

# Introduction to Creative Writing

## English 2100-002

### Spring 2026

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Instructor: Samantha Sorenson  
Class Times: MW 3:30-4:50PM  
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Office Hours: TR 2:00-3:00PM or by appointment  
Office Location: GAB 515, desk 14

*“If you want to be a writer, you must do two things above all others: read a lot and write a lot. There’s no way around these two things that I’m aware of, no shortcut.”*

—Stephen King

## Course Overview

Creative writing is an art. It is an expression of the self, an attempt at capturing the mystery of the human experience in words, a provocation, an experiment; it is, as Ezra Pound put it, “language charged with meaning.” Engaging in ENGL 2100 will help you understand the world of contemporary creative writing in three genres—poetry, creative nonfiction, and fiction. By learning to place your writing within a broader context of literary trends, techniques, and conventions you will be able to understand how each sentence you write carves out a place for new ideas or resonates with what has come before. Although it might sound funny to think about it this way, learning to become a better writer is similar to becoming better at rock climbing, cooking, or painting: You get better with deliberate practice—the kind of practice that takes brains and sweat and hours of revision and feedback. And *anyone* can become a better writer.

I have designed this course to help you begin your writing apprenticeship by learning how a writer *thinks* and what a writer *does* when faced with a certain voice, form, character, rhythm, setting, and some small slice of the human condition that needs to be explored, discovered, and reflected on the page. The most important thing you'll take away from this course is a finer understanding of human motivation, identity, and empathy. Stories, poems, and essays need writing, and there are some only you can write.

### ***Required Texts***

1. *American Journal: Fifty Poems for Our Time* edited by Tracy K. Smith ISBN: 978-1555978150
2. *The Penguin Book of the Modern American Short Story* edited by John Freeman ISBN 13: 978-1984877826

3. *The Touchstone Anthology of Contemporary Creative Nonfiction* edited by Lex Williford and Michael Martone ISBN 13: 978-1416531746

All other readings will be provided as a PDF/link through Canvas or as a handout in class.

**NOTE:** As the Stephen King quote above suggests, this course will require **a lot** of reading and writing. You are expected to come to class prepared, having read the assigned reading for the day, and be ready to participate in discussions surrounding the readings.

### ***Course Goals***

By the end of the semester, you should be able to:

- Provide disciplined creative work that shows awareness for various genre conventions and techniques.
- Read like a writer, which is to say, with an eye focused toward craft, and have the ability to articulate and assess the elements that constitute each genre.
- Write, workshop, and revise intentionally crafted poems, creative essays, and short stories with proper mechanics and with knowledge of specific literary trends.

In order to accomplish these goals, we will implement the practices of reading widely, writing often, learning and practicing some craft, and building community each week during our class sessions.

### ***Note on Content***

Literature is about understanding the human experience, and it teaches us empathy. Often, that human experience is one that does not align with your values, or showcases the worst of human experience. Acquiring an understanding of a specific community or idea or movement requires that you dive into an arrangement of words you'd perhaps otherwise never read. Without those words in that order, though, we tend to misinterpret or wholly abandon an understanding that might help us empathize with the motivations, fears, hopes, and beliefs of others. We will read some things that you wholly disagree with or that make you uncomfortable, and that is okay. Your job when encountering hard texts is to analyze the successes of the writing from a craft perspective—how did the writer make you feel something so strongly? How might you approach your own writing with an intent to showcase an experience that only you can convey on the page, even if a reader might wholly disagree or be uncomfortable themselves?

## **Grading**

### ***Grading Scale (percentage)***

A	90-100
B	80-89
C	70-79
D	60-69
F	59 and below

### ***Grade Breakdown***

Attendance & Participation: 25%

Book Reviews: 15%

Review Presentation: 10%

Workshop Submissions: 20%

Workshop Letters: 20%

Revised Creative Work: 10%

### ***Note on Assessment/Grading***

Art is subjective. Writing is subjective. Yes, you will be graded on each assignment, but I am less interested in what talent you bring to class the first day compared to what you do with your writing once you start working. Your job this semester is to live, write, and read like a writer, and you will be graded on your efforts and your successful application of writerly principles. A so-called "bad writer" can do well in this class if they do the work. No one can pass this class if they don't.

## **Assignments**

### ***Book Reviews (400-600 words each)***

You are required to write a book review in each genre—this means that you will have **three** total book reviews due throughout the semester. Each written review is worth 5% of your final grade in the course. You will personally choose your book to review, and I encourage you to utilize the campus libraries to find a collection of poetry, essays, and short stories that you admire. These book reviews are meant to showcase your ability to take what we have been talking about in class and read as a writer, paying attention to genre expectations, craft techniques, themes, writing style, and presentation. You will be expected to concisely share your personal reaction to the work in question, specifically how it relates to your own creative writing and what you are learning about the conventions of poetry, nonfiction, or fiction writing. This assignment aims to encourage thoughtful analysis and creative expression. As such, book reviews will be assessed based on your depth of craft analysis, engagement with the chosen work, integration of personal insights, and evaluation of how your chosen piece has impacted your own creative writing or creative writing process. These may be turned in at any time before the final day of a given genre.

### ***Book Review Presentation (3 minutes)***

Because we want to foster a writing community, we want to know what you read! For your presentation, choose your favorite of the three books you reviewed throughout the semester. Using the insights you wrote about in your book review, prepare a short presentation for the class, letting us know why we, as writers, should read the book. Your presentation should focus on craft and what writers can learn from the collection you chose. Be sure to use specific examples from the creative work to showcase the craft elements you think can be learned from the writing. This presentation should not be seen as an opportunity to simply give a judgement call on the author or collection, but rather to showcase your ability to read as a writer with attention to craft and style. You will be required to send 1 static slide to me ahead of presentation day, which will be your visual during the three minutes you present.

### ***Workshop Submissions***

This semester, you will be required to write in each of the three genres mentioned above. Generative activities and prompts will be provided during our class sessions to help get you started. Though it is likely that you will produce more work than you submit, you are expected to submit two poems, one creative nonfiction piece (no more than 5 pages), and one short story (no more than 5 pages). At the end of your submitted document, include 3 questions you have about your draft moving forward—it is alright if the questions are yes/no or open-ended. For example, you might ask: “Was it clear that the character wanted X?” (yes/no), or “Based on your reading, what do you feel the character’s main desire was?” (open-ended). You will receive detailed feedback from your peers and myself on everything that is workshopped.

### ***Workshop Commentary (Letter to the Writer)***

At the beginning of the semester, you will sign up for workshop groups. We will be workshopping three times during the semester (once in each genre). You will receive access to copies of your peers’ work the week ahead of each scheduled workshop. I encourage you to read their work at least twice. On the first read, just enjoy the reading experience and let the work unfold. Then read the writer’s questions included at the end of the draft. Jot down your immediate answers to their questions and then move on to a second, closer read. On the second read, take notes with an eye toward craft, reader-response impressions, and asking questions. Then, type up a letter to the writer in which you tell the author what you think the piece is about, where you think the piece succeeds, answer their questions if you haven’t already, and then pose three questions of your own for the piece as a reader—What do you want to know? What do you still find confusing or elusive? Your questions should be craft-focused and specific. Whenever possible, use examples from their work, including direct quotes and page numbers. Print 2 copies of each workshop letter and bring to class (one for me and one for the writer) on the day of your groups’ workshop.

### ***Revised Creative Work***

In place of a final exam, you will be required to substantially revise one piece that was workshopped this semester. To substantially revise means to look beyond mere grammatical error, and dive in to the world of complete re-write with significant editing using feedback. You will submit the revised piece to me through Canvas as well as a one-page reflection detailing the changes you made and how you think they have improved your draft or made you consider your poem, story, or essay differently. You can also utilize this reflection to consider what further changes you might want to make to the piece you have chosen to revise. The goal with this assignment is not so much to see a perfectly polished “final” draft (which is nearly impossible for any level of writer in the time constraints of a single semester). Rather, the goal is to see the progression and improvement of the writer identity, practice, and lifestyle reflected in a newer iteration of your written work. If you feel inspired to revise more than one piece this semester, you are welcome to submit your other revisions as well, but you are only required to submit one revised piece and one revision reflection for credit.

# Course Policies

## ***Communication***

I do not check my Canvas inbox. If you message me through Canvas, you will not receive a response. The best way to contact me is via email at [samantha.sorenson@unt.edu](mailto:samantha.sorenson@unt.edu), or by stopping in for my regularly scheduled office hours.

I love what I do and do my best to make myself reasonably available to all of my students; however, I love my family more and, therefore, do not check my university email after 6pm, over the weekend, or over university-wide breaks. I am not a doctor or a first responder—I am a writing teacher, and there is just not a good reason for me to be on-call for students 24/7. That being said, I do try to respond to student emails within 24-hours during the business-as-usual semester.

**Note:** Though part of my job is enforcing university standards and policies, I am not an authoritarian professor, and I enjoy fostering a class culture that isn't stuffy. Despite this informality, ours is a professional relationship, so when you email me, please practice professionalism. Open with a respectful greeting and use appropriate language and punctuation. If you are making a request, phrase it as a question rather than a demand or statement, and always end with your name and your class information, especially if you go by a different name than what shows up on your email account. Professional emails do not look like text messages.

## ***Attendance***

Attendance is mandatory in this class, but I understand that circumstances may arise unexpectedly that hinder your ability to join us. Therefore, you are allowed two absences during the semester before attendance will begin affecting your grade. With the exception of university-excused absences, any absence beyond two will result in the loss of points for participation. Per [UNT Policy 06.039](#) if you accrue 7 or more unexcused absences in this course (more than 20% of the semester), you will not be able to pass the course and will receive a failing grade, regardless of performance on assignments.

## ***Excused Absences***

Absences for the following reasons are considered excusable by the university based on [UNT policy 6.039](#), but you must obtain a note from the [Dean of Students](#) (or other appropriate university offices) to verify your absence(s): (1) religious holy day, including travel for that purpose; (2) participation in an official university function; (3) active military service, including travel for that purpose; (4) pregnancy and parenting under Title IX. Likewise, you are not expected to show up when the University is officially closed.

Please inform me of any planned absences with at least 10 days' notice to minimize any potential negative impact on your grade.

All other excused absences are at my discretion, but know that illness/extenuating circumstances will likely not be excused unless they *exceed* five consecutive days, in which case I will encourage you to work with the Dean of Students' office to request documentation for excused absences in all your classes. Examples include, but are not limited to: (1) temporary disability or

injury; (2) extended medical absence or hospitalization; (3) illness of a dependent family member; or (4) major illness or death of a loved one.

As always, the best course of action is to communicate with me—I cannot do anything for you in our course or help you get access to resources on campus if I do not hear from you.

### ***Class Participation***

That being said, full participation in this class requires more than attendance. Creative writing at this level involves a great deal of collaboration—that is impossible if you do not engage in a way that adds substance to the class. Also, participation is more than commenting—it is commenting with an intent to improve, uplift, reasonably critique, or otherwise question work in order to refine the craft of everyone involved. Attendance and participation is worth a quarter of your final grade and I will be keeping track of participation daily, so make sure you come to class prepared and ready to engage.

**Note:** technology is a blessing and a curse for participation. Yes, use your laptop/tablet to draft, research, reference online reading assignments and workshop drafts, and participate in other class-related tasks. No, do not use it for messaging, social media, videos, etc. during class time. I promise you are not the only person distracted by your screen. Put your phone on silent/vibrate and keep it in your bag. Take out your headphones and be present for the entirety of class. If you are expecting a time-sensitive phone call during our course session, please try to let me know at the beginning of class, and if/when the call comes, professionally and respectfully excuse yourself from the classroom to take your call.

### ***Late Work***

All deadlines are clearly listed on the course schedule. Plan now to submit your work on time. Because of the nature of the assignments, your creative submissions, workshop letters, book review presentation, and revised creative work will not be granted extensions or accepted late.

Your written book reviews are due by the end of each genre unit and it is your responsibility to reach out to me at least 24-hours in advance of an assignment deadline for an extension. Otherwise, book reviews will be accepted up to 7 days late without an extension but will receive a negative 3-point deduction for each day late.

### ***Formatting Assignments***

All work should be formatted professionally with one-inch margins, 12-point serif font, page numbers, and your name included on the draft. With the exceptions of poems and hermit crab essays (don't worry, we will cover what that means), all written work should be double-spaced.

**NOTE:** All work should be submitted as a PDF or .doc/docx file type (.doc/.docx preferred). I cannot stress this enough: most other file types for text (.pages, .heic, etc.) are not compatible with the Canvas grader and I will not be able to access your work. Additionally, if you submit a link, I will not open it; instead, I will input a 0 and move on to the next student in the grader.

## ***AI***

The use of AI in this course is prohibited. Take pride in your election to participate in a writing course and do the work yourself. The use of AI to generate or revise creative work is widely frowned upon and will not be tolerated in this course. Using AI will limit your ability to grow as a writer and engage in the larger literary landscape, especially at the introductory level. Don't shortchange your integrity or creativity.

## ***Changes to the Syllabus***

The content of this syllabus is subject to change.

## **University Policies**

### ***Academic Integrity Standards***

According to [UNT Policy 06.003](#), Academic Integrity standards are violated when students engage in academic dishonesty behaviors, including, but not limited to, cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty and my decision on academic sanctions will be reported to the [Office of Academic Integrity](#).

Plagiarism can include copying a passage from a source verbatim without citing it, but it can also include improper or misleading citations. Please note that all source material must be acknowledged, even if the material is paraphrased or sourced from generative AI technologies. Be careful always to acknowledge the work of other writers and take the time to work out the distinction between your original thoughts and arguments and those of others.

### ***Acceptable Student Behavior***

According to [UNT policy 07.012](#), student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be notified verbally or in writing and may be directed to leave the classroom. Additionally, the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct.

For additional information, refer to the [Dean of Students](#) website.

### ***Title IX and CARE***

UNT is committed to providing a safe learning environment free of all forms of sexual misconduct, including sexual harassment, sexual assault, domestic violence, dating violence, and stalking. Federal laws (Title IX and the Violence Against Women Act) and UNT policies prohibit discrimination on the basis of sex, and therefore prohibit sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, there are campus resources available to provide support and assistance. UNT's Survivor Advocates can assist a student who has been impacted by violence by filing protective orders, completing crime victim's compensation applications, contacting professors for absences related to an assault, working with housing to facilitate a room change where appropriate, and

connecting students to other resources available both on and off campus. The Survivor Advocates can be reached at <mailto:SurvivorAdvocate@unt.edu> or by calling the Dean of Students Office at 940-565-2648. Additionally, alleged sexual misconduct can be non-confidentially reported to the Title IX Coordinator at <mailto:oeo@unt.edu> or at (940) 565 2759.

**Note:** As a faculty member, I am what is considered a mandatory reporter. In this class, students sometimes share vulnerable things from their past or present, particularly in the nonfiction unit. Please know that if you choose to write/share an experience, even one from your early childhood, involving sexual misconduct, domestic violence, stalking, etc., I am required to complete a university CARE report. In such an event, you can expect an email from the university offering you access to resources and support. It is up to you to decide whether or not you want to pursue anything beyond that point.

### ***ADA Accommodations***

According to UNT policy 16.001, UNT will make reasonable academic accommodations for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Access (ODA). Then, the ODA will provide them with a reasonable accommodation letter to be delivered to faculty members detailing the students' accommodation needs. Faculty members have the authority to ask students to discuss such letters during their designated office hours. Students may request reasonable accommodation at any time; however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation and meet with all faculty members prior to accommodation implementation every semester.

For additional information, refer to the Office of Disability Access website.

### ***Emergency Notification & Procedures***

UNT uses a system called Eagle Alert to quickly provide students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Canvas for contingency plans for covering course materials.

For additional information, refer to the Eagle Alert website.



# Course Schedule

**Note:** It is expected that all reading listed on a day will be completed before class. Additionally, please bring a copy of each reading to class on the date we will discuss it. Digital copies are okay.

## Book abbreviations:

- *AJ50* = *American Journal: Fifty Poems for Our Time*
- *TACNF* = *Touchstone Anthology of Creative Nonfiction*
- *PBMASS* = *Penguin Book of the Modern American Short Story*

## Week One

MON 01/12 – Introduction: Syllabus, Policies, and Breaking the Ice  
**READ:** Syllabus (in class)

WED 01/14 – The Writer’s Identity, Practice, and Lifestyle  
**READ:** “Coaxing the Muse” by Lance Larsen (PDF)

## Week Two

MON 01/19 – No Class/MLK Day

WED 01/21 – Developing a Writer’s Vocabulary & Reading as a Writer  
**READ:**

- [“On Reading as a Writer”](#) by Andrea A. Firth
- [“On Selfish Reading”](#) by Anna Leahy

## Week Three

MON 01/26 – Introduction to Poetry  
**READ:**

- “Introduction” to *Why Poetry* by Matthew Zapruder (PDF)
- From *AJ50*: “Introduction: This is Why” by Tracy K. Smith (3-6).
- [“Introduction to Poetry”](#) by Billy Collins
- [“I Don’t Like Poetry”](#) by Joshua Seigal

WED 01/28 – Poetic Tools: Situation, Concrete Imagery, Metaphor/Simile  
**READ:** From *AJ50*:

- “In Defense of Small Towns” by Oliver de la Paz (10-11)
- “Mighty Pawns” by Major Jackson (19-20)
- “Girls Overheard While Assembling a Puzzle” by Mary Szybist (25-26)
- “Downhearted” by Ada Limon (47)
- “Minimum Wage” by Matthew Dickman (56)
- “Crowning” by Kevin Young (86-87)
- “Apparition” by Mark Doty (98-99)

## Week Four

MON 02/02 – Poetic Tools: Caesura, Punctuation, Line, and Stanza Breaks

**READ:** From *AJ50*:

- “Flat as a Flitter” by Melissa Range (13-15)
- “Walking Home” by Marie Howe (22)
- “Sister as Moving Object” by Jan Beatty (32-34)
- “Reverse Suicide” by Matt Rasmussen (44)
- “Proximities” by Lia Purpura (57-58)
- “We Lived Happily During the War” by Ilya Kaminsky (67)
- “Dear P.” by Victoria Chang (94)

WED 02/04 – Poetic Tools: Turn/Volta, Energy, Intrigue, & Tension

**READ:** From *AJ50*:

- “Second Estrangement” by Aracelis Girmay (9)
- “Passing” by Charif Shanahan (27-28)
- “becoming a horse” by Ross Gay (47)
- “Story of Girls” by Tina Chang (59-60)
- “38” by Layli Long Soldier (73-80)
- “Mercy” by Patrick Phillips (96-97)
- “For the Last American Buffalo” by Steve Scafidì (107)

## Week Five

MON 02/09 – Poetic Tools: Repetition, Anaphora, Sound/Rhythm

**READ:** From *AJ50*:

- “My Brother at 3 AM” by Natalie Diaz (42-43)
- “After the Diagnosis” by Christian Wiman (48-49)
- “No” by Joy Harjo (62-63)
- “The Long Deployment” by Jehanne Dubrow (64)
- “Phantom Noise” by Brian Turner (68)
- “Dog Talk” by Robin Coste Lewis (104)
- “Romanticism 101” by Dean Young (105-106)

WED 02/11 – How Does Workshop Work? / In Person Writing

**READ:** “Workshop Is Not for You” by Jeremiah Chamberlin (PDF)

**2 Poems due for Workshop by 11:59PM**

## Week Six

MON 02/16 – Poetry Workshop GROUPS A & B

WED 02/18 – Poetry Workshop GROUPS C & D

**Poetry Book Review due by 11:59PM**

## Week Seven

MON 02/23 – What Makes a Story? What Makes a Story “Good”? DEADS.

**READ:**

- “A Short Overview of the Short Story” by Alexander Steele (PDF)

From *PBMASS*:

- “Salvador Late or Early” by Sandra Cisneros (123-124)
- “Bullet in the Brain” by Tobias Wolff (221-226)
- “The Great Silence” by Ted Chiang (432-436)

WED 02/25 – Shapes of Stories: Plots and Turns

**READ:** From *PBMASS*:

- “The Ones Who Walk Away from Omelas” by Ursula K. Le Guin (17-24)
- “The Reencounter” by Isaac Bashevis Singer (51-57)
- “Pet Milk” by Stuart Dybek (96-101)
- “The Paper Menagerie” by Ken Liu (389-404)

## Week Eight

MON 03/02 – POV, Pacing, Time

**READ:** From *PBMASS*:

- “The Flowers” by Alice Walker (36-37)
- “Taking Care” by Joy Williams (58-68)
- “Story” by Lydia Davis (69-72)
- “A Temporary Matter” by Jhumpa Lahiri (242-261)

WED 03/04 – Character and Desire: Tension and Suspense

**READ:** From *PBMASS*:

- “Girl” by Jamaica Kincaid (38-39)
- “Water Child” by Edwidge Danticat (310-321)
- “Diem Perdidi” by Julie Otsuka (419-431)

## Week Nine    No Classes/Spring Break

## Week Ten

MON 03/16 – World Building: Broader than You Think

**READ:** From *PBMASS*:

- “The Things They Carried” by Tim O’Brien (125-145)
- “Sticks” by George Saunders (170-171)
- “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell (354-372)

WED 03/18 – What Is Substantive Revision? / In Person Writing Day

**READ:**

- [“Cut to Bleed”](#) by Jan Priddy
- [“The Second Iceberg”](#) by Matthew Duffus

**Short Story due for Workshop by 11:59PM**

Week Eleven

MON 03/23 – Nonfiction Workshop GROUPS A & B

WED 03/25 – Nonfiction Workshop GROUPS C & D

**Fiction Book Review due by 11:59PM**

Week Twelve

MON 03/30 – Introduction to Creative Nonfiction

**READ:**

- [“What Is Creative Nonfiction”](#) by Lee Gutkind

From *TACNF*:

- “Introduction” by Scott Russell Sanders (xv-xviii)
- “Living Like Weasels” by Annie Dillard (148-151)
- “High Tide in Tucson” by Barbara Kingsolver (265-274)

WED 04/01 – Persona, POV, & The Voices of the Selves

**READ:** From *TACNF*:

- “Visitor” by Michael W. Cox (141-147)
- “Interstellar” by Rebecca McClanahan (354-359)
- “If You Knew Then What I Know Now” by Ryan Van Meter (520-524)

Week Thirteen

MON 04/06 – The Role of T/t-ruth, Speculation, & Research

**READ:**

- [“The Fault Lines of Memory”](#) by Brenda Miller

From *TACNF*:

- “Leap” by Brian Doyle (165-167)
- “This Is Not Who We Are” by Naomi Shihab Nye (401-404)

WED 04/08 – Momentum, Tension, Movement

**READ:** From *TACNF*:

- “Small Rooms in Time” by Ted Kooser (275-279)
- “The Undertaking” by Thomas Lynch (334-342)
- “The Date” by Brenda Miller (381-388)

## Week Fourteen

MON 04/13 – Form and Function: Hermit Crab, Multimedia, & Hybrid Essays

**READ:**

- “[Do I have Post Partum Depression](#)” By Megan McOmber
- “[Drug Facts: Opium of the People](#)” by Joey Franklin

From *TACNF*:

- “The Pain Scale” by Eula Biss (28-42)
- “Son of Mr. Green Jeans” by Dinty Moore (389-395)

WED 04/15 – FAQs for Workshopping CNF / In Person Writing

**READ:**

- “[Honesty and Bravery in Creative Nonfiction Commentary](#)” by Laura Johnsrude
- “[Writing Workshop Is Not Group Therapy](#)” by Jennifer McGuiggan

**Essay due for Workshop by 11:59PM**

## Week Fifteen

MON 04/20 – Nonfiction Workshop GROUPS A & B

WED 04/22 – Nonfiction Workshop GROUPS C & D

**Nonfiction Book Review due by 11:59PM**

## Week Sixteen

MON 04/27 – RE: The Writer’s Identity, Practice, & Lifestyle / In Person Revision Day

**READ:** Peruse the various tabs on [this website](#), which is a companion resource for Joey Franklin’s *The Writer’s Hustle*, a practical guide to all things related to the writing life.

**Book Review Presentation SLIDE due by 11:59PM**

WED 04/29 – **Book Review Presentations**

**Revised Creative Work Due Wednesday, May 6th by 11:59PM**