

Introduction to Creative Writing

Hartwick College
ENGL 213-A
TuTh 8:40–10:00 a.m., Clark 252
(3 Credits; GEO 2)
Fall 2024

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Required Texts

Gay, Ross. *Catalog of Unabashed Gratitude*. U of Pittsburgh P, 2015.¹
Oliver, Mary. *A Poetry Handbook*. Mariner, 1994.

Additional texts to be covered can be found on the calendar below. These will be available on D2L under “Content” and then the “Readings” folder. See endnotes for bibliographic citations.

Required Software

Microsoft Office. Students are required to use Microsoft Word for this class. Go to <https://portal.office.com>, log in using your Hartwick credentials (email and password), and install the full version of MS Office.² The program is free for Hartwick students.

Recommended Materials

I recommend acquiring a folder dedicated exclusively to this course. Students may also want to set aside roughly ten dollars for printing costs if they go beyond their allotted quota.

Prerequisites

The successful completion of ENGL 110 College Writing is highly recommended.

Catalog Description

The course will approach reading as a way to develop the imagination of the writer of both poetry and short fiction. Students will read widely in both genres, write poems and short stories in response to weekly readings, and participate in workshop discussions of their writing. The class will also consider relations between poetry and fiction, in terms of both their historical development and contemporary practice. Several short analytical essays on the assigned readings as well as students’ original poetry and fiction will be expected. (EL; GEO 2)

Course Description and Purpose

Introduction to Creative Writing is a primer for the exploration of some of the basic elements of creative writing. Designed for both interested general education students and as a gateway course

¹ This text will be provided to students free of charge in conjunction with the Oneonta Literary Festival and with the support of the National Endowment for the Humanities.

² Students with Chromebooks will be unable to install Microsoft Office, as Chromebooks do not allow the installation of such software.

for students studying creative writing, we will read the work of published poets and short story writers, and students will compose poems and stories of their own. Course readings will prepare students to analyze and assess other students' work in a weekly workshop and to evaluate their own compositions. In our discussions, we will primarily focus on *craft*, on learning the “nuts and bolts” of writing, the techniques and strategies that will allow students to improve their work. Writing is an art, and, like any art, its successful practice requires a working knowledge of its tools and conventions along with a will to create, explore, and experiment. So, we will pay careful attention to the effective use of image, metaphor, line break, and sound in poetry, and scene, conflict, plot, character, dialogue, and setting in fiction. I fully expect that we will also have some fun.

How This Course Works

The main concern of this class is *your* writing, and it is divided into two units: poetry and fiction. During the first half of the course, you will be expected to write a poem every week; during the second half, you will turn in a work of flash fiction and two short stories.

Each week, we will discuss the assigned reading, you will read and comment upon student writing, and we will discuss student work in a writing workshop (each student will be workshopped at least twice during the semester). Within the next two weeks, I will hand out and post to D2L a workshop schedule with primary reader assignments. Primary readers are principally responsible for responding to their assigned writer's work during workshop and in writing. Each student will also be expected to write brief comments on their peers' work and return those comments to the writer after workshop. (Comments will also be collected on occasion to make sure students are doing this work.)

In workshops, the writer and their primary reader will read the work aloud, followed by a group discussion. During workshop, the writer will remain silent until the end, at which time they will be able to ask questions (note: not provide explanations). Though we will be forthright in our criticism, workshop participants should strive to be respectful, generous, and constructive. More information on workshops can be found in the Primary Reader Assignment.

Learning Outcomes

In addition to the basic skills of literary analysis, students in this course will: 1) identify conventional creative writing techniques; 2) read as writers and use this knowledge to more successfully compose and discuss works of creative writing; and 3) produce works of creative writing that demonstrate an understanding of literary and formal conventions while also articulating a personal artistic vision (GEO 2).

Other Course Requirements and Assignments

Texts—Becoming a strong, careful reader is essential for developing as a writer, so students will be required to have read and be prepared to discuss the assigned texts for each class meeting, including the writing of your peers. Students must also bring the texts to class: this includes bringing the assigned book, *printouts* of the PDFs from D2L, and copies of your peers' work. Additional readings for the course (see below) can be found under the “Content” then the “Readings” section of D2L. Please do not let the nature of this class fool you, as students sometimes assume that little reading is involved in a creative writing course. On the contrary, this course asks students to read quite a bit and *very* carefully. Our meetings and discussions will depend upon the intelligent and frequent involvement of each member of this class and this

involvement is simply not possible if students do not come to class prepared. All students *must* obtain the edition of the texts specified above. Unless a student makes an individual arrangement with me or has received academic accommodations, electronic versions of the texts are not permitted; please *print out* all readings from D2L and student work and bring those printouts to class. Students should expect to read between 35 and 100 pages per week.

Individual Writing Assignments—Throughout the semester, you will be asked to complete individual writing assignments. These assignments will be graded and returned to you with my comments after each of your workshops and at the end of a unit; in a midterm and final portfolio, every poem or story assignment can also be revised for a new grade that will replace the original. For reasons of logistics, poems will not be accepted late. The due dates are below, and the assignments will follow. All individual writing assignments must be turned in as *hard copies* to me *and* to every member of the class; they must also be uploaded to D2L as DOC or DOCX files (that is, as MS Word files), that way, if you have to miss class, you will still receive credit for turning in your assignment on time and your work will be available digitally to your peers so they can print it out on their own. There will be links under “Discussions” on D2L to electronically upload your work.

D2L Uploads—Save all files in the following format: Last Name, First Name--Poem # or Short Story #. For example: Fest, Bradley--Poem 4.

Portfolios—At midterm and during finals week, I will accept a small portfolio of revisions. The new grade for each revised piece will replace the original. (Only poems and stories turned in on time and that received an initial grade will be eligible for a new grade. Plagiarized work will be ineligible for revision.) Turning in portfolios is optional.

Quizzes—Students will often be given unannounced short quizzes on the assigned material. Students who have done the reading will, for the most part, find these quizzes quite manageable. Students who fail a quiz will lose two percentage points off their total final grade. (If you do the math, multiple failed quizzes could dramatically lower your grade.) Quizzes cannot be made up, though I will drop the lowest score. Unless otherwise informed, all quizzes are open book.

Responding to Your Peers’ Work—All members of the course will be responsible for writing marginal comments on their peers’ work and must write a brief paragraph (minimum three sentences) about 1) what they thought the writing to be workshopped for that day was doing well and 2) their thoughts on how to improve that writing. Make sure to read and comment on your peers’ work prior to coming to class. You will return your comments to the writer after their workshop.

In addition to comments on your peers’ work, each member of this class will be a primary reader for another member of the class. Primary readers should write notes and comments on each piece of writing from this student, along with writing a 1–2-page reflection on that student’s writing each time they are workshopped. These responses will be collected for credit. Please consult the handout, “Primary Reader Assignment,” to be handed out next week, for further details.

Spot-Checking Comments—Occasionally, I will also collect the marginal comments required from each class participant on the writing we'll be workshopping to make sure students are providing feedback to their peers. Students who have failed to provide marginal comments and a brief paragraph of feedback on *all* of a writer's work on a given day will lose two percentage points off their total final grade.

Participation—As we will read texts critically and discuss each other's work, student participation is crucial to our work. Though I will occasionally lecture, the class is a collective inquiry into the subject matter, and class time will primarily consist of discussions that privilege students' thinking, reading, and writing. As such, the course requires the input of all its participants and your attendance is a necessity. *More than three absences will negatively affect your grade, in which case you may want to consider withdrawing from the course and taking it again under better circumstances. Students who are marked absent for more than six total classes will automatically fail the course.*

That said, I understand that it is possible that a student may miss significant class time due to illness, a positive COVID-19 test, or other unforeseen circumstances. In such cases, it is each individual student's responsibility to communicate with me regarding any issues they might have attending class sessions or doing the work of the course. If students communicate with me about legitimate issues that may cause them to miss class time, I will do my best to work with them to make sure that they are given the opportunity to succeed.

Oneonta Literary Festival—Students in Introduction to Creative Writing have the amazing opportunity this semester to attend the first-ever Oneonta Literary Festival, which takes place October 17–21, 2024. The festival will feature Ross Gay—one of the writers we will be covering and whose essay collection, *The Book of Delights*, is Hartwick's 2024–25 Common Read—along with other important writers and scholars. As such, students in this course are *required* to attend Anna Kornbluh and Rachel Blau DuPlessis's joint lecture/reading on Thursday, October 16 at 7:00 p.m. in Anderson Theater and Gay's reading on Friday, October 17 at 7:00 p.m. in Slade Theater. Students will turn in a reflection about these readings for credit. If a student cannot attend one or both of these readings, to receive credit for this assignment, they must inform me via email by no later than October 1 and let me know their plan for attending and writing reflections about other events during the festival—which include readings, workshops, a poetry slam, an author's expo, etc.³ More information about the festival, including a full schedule, is available at hartwick.edu/literaryfestival; I will hand out the full assignment later in the semester.

Grading

Participation: 15%

Oneonta Literary Festival Reflection: 5%

Primary Reader Responses: 5%

Poems 1–5: 35% (7% each)

Flash Fiction: 5%

Shorty Story 1: 10%

Short Story 2: 25%

³ Each required event a student misses or fails to email me about by October 1 regarding a conflict they have will result in missing half the available points for the Oneonta Literary Festival Reflection portion of their grade.

Classroom Etiquette

To create a solid logistical foundation that will ensure a positive learning environment for each participant, students should adhere to the following guidelines for classroom etiquette. Failure to do so may result in being marked absent or in penalties applied to a student's participation grade.

Texts—Students who do not have their text in class—including *printouts* of readings from D2L and *their peers' writing*—will be marked absent (whether I draw attention to it or not).

Lateness—I give crucial information and reminders about the course at the beginning of class, so being late is not only disruptive but means that students may miss information that is important to their success. Students who are frequently more than five minutes late will be marked absent.

Notes—Students should take notes during class meetings and should have the materials to do so. During my over twenty years of teaching in higher education, I have found that, unsurprisingly, students who take notes in class perform better than students who do not. (Remember too that 15% of your grade is based on participation; taking notes is clear evidence of engagement in the class discussion and thus evidence of participation as well.)

Laptops, Phones, Tablets—Anyone observed using their mobile phone or another digital device during class, whether I draw attention to it or not, will be marked absent for the day. Phones will not be tolerated in this class, and the use of laptops or tablets in this course will not be permitted unless individual arrangements are made with the instructor or if a student has received academic accommodation.

Leaving Class—Ideally, students will not have to leave class. But students should feel free to get up without my permission as long as they do so unobtrusively. Over the past few years, however, I have noticed some students making a habit of leaving class nearly every day. If I observe such behavior, I will have a conversation with that student about disrupting class. If a student continues leaving frequently after this conversation, they will be marked absent each time they leave, regardless of circumstance. If a student has any issue that would cause them to need to get up frequently, please talk with me in the first weeks of class or at any time during the semester.

Headphones—Please make sure to remove your headphones or earbuds in class. Failure to do so will result in being marked absent.

Preparation—A key part of this class will involve reading the work of your peers. If it is clear that a student is not prepared, has not done the assigned reading, *or has not read and commented their peers' work*, they will be marked absent. (Note: this is a separate policy than either spot checks or quizzes; see above.)

Participation—Students should be prepared to participate throughout the class. I frequently call on students even if they have not raised their hand. Please speak with me during the first week of class if this is an issue for you.

Respect—Sharing your work with others can be a bit intimidating, so I urge all class members to be generous, respectful, constructive, and kind to your peers when critiquing their work.

FlightPath

Hartwick's FlightPath is a student-centered program that is flexible and adaptable to support your pathway to graduation and to prepare you for what lies ahead. By the time you graduate from Hartwick, you will have a suite of skills and experiences that tie together the breadth of your Hartwick education and highlight your accomplishments. This course supports the development of student educational outcomes in the following way(s): it fulfills FlightPath General Education Outcome 2 (GEO 2), is the gateway course for the creative writing major, and is a possible elective in the English major. (Note: this course does *not* fulfill either of the WD requirements.)

Plagiarism and Academic Integrity

Plagiarism will not be tolerated in this course in any way. It will result in a zero for the assignment and a formal charge will be filed with the Office of Academic Affairs. More than one count of plagiarism in this course will be grounds for failure. Plagiarism could also result in more serious action, including a student being suspended or expelled from the College.

Plagiarism includes: Lack of proper citations when quoting from someone else's work; representing someone else's work as your own; and knowingly allowing one's work to be submitted by someone else. Plagiarism also includes: Copy and pasting from online (or offline) sources without quotation or attribution; using online paraphrase tools (such as QuillBot) to change other people's words or your own and then submitting those tools' output as your own; and using generative artificial intelligence or large language models (AI such as ChatGPT) and submitting without attribution any portion of its output as your own, including any ideas or topics it may have generated.

In this class, *students are prohibited from using generative AI in any way unless an assignment says otherwise, and any unattributed use of generative AI constitutes plagiarism and will be considered a violation of Hartwick's Academic Integrity Policy.* Further, as different writing software such as Grammarly is increasingly incorporating AI—indeed, Grammarly advertises itself as an “AI writing partner”—any writing software other than Microsoft Word, Google Docs, dictionaries, thesauruses, or similar resources are prohibited; prohibited software includes Grammarly, paraphrase tools (such as QuillBot), reference generators, and plagiarism checkers, and use of any such software will be considered plagiarism. Violations of Hartwick's Academic Integrity policy are not limited to plagiarism, so students should familiarize themselves with it at: <https://www.hartwick.edu/academics/student-services/academic-affairs/academic-policies/>.

As each assignment in this class is designed to build upon the previous one, culminating in midterm and final portfolios, and the ethos of this class is based on an approach to writing as revision, writing as *process*, if a student is found plagiarizing any portion of work that might be revised for a portfolio—so Poems 1–5 for the midterm portfolio, or Flash Fiction and Short Story 1 and 2 for the final portfolio—in my formal charge to the Office of Academic Affairs, I will recommend that they receive a zero for the assignment and that a student be ineligible to submit their portfolios for new grades, even assignments they did not plagiarize. I also reserve the right to revisit and revise any grade given in this course and reconsider whether or not something that has received credit was in fact plagiarized, especially in light of new evidence, and I will file a charge based upon my new insight. If my new insight means that I have found multiple instances of plagiarism over the course of the semester, I will recommend that the plagiarizing student fail the course entirely.

Let me be as clear as I can: plagiarism was rampant in my classes last year and I caught multiple students plagiarizing in every class I taught. As such, it represents a significant burden on my students' and my time, it is emotionally exhausting for all involved, and it is antithetical to what we are all here to do: to learn, to improve our writing, to read each other's work with

generosity and care, to study with an expert in his field, to enjoy the pleasures of the written word, to express ourselves and share our work.⁴ As such, I will simply not tolerate it, and all instances of plagiarism will be reported to the Office of Academic Affairs without exception.⁵

Academic Adjustments and/or Modifications

Hartwick College is committed to the creation of an inclusive and safe learning environment for all students and welcomes students with disabilities into all the College's educational programs. To be eligible for academic adjustments, students must present me with an updated Academic Plan Letter for the fall 2024 semester. If a student with a disability wishes to request academic adjustments, they should contact Lara Sanford, Director of AccessAbility Services, at sanfordl@hartwick.edu or AccessAbilityServices@hartwick.edu. AccessAbility Services is located on the fifth floor of Yager Library in the Center for Student Success. Any information regarding a student's disability will remain confidential. Requests for academic adjustments should be made as early as possible. Please reach out to the instructor with any other concerns you might have about the course, including accessing course texts.

The Writing Center

Located in Clark Hall 230, the Writing Center offers free one-on-one writing support for any stage of writing, including brainstorming, outlining, drafting, and revising. The Writing Center offers personalized feedback on short assignments, essays, senior theses, resumes, graduate school applications, scholarship applications, and other documents. Students can request in-person or [Zoom](#) support by scheduling thirty-minute or one-hour appointments through [Navigate](#). Asynchronous email support is also available by emailing your assignment prompt, assignment, and any questions to WritingCenter@Hartwick.edu. In some cases, I may send you to the Writing Center for help on a particular assignment or issue.

E-mail Communication Policy

Each student is issued a college email address (username@hartwick.edu) upon admittance. This email address may be used by the college for official communication with students. I will also communicate with students via their hartwick.edu address. Students are expected to regularly read email sent to this account. Failure to read and react to communications from either the College or from me in a timely manner does not absolve the student from knowing and complying with the content of the communications. If email is lost as a result of forwarding, it does not absolve the student from responding to communications sent to their Hartwick email address.

Health and Success

Success in this course depends heavily on your personal health and wellbeing. Recognize that stress is an expected part of the college experience, and it often can be compounded by unexpected setbacks or life changes outside the classroom. Your other instructors and I strongly encourage you to reframe challenges as an unavoidable pathway to success. Reflect on your role in taking care of yourself throughout the term, before the demands of exams and projects reach their peak. Please feel free to reach out to me about any difficulty you may be having that may impact your performance in this course as soon as it occurs and before it becomes unmanageable. In addition to your

⁴ Just consider how pointless it is bringing AI-generated writing into a writing workshop and how much of a waste of time it would be for all involved.

⁵ Olivia Stowell, who is an expert on AI, AI pedagogy, and its implications, prohibits AI in her classroom for many reasons, including AI's harmful environmental impact and OpenAI's exploitative labor practices, "especially workers in prisons and refugee camps, and workers in Kenya, the Philippines, Colombia, and elsewhere." She also prohibits it, of course, because if students are in a writing class to improve their writing, they cannot improve if they are *not writing*. As she puts it in her own AI policy "more bluntly: there are thousands of people in the world who would love to be in your position—getting to be student at a [US liberal arts college] with [. . .] small class sizes and [. . .] prestigious faculty. Education like this is not available to everyone. Furthermore, *someone* is paying for you to be here (whether that's yourself, parents/relatives, scholarship/grants, loans, etc.). If you choose to spend this (both incredible and incredibly expensive) opportunity to learn by trying to *avoid* doing the work and learning through the use of AI tools, you are cheating yourself—and contributing to environmental harms and labor exploitation in the process. For these reasons, the use of ChatGPT or any other AI tools is not part of this classroom community, no exceptions" (Stowell). For an interview with Stowell regarding her policies, see "ClassGPT" (in Works Cited on last page).

academic advisor, I strongly encourage you to contact the many other support services on campus that stand ready to assist you. Hartwick offers free counseling for students who are experiencing personal or emotional difficulties. The Counseling Center is located in the Perrella Health Center and offers psychological services and sexual assault services. Appointments can be made Monday to Friday, 9:00 a.m.–5:00 p.m., by calling (607) 431-4420 or emailing counselingcenter@hartwick.edu.

Sexual Misconduct and Title IX Reporting

Hartwick College is committed to equal opportunity and providing a safe community free from all forms of sexual misconduct including sexual-/gender-based harassment, discrimination, dating or domestic violence, stalking, sexual exploitation, and sexual assault. If you wish to make an official report to the College or have questions about the College policy and procedures regarding sexual misconduct, please contact the Title IX Coordinator at titleix@hartwick.edu or (607) 431-4293. Online reporting and policy information is available at <http://www.hartwick.edu/titleix>. If you wish to speak confidentially about an incident of sexual misconduct, please contact one of the following resources: Perrella Wellness Center, Health or Counseling: (607) 431-4120; or Opportunities for Otsego's Violence Intervention Program: (607) 432-4855. All other employees of the College are required to report incidents of sexual misconduct to the Title IX Coordinator so that support and resources can be provided for all parties.

Statement on Classroom Recording

To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion, or activities without the advance written permission of the instructor, and any such recording properly approved in advance can be used solely for the student's own private use.

Calendar⁶

- 8.27 Syllabus
Introductions
- 8.29 **Poem 1 Due**
Ice-Breaking Activity
Mary Oliver, *A Poetry Handbook* (pp. 1–12)
Robert Frost, “Stopping by Woods on a Snowy Evening” (p. 25 in Mary Oliver, *A Poetry Handbook*)
- 9.3 Mary Oliver, *A Poetry Handbook* (pp. 13–34)
William Carlos Williams, “The Red Wheelbarrow” (p. 73 in *A Poetry Handbook*)
- 9.5 **Poem 2 Due**
Mary Oliver, *A Poetry Handbook* (pp. 35–66)
John Donne, “Holy Sonnet 10” and “Holy Sonnet 14”¹
- 9.10 Mary Oliver, *A Poetry Handbook* (pp. 67–122)
Elizabeth Bishop, “The Fish” (pp. 95–97 in *A Poetry Handbook*)
Walt Whitman, from *Leaves of Grass* (p. 71 in *A Poetry Handbook*)
- 9.12 **Poem 3 Due**
Ross Gay, *Catalog of Unabashed Gratitude* (pp. 1–32)
Practice Workshop
- 9.17 **Poem 4 Due**
Workshop
- 9.19 Ross Gay, *Catalog of Unabashed Gratitude* (pp. 33–59)
Workshop (if necessary)
- 9.24 **Poem 5 Due**
Workshop
- 9.26 Ross Gay, *Catalog of Unabashed Gratitude* (pp. 60–98)
Workshop (if necessary)
- 10.1 Workshop
- 10.3 Workshop
- 10.8 No class, October Break
- 10.10 No class, October Break
- 10.15 **Midterm Portfolio: Poetry Revisions Due**
Ernest Hemingway, “A Very Short Story”²
George Saunders, “Sticks”³
Alison Townsend, “The Barbie Birthday”⁴

⁶ This calendar is subject to change and additional readings or handouts may be assigned when appropriate. For ease with citation, bibliographic endnotes to the readings available on D2L (anything with an endnote rather than page numbers) have been provided below in MLA style.

- Michael Augustin, "The Handbag"⁵
- 10.17 No class: class canceled for the Oneonta Literary Festival
REQUIRED: Students are required to attend Anna Kornbluh and Rachel Blau DuPlessis's joint lecture/reading, Anderson Theater, Anderson Center for the Arts, 7:00 p.m.
- 10.18 REQUIRED: Students are required to attend Ross Gay's reading, Slade Theater, Yager Hall, 7:00 p.m.

10.19–21 Other events in the Oneonta Literary Festival, see hartwick.edu/literaryfestival

- 10.22 **Oneonta Literary Festival Reflection Due**
David Foster Wallace, "Incarnations of Burned Children"⁶
Deb Olin Unferth, "Likable"⁷
Lucy Corin, "Miracles"⁸
Alan Smithee, "The Last Call"
- 10.24 **Flash Fiction Due**
Flash Fiction Continued (the flash fiction reading packet to class)
- 10.29 Denis Johnson, "Car Crash While Hitchhiking"⁹
- 10.31 **Short Story 1 Due**
Denis Johnson, "Emergency"¹⁰
- 11.5 Workshop
- 11.7 Jhumpa Lahiri, "A Temporary Matter"¹¹
- 11.12 Workshop
- 11.14 Jhumpa Lahiri "Interpreter of Maladies"¹²
- 11.19 **Short Story 2 Due**
Workshop
- 11.21 George Saunders, "Escape from Spiderhead"¹³
Workshop (if necessary)
- 11.26 No class, Thanksgiving Break
- 11.28 No class, Thanksgiving Break
- 12.3 Workshop
- 12.5 Workshop
- 12.11 **Final Portfolio Due on Top of Bookshelf Outside Dr. Fest's Office (Clark Hall 226) and Uploaded to D2L by 5 p.m.**

Endnotes

- ¹ Handout transcribed from: Donne, John. "Holy Sonnet 10" and "Holy Sonnet 14." *The Norton Anthology of Poetry*, edited by Margaret Ferguson, Mary Jo Salter, and Jon Stallworthy, 5th ed., W. W. Norton, 2005, p. 320.
- ² Hemingway, Ernest. "A Very Short Story." *In Our Time*, Scribner, 1996, pp. 65–66.
- ³ Saunders, George. "Sticks." *Tenth of December*, Random House, 2013, pp. 29–30.
- ⁴ Townsend, Alison. "The Barbie Birthday." *Flash Fiction Forward: 80 Very Short Stories*, edited by James Thomas and Robert Shapard, W. W. Norton, 2006, pp. 24–25.
- ⁵ Augustin, Michael. "The Handbag." Translated by Sujata Bhatt. *Flash Fiction Forward: 80 Very Short Stories*, edited by James Thomas and Robert Shapard, W. W. Norton, 2006, pp. 155–56.
- ⁶ Wallace, David Foster. "Incarnations of Burned Children." *Oblivion: Stories*, Little, Brown, 2004, pp. 114–16.
- ⁷ Unferth, Deb Olin. "Likable." *Noon*, no. 12 (2012), <http://muumuuhouse.com/dou.fiction2.html>.
- ⁸ Corin, Lucy. "Miracles." *One Hundred Apocalypses and Other Apocalypses*, McSweeney's, 2013, pp. 114–15.
- ⁹ Johnson, Denis. "Car Crash While Hitchhiking." *Jesus' Son*. Picador, 1992, pp. 1–10.
- ¹⁰ Johnson, Denis. "Emergency." *Jesus' Son*. Picador, 1992, pp. 55–72.
- ¹¹ Lahiri, Jhumpa. "A Temporary Matter." *Interpreter of Maladies*, Mariner, 1999, pp. 1–22.
- ¹² Lahiri, Jhumpa. "Interpreter of Maladies." *Interpreter of Maladies*, Mariner, 1999, pp. 43–69.
- ¹³ Saunders, George. "Escape from Spiderhead." *Tenth of December*, Random House, 2013, pp. 45–81.

Works Cited

- "ClassGPT." *Today, Explained*. Spotify, 12 Aug. 2024, <https://open.spotify.com/episode/2BJ6lprAcXYLvoyNroBu1w>.
- Stowell, Olivia (@oliviastowell). "my class is starting in a few weeks, spent the morning writing out my AI policy." *Twitter*, 16 Jun. 2024, <https://x.com/oliviastowell/status/1802364994123657533>.