Contact Information for Corri

Office: 172A LL (Languages and Literature Building), Tempe Campus

Face-to-Face Office Hours in 172A LL:
- Tues. 1:30-5:00 p.m.
- Thurs. 1:30-2:00 p.m.
- Other times by appointment (times and days will vary to accommodate my schedule and yours).

Your success is my goal. Although I have official office hours, I am available much more often. 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, your success, though it is my goal, is YOUR responsibility. Consider the course a canoe ride. I am only your guide: you must do your own paddling to the not so distant shore.

Both Shavawn and I will communicate regularly by 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.

Email: cornelia.wells@asu.edu I check email several times daily. If I do not respond in a timely manner, call me. Occasionally someone’s email gets caught in my spam filter.

Cell Number: 602.717.2235.

English office phone: 480.965.3168, Option 6. Use this number ONLY as a LAST RESORT. Calling this number allows you only 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.

**NO TEXT MESSAGES.** I don't typically text message with students.

Contact Information for Shavawn

Office: McClintock Hall, Room 133-B

Office Hours: M 9:00 AM – 11 AM (ONLINE ONLY); TUE/TH 1:30 PM – 2:30 PM & by appointment.

Email: Shavawn.Berry@asu.edu
Phone: (480) 966-3916
(Please do not call any time before 9 AM or after 9 PM, Monday through Friday. Do not call on the weekends. This is a landline that is in my 80-year-old mother’s room, so please be sensitive to that fact. Thanks.)

For Timely or Urgent Messages, please email (preferred) or call.

English office phone: 480.965.3168, Option 6. Use this number ONLY as a LAST RESORT after my home phone and cell. Calling this number allows you only to leave a message with an office assistant, who will place your message in my campus mailbox.

**NO TEXT MESSAGES.** I don’t ever text message with students.

COURSE DESCRIPTION

The Prison Writing & Critical Practice Internship (ENG 484) is a graded, supervised mostly online
internship organized in cooperation with The Pen Project at the New Mexico Corrections Department. 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 mostly maximum-security inmates at the Penitentiary of New Mexico. Most writers are inmates who cannot meet for classes. Since the project is facility-wide, writing from some lower-security inmates may also be included.

This online project provides a much-needed means for inmate writers to obtain critical comments on their writing. The internship employs a Blackboard platform. Hardcopy writings submitted by inmates 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. Prison staff then download and print intern comments and distribute them to the inmate 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.

**REQUIRED TEXTS**

- George, Erin. *A Woman Doing Life: Notes from a Prison for Women*. New York: Oxford UP, 2010. This memoir explains many dimensions of women's life behind bars, paying more attention than most memoirs by men to the effects on families when either parent is behind bars. Robert Johnson, Professor of Justice, Law, and Society at American University, adds commentary and a bibliography to each chapter.
- Starkey, David. *Creative Writing: Four Genres in Brief*. 2nd ed. Boston: Bedford/St. Martin’s, 2013. (1st 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.
- Taylor, Jackson and the PEN Prison Writing Program. *Handbook for Writers in Prison*. New York: PEN American Center, 2010. You can either purchase the book version for $5.00 from The Pen American Center @ [http://www.pen.org/order-handbook-writers-prison](http://www.pen.org/order-handbook-writers-prison) OR download the free pdf version from Blackboard. In 120 pages it covers fiction, nonfiction, poetry, screenwriting, drama, rewriting, grammar, punctuation, manuscript preparation, cover letters, and literary magazines. The Pen Project participants should have this book, so it lets you know what they already have access to and is a good source for you to point them to in some of your responses to their work. Of course, your responses will move far beyond this basic, yet meaty text. In sum, the book is ambitious and smart, but very brief. It is, however, the only book you can depend on all the inmates to have. You can use this book to help respond to their writing, but you can also cut and paste writing and grammar advice and short illustrative poems and stories from the Internet.

**ALSO REQUIRED TEXT**

**YOUR CHOICE OF ANY ONE OF THE FOLLOWING BOOKS**

- Boyle, Gregory. *Tattoos on the Heart: The Power of Boundless Compassion*. Florence, MA: Free Press, 2010. Also available in Kindle and Audible. Amazon readers give this 5 stars. Boyle, a Jesuit priest, has spent more than two decades working in the area of East Los Angeles where the most lethal gang
activity in the country occurs, sadly officiating at hundreds of gang related funerals. This is a book of true stories. There is some Catholic variety Christian reflection (we ourselves are not Catholic), but the book is loved by people from all persuasions. Boyle majored in English and is an excellent storyteller. He writes with wit, humility, and deep compassion: “I suppose I’ve tried to write this book for more than a decade. People encouraged me all the time, but I never felt I had the discipline (or blocks of time) to do it... After recently bumping heads with cancer, I started to feel that death might actually not make an exception in my case. So sensing that none of us will get out of this alive, I asked for and was graciously given a four-month sabbatical....” The book does not cover a lot of material about the prisons per se, but about the human beings who fill them, if they don’t get shot first. Boyle’s groundbreaking work with gangs (his mantra, “Nothing stops a bullet like a job”) is also the subject of Celeste Fremon’s book G-Dog and the Homeboys: Father Greg Boyle and the Gangs of East Los Angeles (2008) (5 stars) and of the recent film G-Dog (2013) by the Academy Award winning director Frieda Lee Mock (5 stars from both Rotten Tomatoes and Amazon, 4 from IMDB, 4+ from Netflix).

- Kerman, Piper. Orange Is the New Black: My Year in a Women’s Prison. New York: Spiegel and Grau, 2011. Paper. Also available in Kindle and Audible. You may have seen the Netflix series loosely based on this memoir, but the experiences are antipodal. For one thing, there are no sex scenes in the book. For another, explorations of kindnesses and personal growth dominate the narrative in the book. Many find this book uplifting. It does cover some of the same issues covered in Erin George’s book, but more as memoir, less as academic rendering. A New York Times Bestseller.
- Perkinson, Robert. Texas Tough: The Rise of America’s Prison Empire. New York: Metropolitan Books, 2010 (a compelling history of the American prison system from our beginnings as a nation right into the present day and necessarily including racial perspectives all along the way). Also available in Kindle.

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 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. We 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.**

### 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. We will bring copies to the orientation for you to sign.

---

**English 484 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](http://students.asu.edu/files/StudentCodeofConduct.pdf)
I understand _____

Signed: [Printed name] ______________________________

[Signature] ______________________________________

[Date] ______________ [Student ID #] ______________

(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 101st 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 homework twice per week on time, as listed on the SCHEDULE, as well as 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. **NO EXCEPTIONS, so please do not ask.** In short, **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 INMATE WRITING MUST BE SUBMITTED ON TIME. YOU CANNOT PASS THE COURSE WITHOUT RESPONDING TO ALL of the ASSIGNED INMATE CYCLES. THEIR WRITING IS OUR PRIORITY. IF SERIOUS EXTENUATING CIRCUMSTANCES ARISE, TALK TO US IMMEDIATELY SO WE CAN FIND A WAY TO WORK WITH YOUR CIRCUMSTANCES FOR YOUR BENEFIT AND THE INMATES'.** On an online day, an absence consists of failure to submit the assignment due that day. **consists of failure to submit the assignment due that day.**

**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.

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Final Course Grades</th>
<th>ASU Transcript</th>
</tr>
</thead>
<tbody>
<tr>
<td>97 - 100</td>
<td>A+ (awarded only in exceptional cases)</td>
<td>4.3 (used internally at ASU; doesn't transfer)</td>
</tr>
<tr>
<td>93 - 96</td>
<td>A</td>
<td>4.0 (highest grade that can transfer)</td>
</tr>
<tr>
<td>90 - 92</td>
<td>A-</td>
<td>3.7</td>
</tr>
<tr>
<td>87 - 89</td>
<td>B+</td>
<td>3.3</td>
</tr>
<tr>
<td>83 - 86</td>
<td>B</td>
<td>3.0</td>
</tr>
<tr>
<td>80 - 82</td>
<td>B-</td>
<td>2.7</td>
</tr>
<tr>
<td>77 - 79</td>
<td>C+</td>
<td>2.3</td>
</tr>
<tr>
<td>73 - 76</td>
<td>C</td>
<td>2.0</td>
</tr>
<tr>
<td>70 - 72</td>
<td>D</td>
<td>1.0</td>
</tr>
<tr>
<td>67 - 69</td>
<td>D+</td>
<td>0.3</td>
</tr>
<tr>
<td>63 - 66</td>
<td>E</td>
<td>0.0</td>
</tr>
<tr>
<td>60 - 62</td>
<td>Missing assignment = 0</td>
<td></td>
</tr>
<tr>
<td>0 - 59</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

We will round up for your final course average. If your final course average is something.5 to something.9, we 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, we 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, aside from directed free writing (which wouldn't be "free" if you had to censor it in advance), 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. We do not want to be put in the position of having to decide whether we need to report criminal activities. This said, we think you ought to write about subjects 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 will may or 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). We cannot comment on or edit them for the inmates 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 we are 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 Corri
Academic dishonesty is criminal. Although you will find us understanding in many respects, we 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 work 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.** We are not tough graders, but we have no qualms about failing students who lack academic integrity. We do not condone academic dishonesty in any form. Nor is failing someone for plagiarizing ever personal. Both of us have genuinely liked every student we have failed for academic dishonesty. We do not enjoy doing this. **We 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 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." 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 us 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. We 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. 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/acad/acad125.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.

EXTRA CREDIT – NONE
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, 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!”
Here are a few other sources our psychologist friend suggests and adds to all her syllabi:
- Lifeline www.suicidepreventionlifeline.org/
  o 1-800-SUICIDE 1-800-784-2433
  o 1-800-273-TALK 1-800-273-8255
- Hopeline 1-800-442-HOPE 1-800-442-4673 http://www.hopeline.com/gethelpnow.html
- 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
Corri’s 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 and a plunge into infinity. In spite of this, I believe in human innovation and ingenuity not only to survive, but to 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 primatologist Frans de Waal to the medical actor and novelist Leslie Jameson.

**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 "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 in to 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
Responses to Inmate Writing 50%
"Wreating" Notes and "Creatiques" 40%
Open Letter to Inmates 5%
Portfolio Self-Assessment/Assemblage 5%
English 484: Pen Project Internship
SYLLABUS – Spring 2015
Instructors: Cornelia "Corri" Wells and Shavawn Berry
Sections 23448 and 28630

Contact Information for Corri

<table>
<thead>
<tr>
<th>Office: 172A LL (Languages and Literature Building), Tempe Campus</th>
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</thead>
<tbody>
<tr>
<td><strong>Face-to-Face Office Hours in 172A LL:</strong></td>
</tr>
<tr>
<td>Tues. 1:30-5:00 p.m.</td>
</tr>
<tr>
<td>Thurs. 1:30-2:00 p.m.</td>
</tr>
<tr>
<td>And other times by appointment (times and days will vary to accommodate my schedule and yours).</td>
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**Your success is my goal.** Although I have official office hours, I am available much more often. 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, your success, though it is my goal, is YOUR responsibility. Consider the course a canoe ride. I am just your guide: you must do your own paddling to the not so distant shore.

Both Shavawn and I will communicate regularly by [Blackboard email](mailto:cornelia.wells@asu.edu). 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.

<table>
<thead>
<tr>
<th>Email: <a href="mailto:cornelia.wells@asu.edu">cornelia.wells@asu.edu</a></th>
<th>I check email several times daily. If I do not respond in a timely manner, call me. Occasionally someone’s email gets caught in my spam filter.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cell Number:</strong> 602.717.2235.</td>
<td></td>
</tr>
<tr>
<td><strong>English office phone:</strong> 480.965.3168, Option 6. Use this number <strong>ONLY</strong> as a <strong>LAST RESORT.</strong> Calling this number allows you only 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.</td>
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</table>

**NO TEXT MESSAGES.**
I don’t typically text message with students.

Contact Information for Shavawn

<table>
<thead>
<tr>
<th>Office: McClintock Hall, Room 133-B</th>
</tr>
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<tbody>
<tr>
<td><strong>Office Hours:</strong> M 9:00 AM – 11 AM (ONLINE ONLY); TU/TH 1:30 PM – 2:30 PM &amp; by appointment.</td>
</tr>
<tr>
<td><strong>Email:</strong> <a href="mailto:Shavawn.Berry@asu.edu">Shavawn.Berry@asu.edu</a></td>
</tr>
<tr>
<td>Phone: (480) 966-3916</td>
</tr>
<tr>
<td>(Please do not call any time before 9 AM or after 9 PM, Monday through Friday. Do not call on the weekends. <strong>This is a landline that is in my 80-year-old mother’s room, so please be sensitive to that fact. Thanks.</strong>)</td>
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<tr>
<th><strong>For Timely or Urgent Messages,</strong> please email (preferred) or call.</th>
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<tbody>
<tr>
<td><strong>English office phone:</strong> 480.965.3168, Option 6. Use this number <strong>ONLY</strong> as a <strong>LAST RESORT</strong> after my home phone and cell. Calling this number allows you only to leave a message with an office assistant, who will place your message in my campus mailbox.</td>
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</table>

**NO TEXT MESSAGES.** I don’t **ever** text message with students.
**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 almost always something due. So rather than ask if there's an assignment due, assume there is and look for it on the schedule.  
- We 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, when we 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, WE HAVE PLACED ALL DUE DATES FOR RESPONSES TO INMATE WRITING AT THE END OF THE SCHEDULE. WE WILL ADJUST THE SCHEDULE EACH TIME A CYCLE OF WRITING COMES IN. This means we 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. We will note these changes under Blackboard/ Schedule as well as send you a group email when new cycles arrive.

<table>
<thead>
<tr>
<th>Weeks</th>
<th>Prior to Orientation</th>
<th>Watch: Go to <a href="http://vimeo.com/channels/prison">http://vimeo.com/channels/prison</a> of our March Prison Education Conference and watch:</th>
</tr>
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</table>
| Wed. 1/14 or Thurs. 1/15 | **The first 23 minutes** of the Arizona Department of Corrections (ADC) video (Mark Jones’ introduction through Roberta Norales’ presentation.) Ms. Norales will speak to us in person at our orientation, expanding on the content in this video. Ms. Norales is the ADC educator who will coordinate the Pen Project at the Browning Unit (a maximum security facility in Florence).  
**The first 5 minutes** or so of Michelle Ribeiro’s talk (Tina Cai’s introduction and enough of Ms. Ribeiro’s initial comments to get a sense of her commitment and persona). Ms. Ribeiro coordinates the Pen Project at the New Mexico Corrections Department (NMCD) in Santa Fe.  
**The last 3 or 4 minutes** of Michelle Ribeiro's talk, wherein Michelle reads a letter by David, a longtime Pen Project participant whose writing some of you may get to critique this semester. David is a very serious writer, originally from the Phoenix area. He has spent over 19 years in prison, most of his adulthood. Writing is his saving grace.  
Choose: A one-word pseudonym/pseudonym to use on your responses to inmates. It can be a real name (just not your name) or a metaphorical name like Scout, Clay, Vesper, Gonzo....  
Read: Syllabus in preparation to ask questions at the Orientation. |  

| Orientation | **Orientation – In Person** - LL 165, 6-9 p.m., Wed. 1/14 or Thurs. 1/15  
**Sign:** Security and Fair Use contracts. (You do NOT need to print the contracts yourselves. We will photocopy them before the orientation.)  
**Let Us Know:** Your Pen Project penname (one-word pseudonym).  
**Guest Speaker:** Anika Larson, a former Pen Project intern and the lead biology teacher for a face-to-face course taught in the maximum security unit at the Eyman State Prison in Florence, where she works with Roberta Norales (more about CEPT Norales below). |
<table>
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<th>Week 3</th>
<th>Mon. 1/19</th>
<th>MARTIN LUTHER KING JR HOLIDAY OBSERVED – NO CLASS</th>
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| Fri. 1/23 | **JOIN: PRISON EDUCATION AWARENESS CLUB (PEAC).** PEAC 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 contact information for the ASU College of Liberal Arts & Sciences and Department of English logos. **PEAC is the planner and a major funder of the annual Prison Conference.** 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 (**membership is free**), 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. The conference is an important Department of English event... in addition to students and faculty at ASU, prison educators attend from across Arizona and from out of state. **To Join PEAC** (takes about 5 minutes and no money): Go online to MyASU>Campus Services>Campus Services Tasks>ASU Clubs>OrgSync>Browse Organizations>Search>PEAC and follow directions to join.  
**Read:** Baca, *A Place to Stand*, 1-88 (Prologue through Ch. 4).  
**Read:** All the Baca writing prompts (Blackboard/Assignments).  
**Submit: A response to your choice of any appropriate prompt** (Blackboard/Discussions). **Be sure to paste the Baca prompt you are responding to at the top of your response.** Counts as one Creatique. |
| Week 4 | Mon. 1/26 | **Read**: Starkey, *Creative Writing*, Ch. 1, "Writing Poetry." (Do not feel obligated to read the anthology at the end of the chapter.)  
**Write and Submit**: To get us all in poetry mode, since the Pen Project participants submit beaucoup poems, and since many of us are not primarily poets, please review *ghazal* in your textbook *Creative Writing* by David Starkey and at Poets.org (a site you should all familiarize yourselves with for locating some of the best poetry in English). Then, write a ghazal about yourself. Click on GHAZAL under DISCUSSIONS (left hand menu on BLACKBOARD), then cut and paste your ghazal IN A NEW THREAD. So that we do not have to open a document to read it, be sure to cut and paste it rather than attach it. And 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 two Creatiques. |
| Fri. 1/30 | **Read**: Baca, 89-175 (Ch. 5-8).  
**Submit**: A second prompt response (to Blackboard/Discussions). Be sure to paste the prompt at the top of your response.  
**Read**: All of the ghazals submitted by your classmates. Respond briefly (100-200 words each) to your choice of any three (via the Reply button). |
| Week 5 | Mon. 2/2 | **Read**: Starkey, *Creative Writing*, Ch. 2, "Writing the Short-Short Story." (Do not feel obligated to read the anthology at the end of the chapter.)  
**Read**: Wells, “The C-O-G in the Machine” (Blackboard/Readings).  
**Read**: Wells, “So-What” (Blackboard/Readings).  
**Write and Submit**: A one page short story. It must have conflict, dialogue, scenery. |
| Fri. 2/6 | **Read**: All of the short stories submitted by your classmates. Respond briefly (100-200 words each) to your choice of any three (via the Reply button).  
**Read**: Baca, 176-264 (Ch. 9-Epilogue).  
**Submit**: Half page review (single spaced: 350-400 words) of *A Place to Stand* (a) pasted into the message area on the appropriate Discussions Forum and (b) in a Word attachment to Safe Assignment. Imagine your audience for this review to be readers of the *New York Times*, *Amazon*, or *Huffington Post*. |
| Week 6 | Mon. 2/9 | **Read**: Starkey, *Creative Writing*, Ch. 3, "Writing Short Creative Nonfiction." (Do not feel obligated to read the anthology at the end of the chapter.)  
**Write and Submit**: A one page creative memoir. As with fiction, it must have conflict, dialogue, scenery. |
| Fri. 2/13 | **Read**: All of the creative nonfiction pieces submitted by your classmates. Respond briefly (100-200 words each) to your choice of any three (via the Reply button).  
**Read**: George, *A Woman Doing Life*, 1-60 (Intro-Ch. 4).  
**Submit**: A prompt of your own design like those you did for Baca, along with a response. Be sure to include your prompt at the top of your response. |
| Week 7 | Mon. 2/16 | **Read**: George, 61-129 (Ch. 5-Ch. 8)  
**Submit**: A second prompt of your own design like those you did for Baca, along with a response. Be sure to include your prompt at the top of your answer. |
<table>
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<tr>
<th>Date</th>
<th>Read</th>
<th>Submit</th>
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| Fri. 2/20 | **Read:** George, 130-202 (Ch. 9-Appendix B).  
**Submit:** Your choice of  
- Half page review (single spaced: 350-400 words) of *A Place to Stand*  
(a) pasted into the message area on the appropriate Discussions Forum and (b) in a Word attachment to Safe Assignment. Imagine your audience for this review to be readers of the *New York Times*, *Amazon*, or *Huffington Post*. OR  
**A third prompt of your own design** like those you did for Baca, along with a response. Be sure to include your prompt at the top of your response. | |

| Week 8 Mon. 2/23 | **Read** the following short articles:  
- Jean Casella and James Ridgeway's "New York's Black Sites"  
- Erica Goode’s "Inmate Visits Now Carry Added Cost in Arizona,"  
- Lisa Guenther's "The Living Death of Solitary Confinement"  
- 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?)  
- Suzanne Choney's "FCC: Prison Phone Rates Far Too High"  
- Shane Bauer's “Solitary in Iran”  
[http://www.motherjones.com/politics/2012/10/solitary-confinement-shane-bauer](http://www.motherjones.com/politics/2012/10/solitary-confinement-shane-bauer)  
- Adeline Hill's "Privileged and Classist"  
- "How to Survive in Federal Prison"  
- Erwin James’ ‘The Norwegian Prison Where Inmates Are Treated Like People”  
- Tango Tanner's "Dekker's Boys"  
[http://magazine.byu.edu/?act=view&a=2973](http://magazine.byu.edu/?act=view&a=2973)  
**Submit:** Read all of these very short articles, then write an original "rap" song 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 and others have demonstrated, rap doesn't have to be violent or crude or misogynist. | |

| Fri. 2/23 | **Read:** Alexander, *The New Jim Crow*, 1-94 (Introduction-Ch. 2).  
**Submit:** A one page summary/response (single-spaced) for this portion of the book. The first half of this one page response should be an "objective" (that is, empathetic) summary, with neither praise nor blame, neither liking nor disliking. In sum, ideally the author would pick up your summary and exclaim, "Yes! That's precisely what I meant!" Label this part: Summary. The | |
second half of your one page review should be a free form response in which you (a) draw connections to your own life or to the life of someone you know or (b) critique or praise specific aspects of the writing or (c) draw connections to the larger social-cultural-political picture. Label this part: Response.

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| Week 9 | Mon. 3/2 | **Watch**: *Serving Life*, narrated by Academy Award Winner Forest Whitaker, directed by Lisa R. Cohen. This documentary can be viewed for free on Netflix 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 Corri's office. **Write and Submit** A 150-300 word movie review based on the style of a published (online) movie review on some other movie of your choice. Cut and paste the review of the other movie after your review of *Serving Life*.

| Fri. 3/6 | | **Read**: Alexander, *The New Jim Crow* 95-172 (Ch. 3-Ch. 4). **Submit**: A one page response (**single-spaced**) to the first half of this book. The first half of this one page response should be an “objective” (that is, empathetic) summary, with neither praise nor blame, neither liking nor disliking. In sum, ideally the author would pick up your summary and exclaim, “Yes! That’s precisely what I meant!” Label this part: Summary. The second half of your one page review should be a free form response in which you (a) draw connections to your own life or to the life of someone you know or (b) critique or praise specific aspects of the writing or (c) draw connections to the larger social-cultural-political picture. Label this part: Response.

### MARCH 8-15 – SPRING BREAK – NO CLASS

| Week 10 | Mon. 3/16 | **Read**: Alexander, *The New Jim Crow* 173-248 (Ch. 5-Ch. 6). **Submit**: Half page review (**single spaced**: 350-400 words) of *The New Jim Crow* (a) pasted into the message area on the appropriate Discussions Forum and (b) in a Word attachment to Safe Assignment. Imagine your audience for this review to be readers of the *New York Times*, *Amazon*, or *Huffington Post*.

| Fri. 3/20 | | **Read**: The first fourth of your choice of *Tattoos, Newjack, Orange*, or *Texas*. **Submit**: Your choice of • A one page summary/response (**single-spaced**) for this portion of the book. The first half of this one page response should be an “objective” (that is, empathetic) summary, with neither praise nor blame, neither liking nor disliking. In sum, ideally the author would pick up your summary and exclaim, “Yes! That’s precisely what I meant!” Label this part: Summary. The second half of your one page review should be a free form response in which you (a) draw connections to your own life or to the life of someone you know or (b) critique or praise specific aspects of the writing or (c) draw connections to the larger social-cultural-political picture. Label this part: Response. OR • A prompt of your own design like those you did for Baca, along with a response. Be sure to include your prompt at the top of your response.

| Week 11 | Mon. 3/23 | **Read**: The second fourth of your choice of *Tattoos, Newjack, Orange*, or *Texas*. **Submit**: Your choice of
### Week 13

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<tr>
<th>Day</th>
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<th>Prepare:</th>
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<tbody>
<tr>
<td>Mon. 4/6</td>
<td>Before submitting your final responses, <strong>Read</strong>: Richard Nordquist on About.com:</td>
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- Top 5 Tips to Cut the Clutter [http://grammar.about.com/od/words/tp/clutter_tips.htm](http://grammar.about.com/od/words/tp/clutter_tips.htm)
- Five More Ways to Cut the Clutter [http://grammar.about.com/od/words/a/clutter_tips2.htm](http://grammar.about.com/od/words/a/clutter_tips2.htm)
- 200 Common Redundancies [http://grammar.about.com/od/words/a/redundancies.htm](http://grammar.about.com/od/words/a/redundancies.htm)
- Practice in Cutting the Clutter: Editing to Eliminate Deadwood [http://grammar.about.com/od/words/a/praclutterex.htm](http://grammar.about.com/od/words/a/praclutterex.htm)
- (Richard Lanham's) **Paramedic Method: A Lesson in Writing Concisely** [https://owl.english.purdue.edu/owl/resource/635/01/](https://owl.english.purdue.edu/owl/resource/635/01/)

Do you see any similarities in the article titles above? (Duh.)

**Also Read:** Natalie Goldberg's advice to "Be Specific" from her book *Writing Down the Bones* [http://writ140.wordpress.com/2007/10/08/week-7-natalie-goldberg/](http://writ140.wordpress.com/2007/10/08/week-7-natalie-goldberg/).

**Submit:** Final responses for Cycle 1 (Blackboard/Discussions (attached in a Word Document only)). Please attach your response to each Pen Project writer in a different Thread so that we don't have to separate them before we reassemble the whole Cycle in the right order for the folks on the other end. In short, if you responded to two pieces, you'll submit two Threads to the Discussions Forum for Cycle 1; if you responded to three pieces, you'll submit three Threads.

**Week 14**
- **Mon. 4/13** Submit Cycle 3: Open Letters to Inmates.
- **Fri. 4/17** Submit Cycle 4: Open Letters to Inmates.

**Week 15**
- **Mon. 4/20** Submit Cycle 5: Open Letters to Inmates.
- **Fri. 4/24** Submit Cycle 6: Open Letters to Inmates.

**Week 16**
- **Mon. 4/27** Submit: Open Letters to Inmates.
- **Fri. 5/1** Submit: Portfolio, Assembly directions TBA.

**Week 17**
- **Mon. 5/4** FINALS WEEK / Nothing due this week unless we get behind.