

## Cover Sheet: Request 15456

### SPN 3XXX – Creative Writing in Spanish

#### Info

|                        |  |
|------------------------|--|
| Process                | Course New Ugrad/Pro   |
| Status                 | Pending at PV - University Curriculum Committee (UCC)                                |
| Submitter              | Gillian Lord-Ward glord@ufl.edu  |
| Created                | 11/11/2020 6:47:10 PM  |
| Updated                | 2/19/2021 1:14:10 PM   |
| Description of request | Request to create a new number for a course we have been offering as rotating topic. |

#### Actions

| Step                           | Status   | Group  | User              | Comment   | Updated    |
|--------------------------------|----------|--|-------------------|---|------------|
| Department                     | Approved | CLAS - Spanish and Portuguese - PORTUG/SPA 16880500/168803 | Gillian Lord-Ward |   | 11/11/2020 |
| No document changes            |          |  |                   |   |            |
| College                        | Recycled | CLAS - College of Liberal Arts and Sciences                | Joseph Spillane   | The College Curriculum Committee recycles this request, with the following changes needed: <ul style="list-style-type: none"> <li>• Transcript title could be same as course.</li> <li>• Remove week 16 by removing Spring Break and renumbering.</li> <li>• Add Grading Scale.</li> <li>• Course Objectives need to be objectives and not a list of activities.</li> <li>• 20% participation needs a rubric.</li> <li>• Change "missing class" to "unexcused absences".</li> <li>• Percentages for Poetry and Story don't add up. Percentages in grading scheme should be checked.</li> <li>• Suggestion: provide examples of the short stories or poetry (like those in week 2, 5, 11, etc).</li> </ul> | 1/26/2021  |
| No document changes            |          |  |                   |   |            |
| Department                     | Approved | CLAS - Spanish and Portuguese - PORTUG/SPA 16880500/168803 | Gillian Lord-Ward | Requested changes have been made.   | 2/8/2021   |
| Creative Writing Syllabus.docx |          |  |                   |   | 2/8/2021   |
| College                        | Approved | CLAS - College of Liberal Arts and Sciences                | Joseph Spillane   |   | 2/19/2021  |
| No document changes            |          |  |                   |   |            |

| Step                              | Status  | Group                                      | User | Comment | Updated   |
|-----------------------------------|---------|--|------|---------|-----------|
| University Curriculum Committee   | Pending | PV - University Curriculum Committee (UCC) |      |         | 2/19/2021 |
| No document changes               |         |  |      |         |           |
| Statewide Course Numbering System |         |  |      |         |           |
| No document changes               |         |  |      |         |           |
| Office of the Registrar           |         |  |      |         |           |
| No document changes               |         |  |      |         |           |
| Student Academic Support System   |         |  |      |         |           |
| No document changes               |         |  |      |         |           |
| Catalog                           |         |  |      |         |           |
| No document changes               |         |  |      |         |           |
| College Notified                  |         |  |      |         |           |
| No document changes               |         |  |      |         |           |

# Course|New for request 15456

## Info

**Request:** SPN 3XXX – Creative Writing in Spanish

**Description of request:** Request to create a new number for a course we have been offering as rotating topic.

**Submitter:** Gillian Lord-Ward glord@ufl.edu

**Created:** 2/8/2021 10:22:06 AM

**Form version:** 3

## Responses

### Recommended Prefix

*Enter the three letter code indicating placement of course within the discipline (e.g., POS, ATR, ENC). Note that for new course proposals, the State Common Numbering System (SCNS) may assign a different prefix.*

Response:  
SPN

### Course Level

*Select the one digit code preceding the course number that indicates the course level at which the course is taught (e.g., 1=freshman, 2=sophomore, etc.).*

Response:  
3

### Course Number

*Enter the three digit code indicating the specific content of the course based on the SCNS taxonomy and course equivalency profiles. For new course requests, this may be XXX until SCNS assigns an appropriate number.*

Response:  
xxx

### Category of Instruction

*Indicate whether the course is introductory, intermediate or advanced. Introductory courses are those that require no prerequisites and are general in nature. Intermediate courses require some prior preparation in a related area. Advanced courses require specific competencies or knowledge relevant to the topic prior to enrollment.*

Response:  
Intermediate

- 1000 level = Introductory undergraduate
- 2000 level = Introductory undergraduate
- 3000 level = Intermediate undergraduate
- 4000 level = Advanced undergraduate
- 5000 level = Introductory graduate
- 6000 level = Intermediate graduate
- 7000 level = Advanced graduate
- 4000/5000= Joint undergraduate/graduate
- 4000/6000= Joint undergraduate/graduate

*\*Joint undergraduate/graduate courses must be approved by the UCC and the Graduate Council)*

**Lab Code**

Enter the lab code to indicate whether the course is lecture only (None), lab only (L), or a combined lecture and lab (C).

Response:

None

**Course Title**

Enter the title of the course as it should appear in the Academic Catalog. There is a 100 character limit for course titles.&nbsp;

Response:

Creative Writing in Spanish

**Transcript Title**

Enter the title that will appear in the transcript and the schedule of courses. Note that this must be limited to 30 characters (including spaces and punctuation).

Response:

Creative Writing in Spanish

**Degree Type**

Select the type of degree program for which this course is intended.

Response:

Baccalaureate

**Delivery Method(s)**

Indicate all platforms through which the course is currently planned to be delivered.

Response:

On-Campus

**Co-Listing**

Will this course be jointly taught to undergraduate, graduate, and/or professional students?

Response:

No

**Effective Term**

Select the requested term that the course will first be offered. Selecting "Earliest" will allow the course to be active in the earliest term after SCNS approval. If a specific term and year are selected, this should reflect the department's best projection. Courses cannot be implemented retroactively, and therefore the actual effective term cannot be prior to SCNS approval, which must be obtained prior to the first day of classes for the effective term. SCNS approval typically requires 2 to 6 weeks after approval of the course at UF.

Response:  
Earliest Available

**Effective Year**

Select the requested year that the course will first be offered. See preceding item for further information.

Response:  
Earliest Available

**Rotating Topic?**

Select "Yes" if the course can have rotating (varying) topics. These course titles can vary by topic in the Schedule of Courses.

Response:  
No

**Repeatable Credit?**

Select "Yes" if the course may be repeated for credit. If the course will also have rotating topics, be sure to indicate this in the question above.

Response:  
No

**Amount of Credit**

Select the number of credits awarded to the student upon successful completion, or select "Variable" if the course will be offered with variable credit and then indicate the minimum and maximum credits per section. Note that credit hours are regulated by Rule 6A-10.033, FAC. If you select "Variable" for the amount of credit, additional fields will appear in which to indicate the minimum and maximum number of total credits.

Response:  
3

**S/U Only?**

Select "Yes" if all students should be graded as S/U in the course. Note that each course must be entered into the UF curriculum inventory as either letter-graded or S/U. A course may not have both options. However, letter-graded courses allow students to take the course S/U with instructor permission.

Response:  
No

**Contact Type**

Select the best option to describe course contact type. This selection determines whether base hours or headcount hours will be used to determine the total contact hours per credit hour. Note that the headcount hour options are for courses that involve contact between the student and the professor on an individual basis.

Response:

## Regularly Scheduled

- Regularly Scheduled [base hr]
- Thesis/Dissertation Supervision [1.0 headcount hr]
- Directed Individual Studies [0.5 headcount hr]
- Supervision of Student Interns [0.8 headcount hr]
- Supervision of Teaching/Research [0.5 headcount hr]
- Supervision of Cooperative Education [0.8 headcount hr]

Contact the Office of Institutional Planning and Research (352-392-0456) with questions regarding contact type.

## Weekly Contact Hours

Indicate the number of hours instructors will have contact with students each week on average throughout the duration of the course.

Response:

3

## Course Description

Provide a brief narrative description of the course content. This description will be published in the Academic Catalog and is limited to 500 characters or less. See course description guidelines.

Response:

Provides the opportunity to develop and focus on using Spanish creatively in the writing of fiction. Emphasis is on expanding vocabulary and language usage, and encouraging students to find her/his own voice by exploring topics and genres that s/he finds meaningful and appealing.

## Prerequisites

Indicate all requirements that must be satisfied prior to enrollment in the course. Prerequisites will be automatically checked for each student attempting to register for the course. The prerequisite will be published in the Academic Catalog and must be formulated so that it can be enforced in the registration system. Please note that upper division courses (i.e., intermediate or advanced level of instruction) must have proper prerequisites to target the appropriate audience for the course.

Courses level 3000 and above must have a prerequisite.

Please verify that any prerequisite courses listed are active courses.

Response:

SPN3300 or SPN3350

Completing Prerequisites on UCC forms:

- Use "&" and "or" to conjoin multiple requirements; do not use commas, semicolons, etc.
- Use parentheses to specify groupings in multiple requirements.
- Specifying a course prerequisite (without specifying a grade) assumes the required passing grade is D-. In order to specify a different grade, include the grade in parentheses immediately after the course number. For example, "MAC 2311(B)" indicates that students are required to obtain a grade of B in Calculus I. MAC2311 by itself would only require a grade of D-.
- Specify all majors or minors included (if all majors in a college are acceptable the college code is sufficient).
- "Permission of department" is always an option so it should not be included in any prerequisite or co-requisite.
- If the course prerequisite should list a specific major and/or minor, please provide the plan code for that major/minor (e.g., undergraduate Chemistry major = CHY\_BS, undergraduate Disabilities in Society minor = DIS\_UMN)

Example: A grade of C in HSC 3502, passing grades in HSC 3057 or HSC 4558, and undergraduate PBH student should be written as follows: HSC 3502(C) & (HSC 3057 or HSC 4558) & UGPBH &nbsp;

**Co-requisites**

*Indicate all requirements that must be taken concurrently with the course. Co-requisites are not checked by the registration system. If there are none please enter N/A.*

Response:  
N/A

**Rationale and Placement in Curriculum**

*Explain the rationale for offering the course and its place in the curriculum.*

Response:  
We are in the process of updating our curriculum by requesting permanent numbers for courses we have offered as rotating topics. This course has been offered twice already and we would like it to be a part of our regular curriculum. Once established, course will be added to the Certificate in Spanish for the Professions lineup.

**Course Objectives**

*Describe the core knowledge and skills that student should derive from the course. The objectives should be both observable and measurable.*

Response:  
By the end of the course the student will be able to:

1. Distinguish the main structures, characteristics, and styles of a short story and a poem.
2. Discuss and examine texts, in progress, as a participant in workshops.
3. Experiment with writing styles as response to a variety of prompts.
4. Produce original short stories and poems.
5. Appraise and critique the original works written by her/his peers.

**Course Textbook(s) and/or Other Assigned Reading**

*Enter the title, author(s) and publication date of textbooks and/or readings that will be assigned. &nbsp;&nbsp;&nbsp;Please provide specific examples&nbsp;&nbsp;&nbsp;to evaluate the course and identify required textbooks.&nbsp;&nbsp;&nbsp;*

Response:  
There is no textbook. Students must have a Spanish-Spanish dictionary and a Spanish thesaurus.

**Weekly Schedule of Topics**

*Provide a projected weekly schedule of topics. This should have sufficient detail to evaluate how the course would meet current curricular needs and the extent to which it overlaps with existing courses at UF.*

Response:  
Week 1  
General Introduction  
Introduction to writing (exercises)

Week 2  
Introduction to short stories  
Critique of assigned readings  
Workshop 1 – short stories

Week 3  
Workshop 2 – short stories

Week 4  
Readings of second drafts

Week 5  
Introduction to poetry  
Critique of assigned readings

Week 6  
Workshop 1 – poems  
Workshop 2 – poems  
Workshop 3 – poems

Week 7  
Readings of second draft

Week 8  
Readings of final drafts (s.stories & poems)

Week 9  
Class selection of short stories  
Class selection of poems  
Introduction to Story writing

Week 10  
Story writing (contd)  
Critique of assigned readings

Week 11  
Workshop 1 –stories  
Workshop 2 –stories  
Workshop 3 –stories

Week 12  
Readings of second drafts

Week 13  
Readings of final drafts (Stories)

Week 14  
Class selection of stories

Week 15  
Presentation of selected texts written in class

### **Grading Scheme**

*List the types of assessments, assignments and other activities that will be used to determine the course grade, and the percentage contribution from each. This list should have sufficient detail to evaluate the course rigor and grade integrity. Include details about the grading rubric and percentage breakdowns for determining grades. If participation and/or attendance are part of the students grade, please provide a rubric or details regarding how those items will be assessed.*

Response:

**GRADE SCALE**

The grade scale for all classes in the Department of Spanish and Portuguese Studies is as follows:



A = 100-93 C(S) = 76-73  
A- = 92-90 C-(U) = 72-70  
B+ = 89-87 D+ = 69-67  
B = 86-83 D = 66-63  
B- = 82-80 D- = 62-60  
C+ = 79-77 E = 59-0

(NOTE: A grade of C- will not be a qualifying grade for major, minor, Gen Ed, Gordon Rule or Basic Distribution Credit courses. For further information regarding passing grades and grade point equivalents, please refer to the Undergraduate Catalog at [catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/](https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/).  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.)

#### GRADED COMPONENTS

15%: Participation in small and/or large group workshops. Please be aware that unexcused absences will by default significantly impact this grade component. (See below for rubric)  
15%: Written and oral reviews/reactions. Discussions (Canvas) (See below for rubric)  
20%: Short story (first draft 8%, final draft 12%). Depending on the length of the texts a student might write more than one short story. (Attached syllabus contains examples from previous years)  
20%: Poetry. (first draft 8%, final draft 12%). Depending on the length of the texts a student might write more than one poem. (Attached syllabus contains examples from previous years)  
30%: Story. (first draft 12%, final draft 18%). (Attached syllabus contains examples from previous years)

#### RUBRIC FOR PARTICIPATION GRADE:

90% -100% Student listens attentively when others present their texts. Student's comments built on others' remarks and welcomes dialogue. Student always initiates conversations and contributes to the understanding and analysis of the presented texts. Student asks pertinent questions and comments are focused.  
80% - 89% Student is mostly attentive when others present their texts. Student often initiates conversations and contributes to the understanding and analysis of the presented texts. Student might occasionally need reminders to keep comments on task and to build on other' remarks.  
70% - 79% Student is occasionally inattentive when others present their texts. Student sometimes contributes to the ongoing dialogue. Student rarely initiates conversations. Questions and comments may go off track.  
<70% Student is inattentive when others present their texts. Student does not initiate conversations or directly respond to other's comments. Student is aloof or distracted, needs prompting. Questions are irrelevant or show lack of attention.

#### RUBRIC FOR REACTIONS

90% -100% Comments are perceptive and constructive. Reactions demonstrate a thorough understanding of the text being discussed, its theme and contribution. There is a balance between criticism (supported by concrete examples) and opinions or impressions. Suggestions are well supported. Terminology is appropriate.  
80% - 89% Comments are generally perceptive and constructive. Reactions demonstrate a general understanding of the text being discussed, its theme and contribution. Criticism is mostly supported. Opinions or impressions might be on occasion too vague or not relevant. Terminology is mostly appropriate.  
70% - 79% Comments are sometimes perceptive and constructive. Reactions demonstrate a partial understanding of the text being discussed, its theme and contribution. Comments are often not relevant to the discussion and only show occasional insight. There is no use of appropriate terminology.  
<70% Comments are mostly not perceptive or constructive. Reactions demonstrate little understanding of the text being discussed, its theme or contribution. Criticism is not supported. There is reliance on opinions & personal taste, e.g., "it's interesting", "It's good", "I don't like it". Lacks appropriate terminology.

#### **Instructor(s)**

*Enter the name of the planned instructor or instructors, or "to be determined" if instructors are not yet identified.*

Response:  
Victor Jordán-Orozco

### **Attendance & Make-up**

*Please confirm that you have read and understand the University of Florida Attendance policy.*

*A required statement related to class attendance, make-up exams and other work will be included in the syllabus and adhered to in the course. Courses may not have any policies which conflict with the University of Florida policy. The following statement may be used directly in the syllabus.*

- *Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.*

Response:  
Yes

### **Accommodations**

*Please confirm that you have read and understand the University of Florida Accommodations policy.*

*A statement related to accommodations for students with disabilities will be included in the syllabus and adhered to in the course. The following statement may be used directly in the syllabus:*

- *Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.*

Response:  
Yes

### **UF Grading Policies for assigning Grade Points**

*Please confirm that you have read and understand the University of Florida Grading policies.*

*Information on current UF grading policies for assigning grade points is require to be included in the course syllabus. The following link may be used directly in the syllabus:*

- *<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>*

Response:  
Yes

### **Course Evaluation Policy**

*Course Evaluation Policy*

*Please confirm that you have read and understand the University of Florida Course Evaluation Policy.*

*A statement related to course evaluations will be included in the syllabus. The following statement may be used directly in the syllabus:*

- *Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/public-results/>. Students will be notified when the evaluation period opens, and can complete evaluations through the*

email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

&nbsp;

Response:

Yes



## **DEPARTMENT OF SPANISH & PORTUGUESE STUDIES**

**SPRING 2021**

**SPN 3930: Creative Writing**

### **INSTRUCTOR INFORMATION**

**Instructor:** Dr. Víctor M Jordán-Orozco

**Office:** Dauer 147

**Email:** vjordan@ufl.edu

**Phone:** (352) 273-3773

**Office hours:** TBA

### **STATEMENT ON LANGUAGE USE IN THE CLASSROOM**

Following departmental policy, this course will be taught in Spanish. Research in language teaching and learning has shown that language instruction must provide significant levels of meaningful communication and interactive feedback in the target language for students to develop language and cultural proficiency. The [American Council on the Teaching of Foreign Languages](#) recommends that language educators and their students use the target language as exclusively as possible (at least 90%) at all levels of instruction. The Department of Spanish and Portuguese Studies follows this recommendation in all coursework.

### **COURSE GOALS AND OBJECTIVES**

The main objective of this course is to provide the student with the opportunity to focus on using Spanish creatively in the writing of fiction. To achieve this main goal the student will: read examples of short stories and poetry, critique some of those readings, participate in small and large group workshops, present some of his/her own work to the classroom, review/ analyze/ critique some of the work done by her/his peers.

Although grammar (writing “correctly”) is emphasized, it will not be an integral part of the course. Rather, emphasis will be given to expanding vocabulary and its usage and encouraging the student to find her/his own voice by exploring topics and genres that she/he finds meaningful and appealing.

By the end of the course the student will be able to:

1. Distinguish the main structures, characteristics, and styles of a short story and a poem.
2. Discuss and examine texts, in progress, as a participant in workshops.

3. Experiment with writing styles as response to a variety of prompts.
4. Produce original short stories and poems. (Please see Annex III for examples).
5. Appraise and critique the original works written by her/his peers.

## COURSE MATERIALS

- **There is no required text.** All reading will be accessible through Canvas. Copies of required readings will also be sent via e-mail.
- **Dictionaries:** the student must have easy access to a variety of sources that will enrich the writing process: Spanish-Spanish and English-Spanish dictionaries and a Spanish thesaurus. The use of translators is strongly discouraged.
- Recommended online resources are:
  - Diccionario de la Real Academia <http://dle.rae.es/>
  - Word Reference <http://www.wordreference.com/>
  - Word Reference (Sinónimos) <https://www.wordreference.com/sinonimos/>

## ASSESSMENT

### Grade Scale and Policies

The grade scale for classes in the Department of Spanish and Portuguese Studies is as follows:

|            |               |  |
|------------|---------------|--|
| A = 100-93 | C(S) = 76-73  | <b>NOTE:</b> A grade of C- will not be a qualifying grade for major, minor, Gen Ed, Gordon Rule or Basic Distribution Credit courses. For further information regarding passing grades and grade point equivalents, please refer to the Undergraduate Catalog at <a href="https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx">https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx</a> . |
| A- = 92-90 | C-(U) = 72-70 |  |
| B+ = 89-87 | D+ = 69-67    |  |
| B = 86-83  | D = 66-63     |  |
| B- = 82-80 | D- = 62-60    |  |
| C+ = 79-77 | E = 59-0      |  |

### Graded Course Components

- 15% → Participation in small and/or large group workshops. Please be aware that unexcused absences will by default significantly impact this grade component. (See annex I for rubric)
- 15% → Written and oral reviews/reactions. Discussions (Canvas) (See annex II for rubric)
- 20% → Short story (first draft 8%, final draft 12%). Depending on the length of the texts a student might write more than one short story. (See annex III for example)
- 20% → Poetry. (first draft 8%, final draft 12%). Depending on the length of the texts a student might write more than one poem. (See annex III for example)
- 30% → Story. (first draft 12%, final draft 18%). (See annex III for example)

## CALENDAR

The calendar will be posted and updated on Canvas. A general outline is annexed below. During the semester changes might occur for pedagogical or logistical motivations. To the extent possible, students will be notified in advance of any such changes.

|          | Date | Topic (In class)                             |
|----------|------|--|
| I        | 11   | General Introduction                         |
| January  | 13   | Introduction to writing (exercises)          |
|          | 15   | Introduction to short stories                |
| II       | 18   | No classes– MLK Day                          |
|          | 20   | Critique of assigned readings                |
|          | 22   | Workshop 1 – short stories                   |
| III      | 25   | Workshop 2 – short stories                   |
|          | 27   | Workshop 3 – short stories                   |
|          | 29   | Readings of second drafts                    |
| IV       | 1    | Readings of second drafts                    |
| February | 3    | Readings of second drafts                    |
|          | 5    | Introduction to poetry                       |
| V        | 8    | Poetry (cont.)                               |
|          | 10   | Critique of assigned readings                |
|          | 12   | Workshop 1 – poems                           |
| VI       | 15   | Workshop 2 – poems                           |
|          | 17   | Workshop 3 – poems                           |
|          | 19   | Readings of second draft                     |
| VII      | 22   | Readings of second draft                     |
|          | 24   | Recharge Day (no class)                      |
|          | 26   | Readings of final drafts (s.stories & poems) |
| VIII     | 1    | Readings of final drafts (s.stories & poems) |
| March    | 3    | Readings of final drafts (s.stories & poems) |
|          | 5    | Class selection of short stories             |
| IX       | 8    | Class selection of poems                     |
|          | 10   | Introduction to Story writing                |
|          | 12   | Story (cont.)                                |
| X        | 15   | Story (cont.)                                |
|          | 17   | Critique of assigned readings                |
|          | 19   | Workshop 1 –stories                          |
| XI       | 22   | Workshop 2 –stories                          |
|          | 24   | Recharge Day (no class)                      |
|          | 26   | Readings of second drafts                    |
| XII      | 29   | Readings of second drafts                    |
|          | 31   | Readings of second drafts                    |
| April    | 2    | Readings of second drafts                    |
| XIII     | 5    | Readings of final drafts (Stories)           |
|          | 7    | Readings of final drafts (Stories)           |
|          | 9    | Readings of final drafts (Stories)           |
| XIV      | 12   | Class selection of stories                   |

|    | Date | Topic (In class)               |
|----|------|--------------------------------|
|    | 14   | Presentation of selected texts |
|    | 16   | Presentation of selected texts |
| XV | 19   | Presentation of selected texts |
|    | 21   | End of course                  |

### **CREATIVE TEXTS**

During the semester, each student will write creative texts of different lengths. The first text will be a short story or a collection of short stories that in total will sum 350 to 400 words approximately. The second text will be a poem or a collection of poems that in total should sum 200 to 250 words approximately. The third will be a story of a minimum length of 1500 words. All texts will be written as homework and they will be critiqued (workshopped) in the classroom in either small or large groups under the guidance of the instructor.

The process will be graded in three steps: first draft, second draft and a final version. Being timely in all three steps is very important. Not handing in the work on time will affect the grade in the following manner: text not handed in on time -2%, text handed after the first 24 hours -3%. Not following directions as to the distribution of copies will also affect the grade as this will cause a disruption in the way the workshops will be carried out. Details will be given in class.

### **OTHER WRITING ACTIVITES**

Besides the assigned creative texts mentioned above the instructor will assigned short writing exercises (~125 words) that must respond to a given prompt. These prompts are designed primarily to promote the use of new vocabulary, help develop a narrative voice and elicit different narrative points of view. For example, a prompt entitled *Olores* (smells) might require students to concentrate on smells and write a short piece inspired by one or many smells. Another entitled *Cámara* (camera) could ask students to see their surroundings as a camera would: moving or static, zooming or not, with a filter or not, etc.

### **READINGS**

Assigned readings will mainly be short stories and poems that students will read as examples and/or points of reference for their own writing. These texts will be selected from a wide range of authors. Other texts could also be assigned to help contextualize the stories and poems and to help students in their analysis and critique of their own works and that of their peers.

### **DISCUSSIONS**

Students will discuss and critique readings and writings in class. Other discussions will take place in *Discussions* using the Canvas platform. Posting in Canvas should expand on topics mentioned tangentially in class, provide new perspectives, and highlight successes and suggest improvements to the creative texts. Discussions in Canvas are not a substitute but rather a complement to in class conversations. Students will use *Announcements* in Canvas to publish the final versions of each of their written texts.

### **REVIEWS /REACTIONS**

Students will be responsible for writing reactions/reviews on some of their peer's creative texts or on other assigned reading material. Handing in these reactions/reviews late will affect the grade of this component. Reviews/reactions are due, via e-mail, at the beginning of class, on the dates indicated in Canvas.

## UNIVERSITY POLICIES AND RESOURCES

Participation in our class is paramount. Thus, students are required to have their cameras on from start to finish during our classes on Zoom. A default setting for our sessions in Zoom is that participants will be muted when they enter, so you will unmute yourself when you comment orally during our whole-group conversations and when you are in small groups. Your instructor may also ask students to reply in the chat box for specific activities. Oral comments on camera and written comments in the chat box are considered activities for participation. If you have technical issues, please immediately consult UF IT Help to resolve them and then contact your instructor. Zoom sessions will not be recorded by the instructor and may not be recorded by students. As in all courses, unauthorized recording and unauthorized sharing of recorded material is prohibited.

### **Attendance and make-ups**

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

### **Accommodations**

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

### **Course Evaluations**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results>.

### **Academic Integrity**

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code". On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I



have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

## Resources Available to Students

### *Health and Wellness*

- *U Matter, We Care*: [umatter@ufl.edu](mailto:umatter@ufl.edu); 392-1575
- *Counseling and Wellness Center*: <http://www.counseling.ufl.edu/cwc/Default.aspx>; 392-1575
- *Sexual Assault Recovery Services (SARS)*: Student Health Care Center; 392-1161
- *University Police Department*: <http://www.police.ufl.edu/>; 392-1111 (911 for emergencies)

### *Academic Resources*

- *E-learning technical support*: [Learningsupport@ufl.edu](mailto:Learningsupport@ufl.edu); <https://lss.at.ufl.edu/help.shtml>; 352-392-4357 (opt. 2)
- *Career Resource Center*: Reitz Union; <http://www.crc.ufl.edu/>; 392-1601
- *Library Support*: <http://cms.uflib.ufl.edu/ask>
- *Teaching Center*: Broward Hall; 392-2010 or 392-6420
- *Writing Studio*: 302 Tigert Hall; <http://writing.ufl.edu/writing-studio/>; 846-1138

## Procedure for Conflict Resolution

Any classroom issues, disagreements or grade disputes should be discussed first between the instructor and the student. If the problem cannot be resolved, please contact the Undergraduate Coordinator or the Department Chair. Be prepared to provide documentation of the problem, as well as all graded materials for the semester. Issues that cannot be resolved departmentally will be referred to the University Ombuds Office (<http://www.ombuds.ufl.edu>; 392-1308) or the Dean of Students Office (<http://www.dso.ufl.edu>; 392-1261). For further information refer to [https://www.dso.ufl.edu/documents/UF\\_Complaints\\_policy.pdf](https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf) (for residential classes) or <http://www.distance.ufl.edu/student-complaintprocess> (for online classes).

**ANNEX I - Rubric for participation (workshops).**

|            |   |
|------------|---|
| 90% - 100% | Student listens attentively when others present their texts. Student's comments built on others' remarks and welcomes dialogue. Student always initiates conversations and contributes to the understanding and analysis of the presented texts. Student asks pertinent questions and comments are focused. |
| 80% - 89%  | Student is mostly attentive when others present their texts. Student often initiates conversations and contributes to the understanding and analysis of the presented texts. Student might occasionally need reminders to keep comments on task and to build on others' remarks.                            |
| 70% - 79%  | Student is occasionally inattentive when others present their texts. Student sometimes contributes to the ongoing dialogue. Student rarely initiates conversations. Questions and comments may go off track.  |
| <70%       | Student is inattentive when others present their texts. Student does not initiate conversations or directly respond to other's comments. Student is aloof or distracted, needs prompting. Questions are irrelevant or show lack of attention.   |

**ANNEX II - Rubric for written reviews/reactions. Discussions (Canvas)**

|            |  |
|------------|--|
| 90% - 100% | <b>Comments are perceptive and constructive.</b> Reactions demonstrate a thorough understanding of the text being discussed, its theme and contribution. There is a balance between criticism (supported by concrete examples) and opinions or impressions. Suggestions are well supported. Terminology is appropriate.            |
| 80% - 89%  | <b>Comments are generally perceptive and constructive.</b> Reactions demonstrate a general understanding of the text being discussed, its theme and contribution. Criticism is mostly supported. Opinions or impressions might be on occasion too vague or not relevant. Terminology is mostly appropriate.                        |
| 70% - 79%  | <b>Comments are sometimes perceptive and constructive.</b> Reactions demonstrate a partial understanding of the text being discussed, its theme and contribution. Comments are often not relevant to the discussion and only show occasional insight. There is no use of appropriate terminology.                                  |
| <70%       | <b>Comments are mostly not perceptive or constructive.</b> Reactions demonstrate little understanding of the text being discussed, its theme or contribution. Criticism is not supported. There is reliance on opinions & personal taste, e.g., "it's interesting", "It's good", "I don't like it". Lacks appropriate terminology. |

SHORT STORY

**El borracho debajo de la palma**

Olía a sal en el aire, las gaviotas graznaban y bailaban en las nubes. Mucha gente de todo el mundo jugaba y disfrutaba sus días en la isla. Del bar salió un muchacho. Él, lleno de entusiasmo y algo de alcohol, tropezó por unos pasos hasta que chocó con el tronco de una palma. Cuando levantó su cara de la arena vio a un viejo sentado a la sombra de la palma. Estaba en ropas oscuras y un sombrero anchísimo cubría sus ojos, con piel bronceada, arrugada, y cicatrizada. Él tomó un trago de la botella en su mano antes de decirle “Bebiste mucho mijito, ¿No? Descansa.”

El muchacho, un poco embriagado y desinteresado por oír las quejas de cualquier persona le respondió “Ay relájate, ¡Viejo! ¿No puedes ver que estamos en un paraíso? Las mujeres bellísimas, las familias tan felices, ¡¿Y estás aquí quejándote?! No necesitas portarte como un viejo amargado.” El viejo sacudió su cabeza. “Mira con tus ojos, *claramente*. No estamos en un *paraíso* como tú dices.” El muchacho, sintiéndose molesto con el viejo, miró con cuidado a cada persona de la playa, y en ese momento se dio cuenta que el viejo tenía razón.

Miró a los jóvenes que parecían disfrutar su vida en una playa bellísima, y se dio cuenta que ellos solo estaban preocupados con tomar la mejor foto para parecer que estaban gozándola. Después, miró a las familias con los niños llorando y gritando como animales en el Sahara, los padres tenían caras que escondían estrés y tristeza. Miró la basura y las latas y las botellas mezclados en la arena. Miró las gaviotas saltando y robando la comida de la gente. Observó el caos de la playa, y el muchacho puso su cabeza en sus manos con incredulidad.

Riéndose, el viejo se inclinó y murmuró “solo parece un paraíso. La gente viene para olvidar sus problemas, pero siempre los traen cuando llegan. Ninguna cantidad de agua salada ni Aguardiente puede salvarlos.” El viejo se levantó y empezó a irse, el muchacho le preguntó: “Si la gente que viene al paraíso está huyendo de sus problemas, ¿qué puedes decir de gente como tú, gente que vive en el paraíso?”

Levantándose su sombrero para revelar un parche en su ojo, el viejo sonrió y dijo “escapamos de nuestros problemas también, pero son peores. ¿Por qué crees que no salimos de aquí?”

## POEM

### La Colina

Quizás nos veamos allí,  
En la colina tras la ventana.  
Siento tu llamado aquí,  
Adentro, con toda mi alma.

Imagino las ráfagas del viento,  
Y como se sentiría planear  
Como un pájaro, justo encima  
Del prado que fluye como el mar.

Veo cada rayo de luz  
Que viene del cielo azulado  
Besando la cresta baja  
De cada ola en el césped debajo.

Y las alas de una mariposa  
Van tomando la luz que sobra,  
Brillando con el oro del rey,  
Orgulloso de su pinta, su obra.

Cada día, deseo verte allí,  
En esa colina, tras la ventana,  
Y hoy será el día para este deseo  
Tan añejo en mi alma.

Cuando llego allí,  
Mi cabeza llena de fantasías  
La colina es una colina.  
Mi frente se quema bajo el sol.  
No hay ningún respiro del viento.  
El césped está rígido. Murió.  
La mariposa también  
Caerá en un mes,  
Cuando venga el invierno,  
Como siempre,  
Así es.

Ya no nos veremos aquí,  
Ya no siento tu llamado.  
La colina es solo una colina,  
Así lo siento, con toda mi alma.

## STORY

### Contacto de Emergencia

Hace unos años conocí una chica que era un poco más joven que yo. Ella estaba muy encaprichada conmigo. Lo supe en el momento en que me vio. Tenía estos ojos tan grandes, y cuando me miró, vi su expresión derretirse al instante, como el chocolate en un s'more cuando toca el malvavisco caliente. Empezó a pasar mucho tiempo a mi alrededor. Me gustaba su compañía. Era fácil hablar con ella. Aunque yo tenía una novia en ese momento, no pensé que estuviera mal hacer una nueva amiga. Nos enteramos de que éramos de la misma ciudad natal poco después de que nos conocimos. Me sentí como en una película, "Una chica de al lado." Unos meses después de conocer a Aisla rompí con mi novia. No podía imaginarme con ella a largo plazo.

La mayoría de las chicas que conozco se enamoran de mí. Sé que suena engreído, pero es verdad. No sé exactamente por qué, pero creo que es porque escucho. O al menos lo intento. Trato de no dejar que nadie se sienta despreciado. Cuando era más joven, y comencé a darme cuenta de que podía llamar la atención con bastante facilidad, no creo que supiera cómo manejarlo. Todavía no lo hago, de verdad. En el pasado, las chicas me han acusado de hacerles creer en ideas falsas. Nunca quise lastimar sus sentimientos. Empecé a necesitar su admiración, y cuando no la tengo, no sé cómo sentirme.

Pienso mucho en las mujeres y en cómo se sienten cuando los hombres las miran en el metro. Vivo en Nueva York, así que paso mucho tiempo en el metro. Veo hombres mirando mujeres todo el tiempo de una manera depredadora. Como si quisieran capturarlas y guardarlas para sí mismos. Me enoja. Creo que, si fuera una mujer, sabría cómo manejar la atención que recibo. Las mujeres reciben constantemente atención, y creo que tienen que aprender a ser autosuficientes para sobrevivir. Aun así, sé que tengo suerte, porque soy atractivo y nunca he tenido problemas con las mujeres, pero la mayoría de las noches todavía me siento solo. No quiero la compasión de nadie. Como, siempre dicen, chico conoce chica y el chico persigue a la chica. Siempre me canso poco después de eso. Pero nunca es culpa de la chica. Tal vez sólo estoy... roto. Trato de concentrarme en las cosas buenas. No hablo mucho de mis pensamientos, excepto con Aisla.

Aisla es la chica que mencioné. Después de graduarme de la universidad, no pensé que la vería mucho. Le faltaban dos años y yo seguía mi propio camino. De todas maneras, hablamos todos los días por teléfono – Facetime, mensajes de texto, todo el asunto. Salí con un grupo de chicas el año después de graduarme, pero cuando le conté de las chicas a Aisla, ella se puso triste. No quería lastimarla, pero nunca le pedí su afecto, ¿sabes? Ella dejó de hablar conmigo.

Cuando hace esto, siempre dice que es porque se está acercando muchísimo a mí, pero que necesita guardar su distancia, porque tiene que seguir adelante con otras personas. Dice que la trato como si fuera mi novia, pero todavía salgo con otras chicas, lo cual no es justo.

Es verdad que actuamos como si estuviéramos saliendo. Cuando estamos en nuestra ciudad natal para las fiestas, La Navidad, El año nuevo, etcétera...pasamos todo nuestro tiempo juntos. A veces duermo en su casa. Sólo acostados en la cama. Es casi más íntimo que el sexo. Si estoy siendo honesto contigo, Aisla es genial. Es hilarante. Es la única chica que le presento a mis padres, y la aman. No me gusta ponerla triste. No confío en mí mismo para salir con ella. Sé que lo arruinaría, y ella me odiaría. Además, somos diferentes. Ella lo romantiza todo. Nunca funcionaríamos.

Hace unos meses, volvimos a vernos de nuevo, como siempre lo hacemos. Esta vez, fui honesto con ella. Le dije la verdad, que tenía sentimientos por ella, pero que no sabía qué quería. No me voltees los ojos. Las cosas entre nosotros cambiaron. No la había visto en persona en más de seis meses. No había podido dejar de pensar en ella. La llamaba todos los días. Yo trabajaba desde casa, y ella en una oficina, a 2000 millas de distancia.

Me visitó aquí en Nueva York por unos días. Exploramos la ciudad, vimos películas y fuimos de compras. Me llevó a un museo una vez, y me lo explicó todo. Hay algo en el verano que hace que el amor sea más real. Tal vez el calor realmente nos vuelve locos a todos. Estuve muy triste cuando se fue.

—¿Chico, lo siento? ¿Adónde va con esta historia? —interrumpió finalmente la señora que me atendía.

—Usted pidió que yo describiera mi relación más reciente.

—No. Le pedí que me dijera sobre su relación más cercana... para su información de contacto de emergencia...

—¿No es esto la misma cosa?

—Es diferente.

—¿Qué pasa si ella es ambas?

—No sé. Podría estar enamorado —Me respondió con la misma sonrisita de unos segundos antes.

—Bien. Ya veo. Me disculpo por haberle hecho perder el tiempo.

—Bueno, pero ¿cómo termina? ¿Están juntos ahora? —preguntó la señora que ahora parecía estar interesada.

—No, hago lo que siempre hago. Me distancié después de que ella dejó Nueva York. Empecé a ver a otras personas, no lo sé. No pude hacer el compromiso. La lastimaría cuando me aburriera. Pero todavía ella es mi contacto de emergencia.

La señora en la oficina me miró durante mucho tiempo. Se puso muy seria. Pensé que me iba a gritar.

—Chico, mira. Me dijo Cuando amas a alguien, siempre habrá una parte de ti que estará aterrorizada de perder a esa persona. Parece que has parado de sentirlo todo para nunca tener que sentir tanto miedo. Debes permitirte sentir.

—Suena horrible. ¿Por qué? le pregunté.

—De lo contrario —respondió ella —¿cuál es el punto de estar vivo? Y me pasó unos papeles y añadió —¿Por favor firma estas formas? Hay gente esperando detrás de ti.