptop or tablet to work from during the orientation.</p> <p><b>Introductions.</b></p> <p><b>Sign Security and Fair Use Contracts:</b> You do NOT need to print the contracts yourselves. I will photocopy them before the orientation.</p> <p><b>Watch:</b> <i>Mass Incarceration in the U.S.</i> by Hank Green (brother of John Green, author of <i>The Fault in Our Stars</i>)(3 minutes). <a href="https://www.youtube.com/watch?v=NaPBcUUqbew">https://www.youtube.com/watch?v=NaPBcUUqbew</a></p> <p><b>Watch:</b> From our March 2015 Prison Education Conference <a href="http://vimeo.com/channels/prison">http://vimeo.com/channels/prison</a>. Arizona Department of Corrections (ADC): video of Roberta Norales (starts at 13 minutes, ends at 30 minutes). Ms. Norales is one of the ADC educators who coordinates the Pen Project.</p> <p><b>Other Class Business:</b> syllabus, Blackboard, internship log.</p> <p><b>Sign Up (required of new interns only):</b> For one-on-one, one-hour conference to go over inmate writing responses for Cycle 1.</p> <p><b>Receive and Begin:</b> First Prison Writing Assignments.</p>
	Fri. 1/15	<p><b>Watch:</b> From our March 2013 Prison Education Conference <a href="http://vimeo.com/channels/prison">http://vimeo.com/channels/prison</a>:</p> <ul style="list-style-type: none"> <li>• Alan Elsner (Keynote Address from the 2013 Prison Education Conference, author of <i>Gates of Injustice: The Crisis in America's Prisons</i>: (last video on page 3 of the site)(34 minutes).</li> </ul> <p><b>Watch:</b> From our March 2015 Prison Education Conference <a href="http://vimeo.com/channels/prison">http://vimeo.com/channels/prison</a>:</p> <ul style="list-style-type: none"> <li>• Jessica Fletcher and Corri Wells: Introduction (bottom of page 1 of the site)(11 minutes).</li> <li>• ASU Panel: Volunteer Teachers and ASU Advocates (second video on page 1 of the site)(48 minutes).</li> <li>• Kyes Stevens, Keynote Address: Alabama Prison Arts + Education Project (top of page 1 of the site)(55 minutes).</li> </ul> <p><b>Write and Submit in a NEW THREAD to the Vimeo Discussions Forum:</b> a one-page, single-spaced subjective response, with specific references to all four videos. You may write this as a coherent essay/review or as four separate paragraphs, one per video. Answer such questions as what surprised you, moved you, angered you.</p> <p><b>Submit as BOTH a Word document AND pasted into the message area.</b></p> <p><b>Begin:</b> Fill in your Intern Log on a regular basis.</p>
<b>Week 2</b>	Mon. 1/18	<p><b>Martin Luther King Jr. Holiday - University Closed – No Assignment Due</b></p>
	Tues. 1/19- Sat. 1/23	<p><b>JOIN: PRISON EDUCATION AWARENESS CLUB (PEAC).</b> <a href="#">PEAC</a> (click link here or use direct link <a href="https://orgsync.com/29907/chapter">https://orgsync.com/29907/chapter</a>) is a vital part of the Prison English program. In fact, you will note on the Prison English brochure that the PEAC logo appears alongside the ASU College of Liberal Arts &amp; Sciences and Department of English logos. PEAC is the planner and a major funder of the annual Prison Education Conference at ASU. While participation in this club outside of class is not required for the 484 internship, if you can at least go to the web site and give nominal support by joining this vital student organization (<b>membership is free</b>), you will help make us more visible and will be appreciated by everyone at ASU who labors in Prison Education. It will not affect your grade if you don't join.</p> <p><b>You can also support PEAC by liking their Facebook page, where we post articles and information of interest to anyone concerned about prison education. Like us at <a href="https://www.facebook.com/prisoneducationawarenessclub">https://www.facebook.com/prisoneducationawarenessclub</a> .</b></p> <p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Guidelines for responding to inmate writing (Blackboard/ Assignments/ DIRECTIONS FOR RESPONDING TO INMATE WRITING).</li> <li>• Sample intern responses (provided at the orientation).</li> </ul> <p><b>Meet:</b> with me during your assigned time to workshop/conference on your COMPLETE</p>

		DRAFTS of Cycle 1 inmate responses. <b>Submit</b> via Assignments prior to our meeting: Your Intern Log so far.
<b>Week 3</b>	<b>Mon. 1/25</b>	<b>Read:</b> The ghazal entries and examples at: <a href="http://www.poets.org/poetsorg/text/poetic-form-ghazal">http://www.poets.org/poetsorg/text/poetic-form-ghazal</a> and <a href="http://www.poetryfoundation.org/learning/glossary-term/ghazal">http://www.poetryfoundation.org/learning/glossary-term/ghazal</a> . These two websites from The Academy of American Poets and The Poetry Foundation are excellent sources of <i>quality</i> poems. You will likely use them all semester for providing examples in inmate responses. <b>Write and Submit:</b> To get us all in poetry mode, since the Pen Project participants submit beaucoups of poetry, everyone will write a ghazal. (Submit in a new Thread on the Discussions Forum labeled “Ghazal”.) <u>So that we do not have to open a document to read it, be sure to cut and paste it rather than attach it.</u> Don't worry about being good at this. Just consider your ghazal an introduction of yourself to the group. Being a GREAT POET is NOT the point of this assignment. You get full credit just for doing it. It may be a new form for many of you. Have fun. All writing, all good art, takes chances and nearly all good writing goes through many revisions to become great. Putting ourselves in this poetry space should help us acclimatize to one another, as well as help us empathize with the writing by the Pen Project participants. Counts as a Creatique.
	<b>Fri. 1/29</b>	<b>Before polishing and submitting your final responses, read:</b> <ul style="list-style-type: none"> <li>• Natalie Goldberg’s advice to “Be Specific” from her book <i>Writing Down the Bones</i> <a href="http://writ140.wordpress.com/2007/10/08/week-7-natalie-goldberg/">http://writ140.wordpress.com/2007/10/08/week-7-natalie-goldberg/</a></li> <li>• Richard Nordquist on About.com: <ul style="list-style-type: none"> <li>• <b>Top 5 Tips to Cut the Clutter</b> <a href="http://grammar.about.com/od/words/tp/clutter_tips.htm">http://grammar.about.com/od/words/tp/clutter_tips.htm</a></li> <li>• <b>Five More Ways to Cut the Clutter</b> <a href="http://grammar.about.com/od/words/a/clutter_tips2.htm">http://grammar.about.com/od/words/a/clutter_tips2.htm</a></li> <li>• <b>200 Common Redundancies</b> <a href="http://grammar.about.com/od/words/a/redundancies.htm">http://grammar.about.com/od/words/a/redundancies.htm</a></li> <li>• <b>Practice in Cutting the Clutter: Editing to Eliminate Deadwood</b> <a href="http://grammar.about.com/od/words/a/praclutterex.htm">http://grammar.about.com/od/words/a/praclutterex.htm</a></li> </ul> </li> <li>• (Richard Lanham’s) <b>Paramedic Method: A Lesson in Writing Concisely</b> <a href="https://owl.english.purdue.edu/owl/resource/635/01/">https://owl.english.purdue.edu/owl/resource/635/01/</a></li> </ul> <b>Submit:</b> Final responses for <b>Arizona Department of Corrections (ADC) Cycle 1</b> (Blackboard/Discussions/Cycle 1 Forum (attached in a <b>Word Document only</b> )). Please attach your response to each Pen Project writer in a different document so that I don’t have to separate them before I reassemble the whole Cycle in the right order for the folks on the prison end. In short, since you responded to three pieces for Cycle 1, you’ll submit three documents to the Assignments site/box/slot. PLEASE FOLLOW TO THE LETTER THE DIRECTIONS FOR <b>NAMING</b> YOUR DOCUMENTS.
<b>Week 4</b>	<b>Mon. 2/1</b>	<b>Read:</b> Baca, <i>A Place to Stand</i> , Prologue through Chapter 4 (1-88). <b>Read:</b> All the Baca writing prompts (Blackboard/ Non-Cycle Assignments). <b>Submit:</b> A response to your choice of any <b>prompt</b> (Blackboard/ Discussions) that fits these chapters. <b>Be sure to paste the Baca prompt you are responding to at the top of your response.</b> Counts as one Creatique. <b>Repeat Interns:</b> If you are taking this internship for more than one credit, read approximately 1/3 of one of your memoir texts, create a Baca-esque prompt, write a response to it, and post <b>both the prompt and the response</b> under the Baca 2/1 Discussions Forum. Also, <b>be sure to tell which book your response is for.</b>
	<b>Fri. 2/5</b>	<b>READ YOUR ASSIGNMENTS IN CYCLE 1 FROM NMCD. (Yes, this is our 2<sup>nd</sup> cycle for this semester, but it’s NMCD’s 1st cycle this semester, so I’m calling it NMCD Cycle 1 for them. Our own first Cycle was ADC Cycle 1.) You will each</b>

		<p><b>have only 2 pieces this cycle instead of 3.</b></p> <p><b>Read:</b> Baca, Chapters 5-8 (89-175).</p> <p><b>Submit:</b> A second prompt response (to Blackboard/Discussions). Be sure to paste the prompt at the top of your response.</p> <p><b>Repeat Interns:</b> If you are taking this internship for more than one credit, read another 1/3 of the memoir text you used above, create a Baca-esque prompt, write a response to it, and post <b>both the prompt and the response</b> under the appropriate Discussions Forum. Also, <b>be sure to tell which book your response is for.</b></p>
<b>Week 5</b>	<b>Mon. 2/8</b>	<p><b>Familiarize yourself with the two pieces you are assigned from NMCD Cycle 1. Both pieces will be due one week from tonight.</b></p> <p><b>Update and Submit:</b> Intern Log.</p> <p><b>Read (if you are reading <i>The Rich Get Richer and the Poor Get Prison</i> [10th ed.]):</b> Introduction (1-10) and Chapter 1 (11-52).</p> <p><b>Write and Submit to the appropriate Non-Cycle Assignment Spot:</b> A 300-500 word response to question #5 on page 52 at the end of Ch. 1. Counts as a Wreating Note.</p> <p><b>Read (if you are reading <i>Texas Tough</i>):</b> Introduction (1-14), Chapter 1 (15-46), Chapter 2 (47-82).</p> <p><b>Write and Submit to the appropriate Non-Cycle Assignment Spot:</b> (1) a 150-250 word summary; (2) a 150-250 word commentary/response. See the detailed Summary/Response directions above. Counts as a Wreating Note.</p> <p><b>Read (if you are reading <i>The New Jim Crow</i>):</b> Introduction (1-19), Chapter 1 (20-57).</p> <p><b>Write and Submit to the appropriate Non-Cycle Assignment Spot:</b> (1) a 150-250 word summary; (2) a 150-250 word commentary/response. See the detailed Summary/Response directions above. Counts as a Wreating Note.</p> <p><b>Summary/ Response Directions</b></p> <ul style="list-style-type: none"> <li>• Write a 150-250-word SUMMARY. Then write a 150-250-word COMMENTARY-RESPONSE.       <ul style="list-style-type: none"> <li>○ The SUMMARY paragraph should be non-judgmental--as objective or empathetic as you can make it. Ideally, the author him or herself should be able to read your summary and say, "Yes, that's exactly what I meant!" Reserve all judgments, whether praise or critique, for the commentary paragraph. In the summary paragraph, you may if you wish quote one or two particularly memorable sentences or phrases—but no more—from the original (using MLA in-text documentation), but concentrate more on summarizing and paraphrasing the original (picking out what's most important and putting it into your own words).</li> <li>○ In the COMMENTARY-RESPONSE paragraph you may (1) critique or applaud the chapter or essay and/or (2) relate it to another book or essay, (3) and/or relate it to your own experience and/or (4) create a contemporary or other cultural or personal analogy to something in the reading and/or (5) analyze how literary techniques, audience, social situation or political climate affect the meaning or message. For instance, you might answer such questions as: <i>What social, personal, or political motivations and limitations did the author have when writing?</i> and/or <i>How does the author's situation or writing style or message relate to my own experiences or to experiences of my generation or to the culture in which I live?</i> and/or <i>What do I most agree with in the essay and why?</i> and/or <i>What do I disagree with in the essay and why?</i> and/or.... Obviously you will not be able to address all of these issues in one paragraph, so focus on those aspects most important or most interesting to you. Being specific and going into some depth with a few key issues is more important than lightly touching on many issues. Although I am calling these "notes," please consider them "real" writing: proofread and revise as necessary.</li> </ul> </li> </ul>
	<b>Fri. 2/12</b>	<b>Tonights's submitted homework is light to facilitate concentrating on the cycle</b>

		<p><b>submission due Monday.... (continued on next page)</b></p> <p><b>Read:</b> The five ghazals by your intern colleagues that follow your own (in terms of when they were submitted). Check the dates to see who submitted when. If you submitted 1<sup>st</sup>, then you'll read the five by those who submitted 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup>. If you submitted 2<sup>nd</sup>, you'll read the five by those who submitted 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, and 7<sup>th</sup>.... If you submitted last, start at the beginning and read the five by those who submitted 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, and 5<sup>th</sup>. If you submitted next to last, read the last ghazal, then the 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup>... and so on.</p> <p><b>Comment:</b> Comment in 100 words or so on each of the five via the Reply feature. Both (1) specify what you enjoyed and (2) make at least one concrete suggestion of how the ghazal might be enhanced on revision. One hundred words isn't much. The underlined passage alone here is 52 words.</p>
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**IF YOU CURRENTLY RESIDE IN THE TEMPE AREA OR HAVE PLANS TO BE IN THE AREA ON SATURDAY, MARCH 19<sup>TH</sup> FROM 10 A.M. – 4 P.M., PLEASE ATTEND THE**

## **5<sup>TH</sup> ANNUAL PRISON EDUCATION AWARENESS CONFERENCE**

**AN OUTSTANDING EVENT ON THE TEMPE CAMPUS - MORE DETAILS FORTHCOMING  
FREE AND OPEN TO THE PUBLIC: BRING FRIENDS AND FAMILY.**

**RESERVATION REQUIRED**

**RESERVE SEATS AND LUNCH AT [bit.ly/PEAC2016](http://bit.ly/PEAC2016).**

**OPTIONAL ASSIGNMENT FOR INTERNS:** After attending the conference, write a 500-600 word informal review of your experience: be it an informal report, a blog article, a journal entry, a letter. This Optional Conference Review will take the place of any two Reading/Writing Assignments of your choice – in sum: any two assignments related to *A Place to Stand*; *The Rich Get Richer*, *The Poor Get Prison*; *Texas Tough*; *The New Jim Crow*; *Newjack: Guarding Sing Sing*; *Orange Is the New Black*; or *Tattoos on the Heart*. **Also of note:** you may omit if needed any single assignment of your choice without any grade penalty, **EXCEPT** your responses to the incarcerated writers, your ghazal, your one-page short story, your one-page memoir, and your rap song. Please do all of these. The responses to the inmates are the reason for the internship, and the creative pieces don't have to be great, just done.

<b>Week 6</b>	<b>Mon. 2/15</b>	<b>Submit: NMCD Cycle 1 to the appropriate spot on Blackboard.</b>
	<b>Fri. 2/19</b>	<p><b>Look over your assignment for NMCD Cycle 2. You have three pieces.</b></p> <p><b>Read (if you are reading <i>The Rich Get Richer and the Poor Get Prison</i> [10th ed.]):</b> Chapter 2 (65-106).</p> <p><b>Write and Submit:</b></p> <ol style="list-style-type: none"> <li>1. First, write a 75-word summary of this chapter. Then write a 200-word summary of this chapter. Writing both will develop your skills in writing abstracts, a vital professional skill. Write these in your own words. Do NOT rely on the summary at the end of the chapter to guide you. I will be able to tell if you have not read the chapter.</li> <li>2. Write a 100 word response to question #1 on page 106 at the end of Ch. 2.</li> <li>3. Write a 100 word response to question #5 on page 106.</li> <li>4. Submit all three responses to the appropriate Non-Cycle Assignments spot on Blackboard. Counts as a Wreating Note.</li> </ol> <p><b>Read (if you are reading <i>Texas Tough</i>):</b> Chapter 3 (82-131), 1<sup>st</sup> portion of Chapter 4 (132-60).</p> <p><b>Write and Submit to the appropriate Non-Cycle Assignment Spot:</b> (1) a 150-250 word summary; (2) a 150-250 word commentary/response. See the detailed Summary/Response directions above. Counts as a Wreating Note.</p> <p><b>Read (if you are reading <i>The New Jim Crow</i>):</b> Chapter 2 (58-94), 1<sup>st</sup> half of Chapter 3</p>

		<p>(95-112).</p> <p><b>Write and Submit to the appropriate Non-Cycle Assignment Spot:</b> (1) a 150-250 word summary; (2) a 150-250 word commentary/response. <u>See the detailed Summary/Response directions above.</u> Counts as a Wreating Note.</p>
<b>Week 7</b>	<b>Mon. 2/22</b>	<p><b>Read:</b> Baca, Chapter 8-Epilogue (154-end of book).</p> <p><b>Write and Submit:</b> A third prompt response that fits any of these chapters (Blackboard/ Discussions). Be sure to paste the prompt at the top of your response. Counts as a Creatique.</p> <p><b>Repeat Interns:</b> If you are taking this internship for more than one credit, read another 1/3 of the memoir text you used above, create a Baca-esque prompt, write a response to it, and post <b>both the prompt and the response</b> under the appropriate Discussions Forum. Also, <b>be sure to tell which book your response is for.</b></p>
	<b>Fri. 2/26</b>	<p><b>Read:</b> <i>Writing Book Reviews</i> (Blackboard/ Handouts or <a href="file:///Users/corriwells/Desktop/WritingABookReviewIndiana.Edu.pdf">file:///Users/corriwells/Desktop/WritingABookReviewIndiana.Edu.pdf</a>).</p> <p><b>Read:</b> “Writing a Book Reivew” (Blackboard/ Handouts or <a href="https://owl.english.purdue.edu/owl/resource/704/1/">https://owl.english.purdue.edu/owl/resource/704/1/</a>).</p> <p><b>Read:</b> At least two book reviews of your choice from one of the publications in (a) below. Include the Works Cited for these on your own review.</p> <p><b>Write and Submit:</b> Half page review (single spaced: 500-600 words) of <i>A Place to Stand</i> or whatever memoir you are reading in place of Baca if you are taking this internship for the (a) in a Word attachment to Safe Assignment. Imagine your <u>audience</u> for this review to be readers of <i>The New York Times</i>, <i>Salon</i>, <i>The Washington Post</i>, or a similar quality publication. Avoid tons of “be” and “have” verbs. Submit the review to the appropriate <u>Safe Assignment</u>. Add Works Cited entries at the end for the two reviews you read.</p> <p><b>Repeat Interns/ Write and Submit:</b> Half page review (single spaced: 500-600 words) of the memoir you are reading in place of Baca (a) in a Word attachment to Safe Assignment. Imagine your <u>audience</u> for this review to be readers of the <i>New York Times</i>, <i>Amazon</i>, or <i>Huffington Post</i>. Avoid tons of “be” and “have” verbs. Submit the review to the appropriate <u>Safe Assignment</u>.</p>
<b>Week 8</b>	<b>Mon. 2/29</b>	<p><b>Submit: Cycle 3 (for us this = 3<sup>rd</sup> Cycle this semester, but technically it is NMCD's 2<sup>nd</sup> Cycle, so it is called NMCD Cycle 2)</b></p>
	<b>Fri. 3/4</b>	<p><b>Update and Submit:</b> Intern Log.</p> <p><b>Read (if you are reading <i>The Rich Get Richer and the Poor Get Prison</i> [10th ed.]):</b> Chapter 3 (118-163).</p> <p><b>Write and Submit:</b> (1) a 150-250 word response to question #1 on page 163 at the end of Ch. 3; (2) a 100 word response to question #3; (3) a 100 word response to question #4. Submit all three responses to the appropriate Assignments slot. Counts as a Wreating Note.</p> <p><b>Read (if you are reading <i>Texas Tough</i>):</b> the rest of Chapter 4 (160-76), Chapter 5 (177-214), 1<sup>st</sup> portion of Chapter 6 (215-36).</p> <p><b>Write and Submit to the appropriate Non-Cycle Assignment Spot:</b> (1) a 150-250 word summary; (2) a 150-250 word commentary/response. <u>See the detailed Summary/Response directions above.</u> Counts as a Wreating Note.</p> <p><b>Read (if you are reading <i>The New Jim Crow</i>):</b> the rest of Chapter 3 (112-36), 1<sup>st</sup> portion of Chapter 4 (137-64).</p> <p><b>Write and Submit to the appropriate Non-Cycle Assignment Spot:</b> (1) a 150-250 word summary; (2) a 150-250 word commentary/response. <u>See the detailed Summary/Response directions above.</u> Counts as a Wreating Note.</p>

**Mon. 3/7 & Fri. 3/11 Spring Break – NO NEW ASSIGNMENTS,**  
**although if you have gotten behind on any reading responses,**  
**you may wish to make them up during this time**

<b>Week 9</b>	Mon. 3/14	<p><b>Read (if you are reading <i>The Rich Get Richer and the Poor Get Prison</i> [10th ed.]</b>): Chapter 4 (177-99).  <b>Write and Submit</b> to the appropriate Non-Cycle Assignments spot: (1) a 150-250 word response to question #5 on page 199 at the end of Ch. 4; (2) a 150-250 word response to question #7. Submit both responses to the appropriate Non-Cycle Assignments spot. Counts as a Wreating Note.  <b>Read (if you are reading <i>Texas Tough</i>)</b>: the rest of Chapter 6 (236-50), Chapter 7 (251-85), first portion of Chapter 8 (286-309).  <b>Write and Submit</b> to the appropriate Non-Cycle Assignment spot: (1) a 150-250 word summary; (2) a 150-250 word commentary/response. See the detailed Summary/Response directions above. Counts as a Wreating Note.  <b>Read (if you are reading <i>The New Jim Crow</i>)</b>: the rest of Chapter 4 (164-72), Chapter 5 (173-208).  <b>Write and Submit</b> to the appropriate Non-Cycle Assignment spot: (1) a 150-250 word summary; (2) a 150-250 word commentary/response. See the detailed Summary/Response directions above. Counts as a Wreating Note.</p>
	Fri. 3/18	<p><b>Read</b>: Wells, “The C-O-G in the Machine” (Blackboard/ Readings).  <b>Read</b>: Wells, “So-What” (Blackboard/ Readings).  <b>Read</b>: Three or four <b>short fictional stories</b> of your choice that you locate via <i>Bookfox</i> <a href="http://thejohnfox.com/flash-fiction-submissions/">http://thejohnfox.com/flash-fiction-submissions/</a> and/or <i>Narrative</i> <a href="http://www.narrativemagazine.com/">http://www.narrativemagazine.com/</a> .  <b>Write and Submit</b>: A one-page short fiction story. Include conflict, dialogue, scenery, an immediate sense of direction, and closure. Haven’t written fiction before? No problem. You are not expected to be great. If you are great, that’s wonderful. If you are just learning, that’s wonderful.</p>
<b>Week 10</b>	Mon. 3/21	<p><b>Update and Submit</b>: Intern Log.  <b>Read</b>: Three or <b>Read (if you are reading <i>The Rich Get Richer and the Poor Get Prison</i> [10th ed.]</b>): Conclusion (207-221) and Appendix I “The Marxian Critique of Criminal Justice” (225-41). <b>IMPORTANT</b>: Do NOT confuse this brand of Marxism with communism or Stalinism. It is neither of them. Nor is it an attack on democracy. It is more a way of explaining how social practices and individual actions overlap.  <b>Write and Submit</b> to the appropriate Non-Cycle Assignment spot: (1) a 150-250 word response to question #5 on page 221 at the end of the conclusion; (2) a 150-250 word summary of Appendix 1; (3) a 150-250 word response to the Appendix. Remember that a summary is neutral, neither liking nor disliking, while a response is more personal. See detailed Summary/ Response directions above under the first assignment date for <i>Rich Get Richer</i>, <i>Texas Tough</i>, and <i>New Jim Crow</i>. Submit all three responses. Counts as a Wreating Note.  <b>Read (if you are reading <i>Texas Tough</i>)</b>: the rest of Chapter 8 (309-24), Chapter 9 (325-56), the Conclusion (357-74).  <b>Write and Submit</b> to the appropriate Non-Cycle Assignment spot: (1) a 150-250 word summary; (2) a 150-250 word commentary/response. See the detailed Summary/Response directions above. Counts as a Wreating Note.  <b>Read (if you are reading <i>The New Jim Crow</i>)</b>: the rest of Chapter 4 (164-72), Chapter 5 (173-208).  <b>Write and Submit</b> to the appropriate Non-Cycle Assignment spot: (1) a 150-250 word summary; (2) a 150-250 word commentary/response. See the detailed Summary/Response directions above. Counts as a Wreating Note.</p>

	Fri. 3/25	<p><b>Write and Submit:</b> Optional Conference Review (takes the place of two Reading/Writing Assignments – in sum: any two assignments related to <i>A Place to Stand</i>; <i>The Rich Get Richer</i>, <i>The Poor Get Prison</i>; <i>Texas Tough</i>; <i>The New Jim Crow</i>; <i>Newjack: Guarding Sing Sing</i>; <i>Orange Is the New Black</i>; or <i>Tattoos on the Heart</i>.)</p> <p><b>Read:</b> The five short stories submitted by your intern colleagues on 3/14 that follow your own (in terms of when they were submitted). Check the dates to see who submitted when. If you submitted 1<sup>st</sup>, then you'll read the five by those who submitted 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup>. If you submitted 2<sup>nd</sup>, you'll read the five by those who submitted 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, and 7<sup>th</sup>.... If you submitted last, start at the beginning and read the five by those who submitted 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, and 5<sup>th</sup>. If you submitted next to last, read the last ghazal, then the 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup>... and so on.</p> <p><b>Comment:</b> Comment in 100 words or so on each of the five via the Reply feature. Both (1) specify what you enjoyed and (2) make at least one concrete suggestion of how the ghazal might be enhanced on revision. One hundred words isn't much. The underlined passage alone here is 52 words.</p> <p><b>Divide:</b> <i>Newjack: Guarding Sing Sing</i> roughly into thirds.</p> <p><b>Read:</b> The first third.</p> <p><b>Write and Submit:</b> Create a Baca-esque prompt, write a response to it, and post <b>both the prompt and the response</b> under the appropriate slot on Blackboard.</p>
<b>Week 11</b>	Mon. 3/28	<p><b>Read:</b> The second third of <i>Newjack</i>.</p> <p><b>Write and Submit:</b> Create a Baca-esque prompt, write a response to it, and post <b>both the prompt and the response</b> under the appropriate slot on Blackboard.</p>
	Fri. 3/31	<p><b>Read:</b> four <b>short creative nonfiction pieces</b> of your choice that you locate via <i>Brevity: A Journal of Concise Literary Nonfiction</i> <a href="http://brevitymag.com/category/current-issue/">http://brevitymag.com/category/current-issue/</a> and/or <i>Narrative</i> <a href="http://www.narrativemagazine.com/">http://www.narrativemagazine.com/</a>.</p> <p><b>Write and Submit:</b> A one-page memoir based on your life. As with fiction, include conflict, dialogue, scenery, an immediate sense of direction, and closure.</p>
<b>Week 12</b>	Mon. 4/4	<p><b>Update and Submit:</b> Intern Log.</p> <p><b>Read:</b> The final third of <i>Newjack</i>.</p> <p><b>Write and Submit:</b> Create a Baca-esque prompt, write a response to it, and post <b>both the prompt and the response</b> under the appropriate slot on Blackboard.</p>
	Fri. 4/8	<p><b>Read:</b> The five short memoirs by your intern colleagues that follow your own (in terms of when they were submitted). Check the dates to see who submitted when. If you submitted 1<sup>st</sup>, then you'll read the five by those who submitted 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup>. If you submitted 2<sup>nd</sup>, you'll read the five by those who submitted 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, and 7<sup>th</sup>.... If you submitted last, start at the beginning and read the five by those who submitted 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, and 5<sup>th</sup>. If you submitted next to last, read the last ghazal, then the 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup>... and so on.</p> <p><b>Comment:</b> Comment in 100 words or so on each of the five via the Reply feature. Both (1) specify what you enjoyed and (2) make at least one concrete suggestion of how the ghazal might be enhanced on revision. One hundred words isn't much. The underlined passage alone here is 52 words.</p> <p><b>Divide Roughly into Thirds:</b> Kerman's <i>Orange Is the New Black</i>, Salzman's <i>True Notebooks</i>, or Boyle's <i>Tattoos on the Heart</i>.</p> <p><b>Read:</b> The first third.</p> <p><b>Write and Submit:</b> Create a Baca-esque prompt, write a response to it, and post <b>both the prompt and the response</b> under the appropriate slot on Blackboard. Also, <b>be sure to tell which book your response is for.</b></p>
<b>Week 13</b>	Mon. 4/11	<p><b>Read:</b> The second third of <i>Orange Is the New Black</i>, Salzman's <i>True Notebooks</i>, or Boyle's <i>Tattoos on the Heart</i>.</p>

		<b>Write and Submit:</b> Create a Baca-esque prompt, write a response to it, and post <b>both the prompt and the response</b> under the appropriate slot on Blackboard. Also, <b>be sure to tell which book your response is for.</b>
	<b>Fri. 4/15</b>	<p><b>Watch:</b> <i>Serving Life</i> (run time: 85 minutes). Narrated by Academy Award Winner Forest Whitaker, directed by Lisa R. Cohen. As stated under Required Texts, this documentary can sometimes be viewed for free on Netflix or Hulu or rented for \$3 on Amazon Prime. You may also be able to find it at your local public library. If all else fails, you can arrange to watch it on DVD in my office. I bought a copy through Amazon for \$5.</p> <p><b>Write and Submit:</b> A 250-300 word movie review. Model your review after the style of a real, published (online) movie review. Cut and paste the review of the other movie after your review of <i>Serving Life</i>, for comparison. Submit this to the appropriate slot on Blackboard.</p>
<b>Week 14</b>	<b>Mon. 4/18</b>	<p><b>Update and Submit:</b> Intern Log.</p> <p><b>Read, Write, and Submit:</b> Your choice of <b>A or B</b> below:</p> <p><b>A) Quickly Read the following short-short (many 3 or 4 minutes of reading each) articles:</b></p> <ul style="list-style-type: none"> <li>Jean Casella and James Ridgeway's "New York's Black Sites" <a href="http://www.thenation.com/article/168839/new-yorks-black-sites#">http://www.thenation.com/article/168839/new-yorks-black-sites#</a></li> <li>Erica Goode's "Inmate Visits Now Carry Added Cost in Arizona," <a href="http://www.nytimes.com/2011/09/05/us/05prison.html?_r=0">http://www.nytimes.com/2011/09/05/us/05prison.html?_r=0</a></li> <li>Lisa Guenther's "The Living Death of Solitary Confinement" <a href="http://opinionator.blogs.nytimes.com/2012/08/26/the-living-death-of-solitary-confinement/">http://opinionator.blogs.nytimes.com/2012/08/26/the-living-death-of-solitary-confinement/</a></li> <li>Lisa Guenther's "The Concrete Abyss" (We know solitary confinement annihilates the minds of its victims – but what does it do to the rest of us?) <a href="http://aeon.co/magazine/society/why-solitary-confinement-degrades-us-all/">http://aeon.co/magazine/society/why-solitary-confinement-degrades-us-all/</a></li> <li>Suzanne Choney's "FCC: Prison Phone Rates Far Too High" <a href="http://www.nbcnews.com/technology/fcc-prison-phone-rates-far-too-high-1B7812867">http://www.nbcnews.com/technology/fcc-prison-phone-rates-far-too-high-1B7812867</a></li> <li>Shane Bauer's "Solitary in Iran" <a href="http://www.motherjones.com/politics/2012/10/solitary-confinement-shane-bauer">http://www.motherjones.com/politics/2012/10/solitary-confinement-shane-bauer</a></li> <li>Adeline Hill's "Privileged and Classist" <a href="http://www.statepress.com/2011/03/30/letter-to-the-editor-march-31/">http://www.statepress.com/2011/03/30/letter-to-the-editor-march-31/</a></li> <li>"How to Survive in Federal Prison" <a href="http://www.wikihow.com/Survive-in-Federal-Prison">http://www.wikihow.com/Survive-in-Federal-Prison</a></li> <li>Erwin James' "The Norwegian Prison Where Inmates Are Treated Like People" <a href="http://www.theguardian.com/society/2013/feb/25/norwegian-prison-inmates-treated-like-people">http://www.theguardian.com/society/2013/feb/25/norwegian-prison-inmates-treated-like-people</a></li> <li>Tango Tanner's "Dekker's Boys" <a href="http://magazine.byu.edu/?act=view&amp;a=2973">http://magazine.byu.edu/?act=view&amp;a=2973</a></li> <li>Carolyn W. Dedy "Incarceration and Recidivism: Lessons from Abroad" by <a href="https://www.salve.edu/sites/default/files/filesfield/documents/Incarceration_and_Recidivism.pdf">https://www.salve.edu/sites/default/files/filesfield/documents/Incarceration_and_Recidivism.pdf</a></li> <li>Christopher Ingraham's "The U.S. Has More Jails than Colleges: Here's a Map of Where Those Prisoners Live" <a href="http://www.washingtonpost.com/blogs/wonkblog/wp/2015/01/06/the-u-s-has-more-jails-than-colleges-heres-a-map-of-where-those-prisoners-live/">http://www.washingtonpost.com/blogs/wonkblog/wp/2015/01/06/the-u-s-has-more-jails-than-colleges-heres-a-map-of-where-those-prisoners-live/</a></li> </ul> <p><b>Submit:</b> Read all of these very short articles, then write <b>an original "rap" song</b> referencing at least four of these essays (½ to 1 single spaced page?). Never written rap lyrics before? Don't regularly listen to rap? Do your best. Have a little fun. As Queen Latifah, Andy Mineo, and others have demonstrated, rap doesn't have to be violent or crude or misogynist.</p>
	<b>Fri. 4/22</b>	<b>Read:</b> The final third of <i>Orange Is the New Black</i> , Salzman's <i>True Notebooks</i> , or

		Boyle's <i>Tattoos on the Heart</i> . <b>Write and Submit:</b> Create a Baca-esque prompt, write a response to it, and post <b>both the prompt and the response</b> under the appropriate slot on Blackboard. Also, <b>be sure to tell which book your response is for.</b>
<b>Week 15</b>	<b>Mon. 4/25</b>	<b>Submit: Cycle 4</b>
	<b>Fri. 4/29</b>	<b>Update and Submit:</b> Intern Log. <b>Submit: Cycle 5</b>
<b>Week 16</b>	<b>Mon. 5/2</b>	<b>Submit: Open Letters to Inmates</b> – SEE DIRECTIONS ON BLACKBOARD/ASSIGNMENTS.
	<b>Fri. 5/6</b>	<b>SUBMIT BY MIDNIGHT: PORTFOLIO.</b> SEE DIRECTIONS BLACKBOARD/ASSIGNMENTS. <b>Update and Submit:</b> Final Intern Log.

**REQUIRED TEXTS**

1. Baca, Jimmy Santiago. *A Place to Stand: The Making of a Poet*. New York: Grove Press, 2001 (272 pages). One of the most widely anthologized living U.S. poets. Taught himself to read in prison and took some writing classes from the poet Richard Shelton (below). (This narrative reads quickly.)

**Your choice of**

- 2a. Alexander, Michelle. *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*. The New Press, 2012 (336 pages).

**or**

- 2b. Perkinson, Robert. *Texas Tough: The Rise of America's Prison Empire*. New York: Picador, 2010 (512 pages). Although this is the longest of these three books, it contains more narratives than the other two, and therefore the reading goes faster. Perkinson, a history professor, makes haunting historical connections between Texas prisons, slavery, and U.S. prisons throughout the country.

**or**

- 2c. Reiman, Jeffrey, and Paul Leighton. *The Rich Get Richer and the Poor Get Prison: Ideology, Class, and Criminal Justice*. 10th ed. Upper Saddle River, NJ: Pearson, 2013 (304 pages). Note: It is imperative that you buy the 10th edition to get the most updated statistics for our ever changing political system. Also: this book is shorter than the other two in this category, but it is slower reading because there are no narratives in it. All research and reasoning.

3. Conover, Ted. *Newjack: Guarding Sing Sing*. Vintage Books, 2001 (352 pages). Conover, a journalist, worked under cover as a guard at Sing Sing for a full year to write this book.

4. *Serving Life*. Dir. Lisa R. Cohen. Perf. Forest Whitaker. Virgil Films and Entertainment, 2012. **Film**. Run Time: 85 minutes. This documentary, narrated by Academy Award Winner Forest Whitaker, can sometimes be viewed free on Netflix and Hulu or rented for \$3 on Amazon Prime, or you can buy the DVD for \$5. You may also be able to find it at your local public library. If all else fails, you can arrange to watch it on DVD in my office.

**Your choice of**

- 5a. Kerman, Piper. *Orange Is the New Black: My Year in a Women's Prison*. New York, Spiegel & Grau, 2011 (327 pages). This is the true life memoir on which the Netflix series is very loosely based. As with most "reality" based series, the TV show and the book are very different animals. It's almost as if the TV show were set in a gladiator arena in ancient Rome and the book were set in a Medieval monastery, the first ostensibly for entertainment and the other for spiritual uplift.

**or**

- 5b. Salzman, Mark. *True Notebooks: A Writer's Year at Juvenile Hall*. New York: Vintage Books, 2004 (352 pages). As insightful as it gets about growing up poor in inner city America.

**or**

- 5c. Boyle, Gregory. *Tattoos on the Heart: The Power of Boundless Compassion*. Free Press, 2011. (240 pages). Written by the Jesuit priest who runs Homeboy Industries for hein Los Angeles, in the midst of one of the most violent square miles of gang warfare in America. "Boyle's Homeboy Industries is the largest gang intervention program in the country, offering job training, tattoo removal, and employment to members of enemy gangs" (*Publisher's Weekly*).

**RECOMMENDED TEXT**

- Starkey, David. *Creative Writing: Four Genres in Brief*. 2<sup>nd</sup> ed. Boston: Bedford/St. Martin's, 2013. (1<sup>st</sup> ed. used is okay if cheaper.) This book will give you genre advice and genre examples for some of your responses, though the Internet will provide many additional examples. This is an excellent introductory text to the creative writing of poems, short stories, brief creative nonfiction, and brief plays, should you desire one. There are also much good, free online advice about writing in the various genres.

**SECURITY**

It is **imperative** for the safety of all interns to adhere to the following security mandates:

- Interns will at no time communicate or attempt to communicate directly with inmates, either during or after the course. There must be a complete separation between interns and incarcerated writers. Critical comment on writing will be submitted to and delivered by prison education staff only. **There will be no intern-inmate communication of any nature.**
- Interns and instructors will use only one-word pseudonyms in written materials that will be downloaded and printed by prison education staff. Writing comments may not include any personal identification information.
- Interns and instructors will follow all directions from the New Mexico Corrections Department. Before the course begins, the New Mexico Corrections Department will require all interns and instructors to sign a contract to adhere to its policies and procedures. **Any violation of security (or appropriate use) policy will result in immediate termination of the internship and a failing grade. Deliberate and flagrant violation will result in referral to the Dean of Students for disciplinary action under the ASU Student Code of Conduct. A single student's infringement of this rule could cause the whole program to shut down.**

**WRITING SUBMISSION GUIDELINES FOR INMATES**

**Pen Project:  
Writing Submission Guidelines**

*Read these carefully. If we don't all agree to follow these guidelines, we will not maintain our support for this project. Please don't jeopardize your participation - or anyone else's.*

1. Avoid graphic sexual scenes. You can allude to intimacy and talk about it in terms of emotions and how it affected your life, but avoid anything that would be considered pornographic.
2. Think before you use curse words. If you feel that using a curse word is necessary in part of your writing, use \*\*\* symbols instead of letters (such as, a\*\*) if it's more than a single curse. But remember, excessive use of curse words often takes away from the quality and flow of your writing and will not be acceptable for Pen Project submissions. The idea is to express your thoughts thoroughly, so try thinking of another way that feels authentic to you but still follows the rules of Pen Project participation. Be creative!
3. Give the victims of your crimes and their families the respect of anonymity. You can sympathize with them, apologize to them, or write a letter to them, but do not use names or other specifics that would identify them.
4. Don't write anything that could be perceived of as a personal threat toward any person or organization (such as law enforcement, the court system, witnesses, inmates, or staff). Violence is obviously a fact of life, and writing about it is acceptable. However, the writing should not be a "warning" or a way to describe revenge. It should also not graphically depict an imaginary act of violence.
5. Referencing that you are in a gang is fine if you want to do that. You can write about what led you to join a gang or how being in a gang impacted your life. However, there is no reason to talk about what your gang is called, or what the colors are, or who the enemies are, or other specifics of gang business.
6. If drugs have been part of your life and some of your writing deals with related themes, that is fine. Just make sure your work can't be reasonably perceived as actively advocating illegal drug use or trade.
7. The Pen Project Directors are ultimately responsible for making judgments about "grey areas," as they have assumed responsibility for the functioning and sustainability of the project. Questionable material will be handled on an individual basis. Anyone who does not agree to abide by these guidelines will need to be dropped from participation.
8. No plagiarism will be tolerated and is grounds for being removed from the Pen Project.

ONE FINAL NOTE:

*We want you to express yourself with power and reasonable freedom. We are not assuming participants would necessarily intend to violate any rules or regulations, but it's best to get these guidelines set ahead of time so there is no confusion of expectations or unnecessary problems for anyone involved.*

*If you react to reading these with "I'd never do that! That's insulting!" Please keep in mind that we've already gotten submissions that do not adhere to these guidelines, so it needs to be said.*

## **SECURITY AND APPROPRIATE USE AGREEMENTS**

At the Orientation, you will be asked to sign the two security agreements and the appropriate use agreement that follow. I will bring copies to the orientation for you to sign. Those provided below are for your own records.

### **SECURITY**

It is ***imperative*** for the safety of all interns to adhere to the following security mandates:

- Interns will at no time communicate or attempt to communicate directly with inmates, either during or after the course. It is emphasized that there will be a complete separation between interns and inmate writers. Critical comment on writing will be delivered by prison education staff. **There will be no intern-inmate communication of any nature.**
- Interns and instructors will use only one-word pseudonyms in written materials that will be downloaded and printed by prison education staff. Writing comments may not include any personal identification information.
- Interns and instructors will follow all directions from the Arizona Department of Corrections (ADC) and Arizona State University (ASU). Before the course begins, all interns must sign a contract to adhere to all related ADC and ASU policies and procedures. **Any violation of security or appropriate use policies will result in immediate termination of the internship and a failing grade. Deliberate and flagrant violation will result in referral to the Dean of Students for disciplinary action under the ASU Student Code of Conduct. A single intern's infringement of this rule could cause the whole program to shut down.**

### **English 484 / 584 Security Agreement - Interns** (to be retained by **ASU**)

#### **Security Agreement**

Your security during this internship is a matter of great concern to the course administrators. This security agreement represents your promise to abide by the procedures we have established for your safety in consultation with the Arizona Department of Corrections. Read it closely, initial each section, and sign and date the agreement.

- There will be no direct communication between interns and prison inmates during this internship or in the future. There will be complete separation between interns and inmates.  
I agree \_\_\_\_\_
- Interns will use a one-word pseudonym in all critical responses to inmate writings and will not use their real names there at any point.  
I agree \_\_\_\_\_
- Interns will not reveal any self-identifying information in their critical responses.  
I agree \_\_\_\_\_
- Interns will follow any security instructions from either ASU instructors or Arizona Department of Corrections personnel.

I agree \_\_\_\_\_

- Interns who violate this agreement will receive an immediate failing grade and will not be permitted to continue in the internship.

I understand \_\_\_\_\_

- Interns who violate this agreement egregiously will face university disciplinary charges under the Student Code of Conduct, including section F-2 (endangerment) and other relevant clauses.  
[<http://students.asu.edu/files/StudentCodeofConduct.pdf>]

I understand \_\_\_\_\_

**Signed:** [Printed name] \_\_\_\_\_

[Signature] \_\_\_\_\_

[Date] \_\_\_\_\_ [Student ID #] \_\_\_\_\_

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(There is no corresponding document for ADC of the Participation Agreement that follows.)

**New Mexico Corrections Department**  
**English 484 Participation Agreement – Interns**  
(to be retained by **NMCD**)

*As an Arizona State University student enrolled in the English 484 internship, you will have an exciting opportunity to participate in a formal collaboration between ASU and the New Mexico Corrections Department (NMCD) to provide educational support to inmates incarcerated at the State Penitentiary. For the NMCD, this collaboration involves a statewide literacy initiative using creative writing as a vehicle. We are calling this initiative the Pen Project, and the long-distance feedback you will be giving inmate writers is a key piece of this project. At the end of the semester, our inmate writers will have an opportunity to publish their work in a literary magazine we are creating called *The Enchanted Mirror*.*

*Our core goals with the Pen Project are to:*

- Promote general literacy within our inmate population
- Improve inmates' written communication skills
- Cultivate interest in post-secondary education
- Enhance appreciation for language as a powerful tool for self-expression, reflection, interpersonal communication, and change
- Develop widely-transferable discipline, empathy, and higher order thinking skills
- Create opportunities for positive reinforcement and legitimate pride
- Generate understanding/interest in the value of prison education

As a student, your role in all this is simple: You are to give the most helpful feedback you can to our inmate writers, *feedback on their writing*. That's it...but that's a lot. Many of these men genuinely want to express themselves and improve their writing skills, but they have very little opportunity for doing so and even fewer opportunities for feedback on any writing they might do. That is where you and your professor come in, to provide this valuable feedback and support.

It is CRITICAL that you adhere to the course guidelines ASU has put forth in their English 484: Prison Writing & Critical Practice Internship course description, especially the points on Security. *Security is the first and most important concern for prison facilities; everyone's safety depends on it.* Therefore, security guidelines are non-

negotiable. By signing the back of this form, you are first and foremost acknowledging this fact. You are acknowledging an absolute understanding of the following simple requirements:

*At no time will you contact or attempt to contact any inmate writer, for any reason, outside or beyond the scope of your class. Your involvement with the Pen Project participants will be limited to fulfilling the requirements of your English 484 internship – that is, providing thoughtful feedback on their writing.*

*To protect your identity and the integrity of this project, you are instructed not to provide your full name on any of your written feedback, or any other form of identifying personal information. Use your first name only, or a pseudonym if you choose. Other examples of “identifying personal information” might include the name of the high school you graduated from, your birth date, or the fact that you have a brother named Jack in the 101<sup>st</sup> Airborne division of the air force. Relating on a basic human level is expected and encouraged; these are of course people sending you their work! But be professional with your feedback at all times and stay focused on the writing.*

*Your instructors and Penitentiary staff will serve as gatekeepers to maintain all security protocol, but you must do your part to protect yourself, adhere to the requirements of your internship to complete it successfully, and to help us all avoid any challenges to the success of this collaboration. Remember our central mission: To help inmate writers develop their writing skills with a strong balance of positive reinforcement and constructive criticism - which in turn will support their efforts to develop stronger communication skills, discipline, character and self-respect. Ultimately, this process will benefit inmates’ children, their families, their communities, and society as a whole. Thank you for your enthusiastic participation in this project: We’re all counting on it! We hope the opportunity will be as rewarding for you as we know it will be for the inmate writers.*

*Please sign below, acknowledging that you have read this information carefully; that you understand it clearly; and that you agree to abide by all NMCD requirements named here or communicated during the course of your participation in this internship.*

*Signature of English 484 intern participant:*

\_\_\_\_\_

*Printed name:*

\_\_\_\_\_

*Date:*

\_\_\_\_\_

**Prison English  
ENGLISH 484 & 584 Internships**

*Appropriate Use Policy – **Interns**  
(to be retained by **ASU**)*

**General**

During this internship you will have access to writing by prison inmates. The appropriate use policy concerns how you should and should not use these writings.

**Principles**

- Inmate writing belongs to individual inmates. This is a fundamental point of respect and ethical recognition.
- Inmates and prison administrations have legal copyright and control of these materials.
- Inmates provide their writings with an explicit understanding that these are used for teaching purposes only. They have not authorized further uses.

- Only inmates – or prison administrations, as appropriate – should obtain material benefit from inmate writing. Interns obtain their benefits as teachers.
- 

### **Policy**

- Inmate writing may not be distributed, reproduced, or published in any form without express written consent from the inmate and the relevant prison administration.
- 

### **Specific uses**

- While I am working on them during the internship, can I show these materials to family members and friends if they are curious? **Answer: Yes.**
- Can I make multiple photocopies of inmate writing? **Answer: No.** This is a copyright violation.
- During or after the internship, can I include inmate writing in my presentation portfolio for prospective employers? **Answer: No.**
- During or after the internship, can I use inmate writing in any way? **Answer: Yes.** You can include quotations from inmate writing in your private portfolio materials to evidence your response-writing abilities as a writing teacher. Quotations should be limited by fair use policy under US copyright law.
- 

### **Acknowledgement**

I have read and will abide by the terms of this appropriate use policy.

Signed: \_\_\_\_\_

(print)

\_\_\_\_\_

(signature)

Date: \_\_\_\_\_

---

### **Pen Project:**

#### **Writing Submission Guidelines – Inmates**

(to be retained by **ADC** or **NMCD**)

*Read these carefully. If **all** do not agree to follow these guidelines, we will not maintain our support for this project. Please don't jeopardize your participation - or anyone else's.*

1. Avoid graphic sexual scenes. You can allude to intimacy and talk about it in terms of emotions and how it affected your life, but avoid anything that would be considered pornographic.
2. Think before you use curse words. If you feel a curse word is necessary in part of your writing, you might use \*\*\* symbols instead of letters (such as, a\*\*). Artistically, one written curse word has the power of about ten spoken curse words. Excessive use of curse words often takes away from the quality and flow of your writing and will not be acceptable for Pen Project submissions. The idea is to express your thoughts thoroughly, so try thinking of another way that feels authentic to you but still follows the rules of Pen Project participation. Be creative!
3. Give the victims of your crimes and their families the respect of anonymity. You can sympathize with them, apologize to them, or write a letter to them, but do not use names or other specifics that would identify them.
4. Don't write anything that could be perceived of as a personal threat toward any person or organization (such as law enforcement, the court system, witnesses, inmates, or staff). Violence is obviously a fact of life, and writing about it is acceptable. However, the writing should not be a "warning" or a way to describe revenge. It should also not graphically depict an imaginary act of violence.

5. Referencing that you are in a gang is fine if you want to do that. You can write about what led you to join a gang or how being in a gang impacted your life. However, there is no reason to talk about what your gang is called, or what the colors are, or who the enemies are, or other specifics of gang business.
6. If drugs have been part of your life and some of your writing deals with related themes, that is fine. Just make sure your work can't be reasonably perceived as actively advocating illegal drug use or trade.
7. The Pen Project Directors are ultimately responsible for making judgments about "grey areas," as they have assumed responsibility for the functioning and sustainability of the project. Questionable material will be handled on an individual basis. Anyone who does not agree to abide by these guidelines will need to be dropped from participation.
8. No plagiarism will be tolerated and is grounds for being removed from the Pen Project.

*ONE FINAL NOTE:*

*We want you to express yourself with power and reasonable freedom. We are not assuming participants would necessarily intend to violate any rules or regulations, but it's best to get these guidelines set ahead of time so there is no confusion of expectations or unnecessary problems for anyone involved.*

**Acknowledgement**

I have read and will abide by these guidelines.

Signed: \_\_\_\_\_

(print)

\_\_\_\_\_  
(signature)

Date: \_\_\_\_\_

**ATTENDANCE**

The highly collaborative/interactive nature of this class (as opposed to a primarily lecture/notes format) makes attendance critical. Attendance for this mostly online course means online submission of responses to reading assignments once per week – on time – as listed on the SCHEDULE, along with 4-6 additional submissions of formal responses to inmate writing at varying dates throughout the semester. You will be allowed a total of four absences. Four absences equal 2 full weeks of class out of 16, one eighth of the semester. That's a lot to miss. More than that says to me that you need to drop this course. **Please do not rack up two weeks' worth of absences early in the semester for frivolous reasons and expect to receive special treatment when a genuine emergency occurs later in the semester. This said, ALL FOUR to SIX CYCLES OF RESPONSES TO PRISONER WRITING MUST BE SUBMITTED ON TIME. YOU CANNOT PASS THE COURSE WITHOUT RESPONDING TO ALL of the ASSIGNED PRISON WRITING CYCLES. THEIR WRITING IS OUR PRIORITY. IF SERIOUS EXTENUATING CIRCUMSTANCES ARISE, TALK TO ME IMMEDIATELY SO WE CAN FIND A WAY TO WORK WITH YOUR CIRCUMSTANCES FOR YOUR BENEFIT AND THE BENEFIT OF THE PRISON WRITERS.** An absence consists of failure to submit – **on time** – the assignment due that day. If you do not make arrangements to submit this assignment at another time, the missing assignment will also affect your grade in the course.

**INTERNSHIP GRADING**

The following grading chart is standard in most ASU English courses. However, for the internship, if you do all your work to the best of your ability, you *typically* receive an A. Less than an A *usually* indicates missing assignments. The numeric values below, however, still apply to your final course grade.

**GRADING**

Grading is based on specific assignment criteria, and will follow English Department standards for content, organization, expression, and mechanics. **ATTENDANCE IN THIS COURSE MEANS TURNING IN ASSIGNMENTS ON TIME ON BLACKBOARD.**

Assignments	Final Course Grades	ASU Transcript
97 - 100	A+ (awarded only in exceptional cases)	4.3 (used internally at ASU; doesn't transfer)
A+	A	4.0 (highest grade that can transfer)
93 - 96	A-	3.7
A	B+	3.3
90 - 92	B	3.0
A-	B-	2.7
87 - 89	C+	2.3
B+	C	2.0
83 - 86	D 60 - 69	1.0
B	E	0.3
80 - 82	XE This grade (0.0 on the 4.0 Scale) indicates that you have failed the course for academic dishonesty: cheating or plagiarizing. It is possible, but difficult, to get the X removed from your ASU records even after you retake the course for a passing grade. Among other penalties, an XE grade prohibits you from representing ASU in any extracurricular activities: <a href="https://provost.asu.edu/index.php?q=academicintegrity/policy/TheGradeOfXE">https://provost.asu.edu/index.php?q=academicintegrity/policy/TheGradeOfXE</a> .	0.0
B-		<b>Missing assignment = 0</b>
77 - 79	X removed from your ASU records even after you retake the course for a passing grade. Among other penalties, an XE grade prohibits you from representing ASU in any extracurricular activities: <a href="https://provost.asu.edu/index.php?q=academicintegrity/policy/TheGradeOfXE">https://provost.asu.edu/index.php?q=academicintegrity/policy/TheGradeOfXE</a> .	
C+		
73 - 76	C	
C		
70 - 72	C-	
C-		
67 - 69	D+	
D+		
63 - 66	D	
D		
60 - 62	D-	
D-		
0 - 59	E	

**Please note:** Blackboard may assign different letters to the numbers in the first column than I do. I will use Blackboard only to compute the numbers. The letter grades I assign to those numbers correspond to this chart.

I **will round up** for your final course average. If your final course average is **something.5 to something.9**, I will treat this grade as the next highest whole number. For instance, 88.5, 88.6, 88.7, 88.8, and 88.9 = 89, while 88.0, 88.1, 88.2, 88.3, and 88.4 = 88. Whining and cajoling do not raise any grade with less than .5 to the next whole number. There must be a limit somewhere. The numbers above represent those limits.

### **THE PUBLIC NATURE OF CLASS WRITING AND DISCUSSIONS**

Part of becoming a good writer is learning to appreciate the ideas and criticism of others, and in this course we will come together as a writing community. Although some of the writing you do for this course may very well have a therapeutic or other personal benefit – in fact, I hope it will! – the focus of the course is public rather than private forms of writing, except as concerns the inmate writing, which has special status (see the appropriate use APPROPRIATE USE POLICY contract on page 16). Any writing you do for the course should be written with the knowledge that you will be sharing it with your classroom colleagues in a respectful and professional atmosphere. Please avoid writing about things that you may not be prepared to subject to public scrutiny, or things you feel so strongly about that you are unwilling to listen to perspectives on it other than your own. In other words, avoid writing about anything you are currently so sensitive about that it would prevent your being able to handle constructive feedback on it. Also, please do not write about a criminal event you have either participated in or been the victim of unless this has already been dealt with by law enforcement and the court system. I do not want to be put in the position of having to decide whether I need to report criminal activities. This said, I think you ought to write responses that you care about, even passionately, as far as the subject matter of the course permits. Only topics that interest you will enable your best writing.

**RE: LATE WORK – RESPONSES TO INMATE WRITING MUST, MUST BE ON TIME.**

**Late Assignments in other categories** may be accepted. They are more likely to be accepted (a) if you have a compelling reason for needing extra time (having a hangover or simply having another assignment due in another class is not a compelling reason) **and** (b) if you have **received permission from us PRIOR to a deadline** to turn something in late. **NOTA BENE** (a Latin phrase meaning “note well”): **Sending us a last-minute email does not qualify as receiving permission.** Receiving permission requires our input in a two-way dialogue. Allow at least 24-hours before a deadline for email communication. Or call if the situation is an emergency.

- **If you fail to turn in a complete assignment of any kind**, you must email us with the reason it is missing or incomplete before you turn in the **NEXT** assignment.
- **Technological issues for assignments turned in online:**
  - Please submit all assignments in the message area of a Discussion or other forum and/or (depending on specific instructions for an assignment) as an attachment **either in Word (.doc or .docx) or Rich Text Format (.rtf)**(Word preferred, but **Rich Text** okay, nothing else accepted). **DO NOT SUBMIT Portable Document Files (those ending in .pdf)**. I cannot comment on or edit them for the Pen Project writers and hence will not grade them.
  - While **technological problems** can occur either at home or from an on-campus connection, they are rarely valid reasons for failing to submit an assignment on time. Students are responsible for allocating enough time to complete online assignments, accommodating for the possibility of technical "glitches." Allow enough time to try again later or to travel to a campus computer lab or alternative location to complete each assignment and therefore avoid lateness. In short, **technological problems are YOUR problems** (except in the rare instances when the entire ASU system goes down). Submit assignments in sufficient time to deal with unforeseen technical difficulties.
  - **After you submit an assignment to the appropriate Discussion Forum or to Safe Assignment**, open the assignment **online** (in Blackboard, not just on your desktop) **and check it** (occasionally a document will open in junk symbols or it will not open at all, or you will find you have uploaded the wrong file – these problems are YOURS to resolve, not mine to identify and resolve for you, though I am happy to answer questions to help you resolve them).

### **ACADEMIC DISHONESTY (courtesy of the department)**

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal.

### **All writing for this class must be written for this class**

To pass this class all inmate response assignments must be submitted, and all writing for this class must be written for this class. **Reusing a paper from another class or elsewhere constitutes academic dishonesty, even if it is your work** (unless we have a special agreement that you can do this).

Students are expected to write and submit original work in all ASU classes, and to incorporate others' words, images, or ideas into their writing using correct attribution practices. Academic dishonesty in any form will not be tolerated, and students are expected to be familiar with all relevant university policies. For more information, see <http://provost.asu.edu/academicintegrity>.

### **MORE ON ACADEMIC INTEGRITY – Courtesy of Me**

Academic dishonesty is criminal. Although you will find us understanding in many respects, I have no qualms about failing students who cheat. Forms of academic dishonesty include, but are not limited to, collusion, fabrication, and plagiarism.

**Collusion** - lending your work to another person to submit as his or her own.

**Fabrication** - deliberately creating false information, either in the body of a paper or on a works cited (bibliography or references) page.

**Plagiarism** - passing off as your own work the words or ideas of another. **If you borrow the words of another person (three or more words in a row is a good rule of thumb), you must indicate, by using quotation**

marks, that you are quoting someone, and you must properly credit your source. If you borrow the ideas or research findings of another and put them into your own words, you still must credit that person or source for those ideas or facts. Otherwise, you are plagiarizing. Exceptions are pieces of information *written in your own words* that you might gather from any number of readily available, common reference sources. Examples of exceptions: the birth date or hometown of a U.S. president, the location of the last Olympics, the inventor of the electric light bulb, all of which might be located in any number of encyclopedias or biographical and regular dictionaries. More specific or less common information (such as the president's favorite dessert, most statistics, or the first known case of AIDS in the U.S.) and **ALL information (phrases as well as whole sentences) quoted from encyclopedias and dictionaries must still be properly documented, along with specific or quoted information from other sources.**

### **ACADEMIC DISHONESTY = FAILURE IN THE WHOLE COURSE, not just on the offending assignment.**

I am not a tough grader, but I have no qualms about failing students who lack academic integrity. I do not condone academic dishonesty in any form. Nor is failing someone for plagiarizing ever personal. I have genuinely liked every student I have failed for academic dishonesty. I do not enjoy doing this. **I will even fail you for plagiarizing from Wikipedia or Dictionary.com. You must acknowledge your sources and place quotes around or use block quotes for all exact phrases, as well as for longer passages, that you borrow from others, even from dictionaries. If inmates plagiarize, they are given one chance and then dismissed from the program.** This occasionally occurs. Why would an inmate plagiarize for a non-credit course? A non-credit course can still be viewed as "good behavior" or used for some other gain. Perhaps some Pen Project participants are just bored and want to see if they can get away with plagiarizing. I don't know. **Most of The Pen Project participants, whatever their level of expertise, are serious writers and wouldn't think of plagiarizing. If, however, you suspect plagiarism of one of your assigned pieces, please contact me IMMEDIATELY.**

### **EMAIL ACCOUNTS and BLACKBOARD**

Everyone will be required to communicate with us and the class via your ASU email account and Blackboard throughout the semester. Email accounts and Blackboard access are "free" to all ASU students (in other words, already paid for in your tuition and fees). **If you wish to use an email account different from your ASU student email, you must have your ASU email automatically redirected to that email address. Go to MyASU> MyProfile> Computer Accounts> Email Forwarding, and follow the directions. Then send yourself a test email to be sure you have updated successfully. This will save you from having to sign in every time you check your email, since most non-ASU email accounts let you save your log in info.** Please check your email **daily** throughout the semester. I will frequently update the class via email as well as by **Blackboard Announcement, which you should also check daily.**

### **STRATEGIES FOR SUCCESS**

**Read directions** carefully. Always **scan ahead** on the schedule at what's coming due so you can plan ahead. ("Scan ahead so you can plan ahead.") **Do your work.** Do it on time. **Ask questions** anytime you don't understand something.

### **DISABILITY ACCOMMODATIONS**

Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests at the beginning of the semester either during office hours or by appointment. **Note: Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.**

**Establishing Eligibility for Disability Accommodations:** Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Their office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information, visit: [www.asu.edu/studentaffairs/ed/drc](http://www.asu.edu/studentaffairs/ed/drc). Their hours are 8:00 AM to 5:00 PM, Monday through Friday.

If you require any special accommodation based on disability, please contact Disability Resources and **talk with one of us privately the first week** of the semester to make sure your needs are appropriately met.

### **GENERAL ONLINE PROTOCOLS**

In addition to responding courteously to peer work online, each student is responsible to read, understand, and follow the ASU Computer, Internet, and Electronic Communications Policy found at <http://www.asu.edu/aad/manuals/acd/acd125.html>.

## **REVISIONS**

**(This section is more for regular classes and should go without saying for interns. We will not know how many drafts you produce of your work in this class. We have hired you because we believe in your energy, commitment, and talent to do the job well.)**

Major work in this course SHOULD be written in multiple drafts. Revision should be viewed as an integral part of the writing process. Professional writers may revise a short piece fifty or more times before publishing it. You will be required to produce only two to three drafts, though superb work generally requires many more. (We cringe to consider how many times even this syllabus even this syllabus has been revised, just to make it functional. If you think it's a chore reading this, imagine having to write it. Yawn.) If you give adequate care to the entire writing process, you should be able to produce work that you are satisfied with for the parameters of this course. Since you should be composing multiple drafts and revising all along, **do not ask to revise a paper yet again once it has received a grade. When you take your ideas and writing skills seriously enough to begin with, higher grades will follow naturally.** Turn in quality work from the outset:

Most readers underestimate the amount of rewriting it usually takes to produce spontaneous reading. This is a great disadvantage to the student writer, who sees only a finished product and never watches the crafts[person] who takes the necessary step back, studies the work carefully, returns to the task, steps back, returns, steps back, again and again. Anthony Burgess, one of the most prolific writers in the English-speaking world, admits, "I might revise a page twenty times." Roald Dahl, the popular children's writer, states, "By the time I'm nearing the end of a story, the first part will have been reread and altered and corrected at least 150 times.... Good writing is essentially rewriting. I am positive of this.

Rewriting isn't virtuous. It isn't something that ought to be done. It is simply something that most writers find they have to do to discover what they have to say and how to say it. It is a condition of the writer's life.

Donald Murray, "The Maker's Eye: Revising Your Own Manuscripts." *The Writer* Oct. 1973. Rpt. *Language Awareness*. Ed. Paul Eschholz, Alfred Rosa, and Virginia Clark. 10<sup>th</sup> ed. Boston: Bedford, St. Martin's, 2009. 117-21. **FEEL FREE TO CUT AND PASTE THIS INTO YOUR RESPONSES TO YOUR STUDENT WRITERS WHEN IT IS APPROPRIATE. MOST OF US FORGET THIS AND FALL INTO THE TRAP OF THINKING THAT ONLY NATURAL GENIUSES ARE GREAT WRITERS WHO SOMEHOW MAGICALLY GET THINGS RIGHT IN THEIR FIRST DRAFTS. NOT SO.**

**EXTRA CREDIT – NONE and NONE NEEDED if you do the work required for the course. There's plenty.**

Don't ask for extra credit assignments. You have plenty of work to do already. Do your required work well, and you won't have any need to overload your schedule with additional assignments. (Reread REVISIONS above.) **(Actually, you can always ask for extra intern work (responses to inmate writing), but we keep you pretty busy.)**

## **GRADE DISPUTES**

Do not throw away any of your work for this course until the semester is over and you have received your university report card. Protect yourself by saving all your work. Grade disputes are our records or memory against yours unless you have graded documents to back you up. (Guess whose memory is more trusted by the university. *C'est la vie*, such is life.) Saving your work protects you from error should we miscalculate a grade.

## **CAREER AND PERSONAL SERVICES**

**Student Support Services** <https://eoss.asu.edu/dos/support>.

Most of the following services are free or very low or sliding fee places to go for help with any personal issue (eating disorders, relationship troubles, low confidence, stress, career worries, you name it). As my psychology professor friend puts it, "May as well start (or finish!) getting that issue resolved while you are finishing your degree, right? Start post-school life on an upswing!"

- Clinical Psychology Center 480-965-7296 <http://psychology.clas.asu.edu/clinic>.

Here are a few other sources our psychologist friend suggests and adds to all her syllabi:

- **Lifeline** [www.suicidepreventionlifeline.org/](http://www.suicidepreventionlifeline.org/)
  - 1-800-SUICIDE 1-800-784-2433
  - 1-800-273-TALK 1-800-273-8255
- EMPACT Crisis Hotline (a local crisis hotline) 480-921-1006

Visit <https://eoss.asu.edu/wellness/help> for an extensive list of overall health services.

## TEACHING PHILOSOPHY

### My Teaching Philosophy – “In a Word...”

**Empathy**... technically a noun, though less object or thing than action, the enabling motivation behind not just my teaching *philosophy*, but also, and more to the point, behind and throughout my teaching *practices*.

Empathy suggests that technical virtuosity—grammatical correctness, linguistic precision, conscientious research, accurate citation, fresh imagery—while *essential*, is not paramount to writing effective prose. Technical virtuosity must share the sky with other virtues—like good timing, sound practical and political purposes, respect for communal needs and interests, vision—and it must honor the ground it grows from by providing rationales that *feel* right to enough people that the writing makes common or communal *sense*. Empathy builds bridges between opposing shores and distant (and distancing) points of view, multiplying sensible possibilities to make room for the formerly disenfranchised and wrongly disparaged or just unnoticed. While entertaining or impressing readers helps keep their attention, I tell students it is less important to dazzle readers with clever phrases and esoteric terms than to evidence understanding of readers' needs and desires in relation to an issue at hand, an issue about which the writer too has needs and desires and a valuable point of view to share.

Writing, like and with empathy, encourages thinking. Words seldom say exactly what we hoped they would when we started writing, so we have to *think about* words, as well as *via* words. Words, the material of our thoughts, also offer a good deal of surprise or resistance when we *speak* them, but caught up in talking and distracted by our senses and the social situation, we may not often stop midstream to ponder our spoken words. In the act of writing, however, we are more likely to face the fact up front (rather than only in retrospect, pondering later what we wished we'd said or wished we hadn't) that words have their own social and personal life, and may not signify in the minds of readers what we hoped. We are more likely to tinker or play with written words to get them to stand where we *think* we want them, at least for a nonce.

All my courses are either writing or writing intensive. To teach writing is to encourage thinking. To care about what someone else thinks is an act of empathy. To share what one thinks oneself, orally or in writing, is empathy-enabling because it gives others an opportunity to know who and what we are. I try to make my classrooms safe places where students can "think aloud," both in class discussions and in writing and encourage their colleagues to think aloud as well. Only in such a community, or in its dire opposite (the beleaguering situation in which one has nothing left to lose), do most individuals take risks and make discoveries. I encourage student writer-thinkers not only to state their beliefs or conclusions on a topic, but also to share their *reasons* for believing as they do. I emphasize that if their reasoning convinced them, it will also likely convince others, or at least allow others to understand where they are coming from. In this sharing of reasons, empathy informs and educates. This does not mean that everyone will or should agree with a particular conclusion or point of view; however, an empathetic approach to human interaction does encourage understanding and respect. Empathy is a strategy for the long haul, for the "real" world in which students will live and serve and continue to learn long after their formal education.

Empathy, as a necessarily interactive skill, demands and offers students more than any other tool I yet know. In its present condition, the world we are leaving our students is hardly built to last. If we had all the answers, we would have implemented them before bringing the planet to a precipice overlooking a plunge into infinity. In spite of this, I believe in human innovation and ingenuity not only to survive, but thrive, in ways as yet unthought by our own generation. At the least, I believe we must openly, transparently share whatever tools we do have, to help students negotiate and create a more sustainable future, whether through science, politics, business, or education. Necessity begets invention, in both classical and technological senses. And since the students themselves will bring the future into being, I am a workshop-driven, student-presentation-happy facilitator and only occasionally a lecturer, letting students take the reins whenever possible. They need the practice and the mental and spiritual muscle tone to make the future. And they are often happily surprised and encouraged by the sound of their *own* voices, having heard them too seldom in public settings.

A focus on empathy not only gives students a strategy for getting along with people, but also with other living and nonliving entities. To build a city in a region with heavy rainfall, for instance, to avoid flooding, one must think like water, respecting its natural properties. What does the water want? What is it like, and likely to do, under various conditions? The same goes for fire, atomic energy, or bioengineering as for human relations, whether at the level of nations or next-door neighbors. Empathy is not a simple anthropomorphic exercise wherein things and animals become (in our minds) cartoon projections of ourselves. Empathy is an attempt to know the world as best we can, as itself, before we try to alter it.

We are just beginning...

NOTE: I wrote this statement of teaching philosophy 9 or so years ago. Since then, I have become a vigorous proponent of empathy as a conscientious way of life. Also in that time, many popular authors have begun to publish work on empathy, from the psychologist Simon Baron-Cohen to the business guru Daniel H. Pink to the primate biologist Frans de Waal to the medical actor and novelist Leslie Jameson. Finally, it seems, the world at large is catching on, though political debates of pundits and enmity mongers in every camp may make us wonder at times.

### **BRIEF DESCRIPTION OF ASSIGNMENTS + PERCENTAGE OF COURSE GRADE**

**Detailed directions for assignments** and other **course documents** (like the syllabus and schedule) will be available on Blackboard under "Assignments" and updated throughout the semester. **Information updates** will be disseminated via Blackboard **Announcements** and group **Emails**, as well as in **Class** (for sections meeting face to face). **Please check Announcements and Email daily**. If you want to get your ASU email on your phone without having to sign in each time you view it, have it forwarded to whatever email address you use most.

### **RESPONSES TO/CRITIQUES OF INMATE WRITING – 50%**

We will receive four to six batches of inmate writing during the semester. Positive and helpful feedback to this writing is the main focus or goal of the course, around which most of the other assignments and activities have sprung. Directions for responding can be found under Cycle 1 on Blackboard> Discussions.

### **READING RESPONSES – VARIOUSLY CALLED IN MY NEOLOGISTIC PUNFULNESS "WREATING" NOTES AND "CREATIQUES" ("Wreating" = Writing + Reading = Thinking / "Creatique" = Creativity + Critique = Artful Thought) – 40%**

These are relatively creative and informal written responses to course readings. These will be graded less by scale (less in terms of A, B, C, D, E) than by completion and thoughtfulness. Complete, thoughtful responses using **standard grammar and mechanics** will all receive full credit. Specifics forthcoming.

### **OPEN LETTER TO PEN PROJECT INMATE PARTICIPANTS – 5%**

2-4 pages, single spaced. An open letter to the PEN Participants reflecting on what you gained from participating in this internship. Primary audience: the inmates. Possible secondary audience(s): the warden, New Mexico prison educators, New Mexico legislators. According to Michelle Ribeiro, Education Director at the Penitentiary of New Mexico, these letters are *tremendously* important to the inmates and others who read them. Please polish mechanics and grammar. These letters represent our program to others. Sign the letters with your pen names. **DO NOT INCLUDE POLITICAL RANTS IN THESE LETTERS.** Sometimes wardens and others who may be unsympathetic to inmate education look at these letters. We are likely to agree with your political opinions, the wardens... not so much. We don't want to cause any red flags for them in our responses to the inmates. There are plenty of public forums outside of the Pen Project program for changing unjust laws. Our goal as teachers is to be allowed into the prisons by the powers that be to positively affect the lives of inmates. We can as individuals rally for inmates here on the outside, where our activism can't raise red flags about the educational opportunities we give inmates. We cannot rally as representatives of ASU's Prison Education programs.

### **PORTFOLIO SELF-ASSESSMENT/ASSEMBLAGE – 5%**

Specific directions forthcoming. Requires little additional writing. The portfolio is mostly a matter of collating and briefly reflecting.

**DISTRIBUTION OF GRADES BY COURSE WORK LOAD**

<b>Responses to Inmate Writing</b>	<b>50%</b>
<b>"Wreating" Notes and "Creatiques"</b>	
<b>"Wreating" = Writing + Reading = Thinking</b>	
<b>"Creatique" = Create + Critique = Artful Thought</b>	<b>40%</b>
<b>Open Letter to Inmates</b>	<b>5%</b>
<b>Portfolio Self-Assessment/Assemblage</b>	<b>5%</b>

