Approaches to Creative Writing

AI-260

Summer 2018

201-203 - 42065-42067

Faculty: Deborah W. Holton, Ph.D., MFA
School for New Learning
DePaul University
14 E. Jackson, Suite 1400
Chicago, IL 60604
Phone: 312/362-8595
E-mail: dholton@depaul.edu (Preferred communication)

Course Dates: Tuesdays, 5:45 – 9 PM
June 12 – August 14, 2018

Course Location: Loop Campus, Daley Building, 14 E Jackson, Room 408

Course Description

Stephen Covey, the author of *Seven Habits of Highly Effective People*, coined the phrase “Sharpening the Saw,” which “means preserving and enhancing the greatest asset you have—you. It means having a balanced program for self-renewal.” https://www.stephencovey.com/7habits/7habits-habit7.php.

For writers, no matter how new or experienced they may be, there’s always need to “self-renew.” Every blank page is an invitation to enhance one’s writing assets, for with each blank page or new assignment the writing process begins again. What, then, are the tools successful writers use to enhance their writing abilities, sustain their momentum, refresh their creativity, and renew their resolve? Which are better suited for creative writing, business writing, academic writing, journaling, or memoir? What do we already know that may only need repurposing or remembering?

This course will offer students an opportunity to experiment with various approaches to writing narrative prose while deepening their appreciation for the craft of creative writing as they work in community with each other. In our workshop format, students will gain insight into their creative process, apply approaches to assigned projects, and reflect on how their freshly honed skills can enhance their writing in general.

Faculty Biography

Deborah Wood Holton received her undergraduate degree with honors in Theatre and Drama with an emphasis in playwriting from Howard University. She received her MA in English, concentrating in African and African American literature, from Atlanta University, and from the University of Wisconsin – Madison, her PhD in American Theatre Studies. Most recently she earned her Master of Fine Arts (MFA) from the Solstice Creative Writing program at Pine Manor College, with emphasis on speculative fiction. Dr. Holton has written scholarly articles on topics such as African ritual in African American drama, the works of Lorraine Hansberry, Eugene O’Neill, and Octavia Butler, in addition to fiction and poetry. Currently, she is completing a novel set in a fictional place suggestive of ancient Egypt that features African-centered mythology for which she has conducted research at various Egyptian culture repositories, including Chicago’s Field Museum, the British Museum, the Louvre, and the Cairo Museum. A member of the SNL resident faculty since 1989, Dr. Holton has served as SNL's Associate Dean for Mentoring and Part-Time Faculty. She is the 2013 recipient of the School for New Learning Lifelong Learning award and is a National Endowment for the Humanities Scholar (2014).

Learning Outcomes

This course consists of multiple sections with distinctive learning outcomes. Students enroll in specific sections to develop respective learning outcomes as follows.

CCA 260-201 – 4 credits

This section satisfies the Liberal Learning core curriculum – Arts and Ideas for the School for New Learning’s professional studies majors. Students who successfully complete this section will be able to engage in activities that encourage appreciation for and engagement with the arts and ideas. Specifically, students will be able to:

- Apply creative writing principles and techniques to the creation of an original work that demonstrates attention to the writing craft.
Reflect on the importance of knowing and applying various approaches to writing as it relates to an academic, professional and personal endeavor.

**Competencies (BAIFA, BAC, BAGB) Sections 806 – 808 – 2 credits each**

For students enrolled in SNL’s competence-based program only, this course may be taken for up to 2 competencies (4 credit hours). Students are responsible for all assignments pertaining to each competence.

This course features the following competences:

| A-5: Can define and analyze a creative process. | • Can define the concept of creativity.  
• Can identify, analyze, and describe the components of a creative process in one or more fields of human endeavor.  
• Can explain how engaging in a creative process affects one’s perception of the world.  

Creativity is often associated with forms of human expression in the literary, fine, and applied arts. Because it involves the development of innovative ideas and fresh approaches to problems, however, the practice of creativity is no less integral a component of the social, physical, and technological sciences. In any field of human endeavor, the creative process requires an ability to question accepted and “acceptable” ways of perceiving and thinking, as well as a willingness to forge connections and refine knowledge through doubt, curiosity, and imagination. Through engagement, reflection, and analysis, this competence invites the student to understand how a creative process is born, how it functions, and how it changes our perception and experience of the world. |
| --- | --- |
| A-2-A: Can create an original work of art, explore its relationship to artistic form, and reflect on the creative process. | • Can produce an original work of art.  
• Can describe the elements of the artistic form used.  
• Can articulate criteria by which this work may be considered an example of an art form.  
• Can discuss the technique and the creative process used to create the original work.  

Students demonstrate this competence by creating an original work of art. The original work in this course will be a product created through their engagement with the assigned exercises. Students must place their original work in a broader context than their creative process. |
| FX: Can develop a creative writing project using a variety of | • Can identify current approaches to writing and can explain a preference for each;  
• Can experiment with approaches in the creation of a  

specific writing project

- Can describe how the application of various creative approaches adds value to one’s focus area in general, and personal interests in particular.

To strengthen one’s confidence and comfort in writing for multiple audiences, students will identify different creative writing approaches, apply them to a project, and reflect on their usefulness for future projects.

Crosscutting Learning Outcomes

In addition to the section-specific outcomes, all students will develop cross-cutting competencies including: *inquiring, reflecting, connecting, deciding, communicating, and engaging.*

Learning Strategies and Resources

In this non-traditional writing course, students will identify and experiment with tools and approaches writers use at various stages of the writing process to develop and enjoy their creativity. Readings, videos, class discussions, journaling, writing self-assessments, and other activities will provide an opportunity for students to appreciate their creativity from multiple perspectives and apply their learning to writing projects. Attendance, active participation, and a sustained spirit of “creative play” will contribute to the overall learning experience. Students may bring their preferred writing instruments (laptops, tablets, notebooks, etc.) with the understanding that they will use them solely for course-based assignments and activities.

All students will be responsible for assignments, discussions, activities, and written work pertaining to their registered competence or program. These include and are not limited to the following:

1. Reading assigned texts, including audio and visual materials;
2. Writing registered competence related assignments;
3. Active participation in discussions and activities;
4. And when appropriate, service as a knowledge resource.

*See also Course Expectations and Policies below.*

Course Resources

Articles may be linked within D2L or available on e-reserves: [www.lib.depaul.edu](http://www.lib.depaul.edu). Additional readings may be assigned in class.

**Required Reading:**

**Books**

**Articles and Media**


**Recommended Texts** (additional texts may be provided in class)

A college dictionary or easy access to an online dictionary like Dictionary.com [http://dictionary.reference.com](http://dictionary.reference.com).
A college writing handbook or easy access to an online handbook such as the Purdue OWL [http://owl.english.purdue.edu/owl/](http://owl.english.purdue.edu/owl/).

**Additional Resources**


**Learning Deliverables**

“Approaches to Creative Writing” is a graded course, although students may request the Pass/Fail option according to the policy below. Your final grade will be based on the successful completion of your writing assignments, class activities, class participation, and final presentations. Each
competence will be graded based on the requirements for the competence for which you’re registered.

Assignments and Assessment

An overview of assignments and their point values are below. Note: to support your learning development, your instructor may also assign short low-stakes writing activities in class. See also Course Schedule.

<table>
<thead>
<tr>
<th>Due</th>
<th>Assignment and Description</th>
<th>% Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Each class</td>
<td>Class participation (see policy on attendance)</td>
<td>50</td>
</tr>
<tr>
<td>To be assigned</td>
<td>Class Discussion Leading</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Lead or co-lead class discussion once during the term</td>
<td></td>
</tr>
<tr>
<td>Final class</td>
<td>Creative Writing Showcase - Original Prose Narrative</td>
<td>25</td>
</tr>
</tbody>
</table>

**WRITING PROJECTS**

All students must complete the Project Core plus the section-specific variations.

Consult the research assignment guide for details.

| Project Core | CCA Only: 20
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>All Sections: 50 points total</strong></td>
<td>In addition to the Project Core, in a separate section of your final narrative, you will reflect on the importance of knowing and applying various approaches to writing as it relates to your academic, professional and personal endeavors.</td>
</tr>
<tr>
<td>CCA Only: 20</td>
<td>Competence-Based Sections Only: 10-20 (cannot exceed two competencies)</td>
</tr>
<tr>
<td>In addition to the Project Core, for each competence, and citing specific readings and assignments to illuminate your thoughts, you will explain how your engagement with approaches to creative writing, your research, and your final project together reflect your demonstration of your registered competence criteria (A-2-A and A5).</td>
<td></td>
</tr>
<tr>
<td>For students registered for the Focus Area (FX) section, describe how your application of various creative approaches adds value to your focus area in general, and your personal interests in particular. In what ways will you apply your knowledge beyond the conclusion of the course?</td>
<td></td>
</tr>
</tbody>
</table>

| Assessment  | Self-Assessment:
An assessment of your learning with respect to your writing journey in the context of your registered | 30 |
|-------------|-------------------------------------------------|    |
## Course Grading Scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>95 to 100</td>
</tr>
<tr>
<td>A-</td>
<td>91 to 94</td>
</tr>
<tr>
<td>B+</td>
<td>88 to 90</td>
</tr>
<tr>
<td>B</td>
<td>85 to 87</td>
</tr>
<tr>
<td>B-</td>
<td>81 to 84</td>
</tr>
<tr>
<td>C+</td>
<td>77 to 80</td>
</tr>
<tr>
<td>C</td>
<td>73 to 76</td>
</tr>
<tr>
<td>C-</td>
<td>69 to 72</td>
</tr>
<tr>
<td>D+</td>
<td>65 to 68</td>
</tr>
<tr>
<td>D</td>
<td>61 to 64</td>
</tr>
<tr>
<td>F</td>
<td>60 or below</td>
</tr>
</tbody>
</table>

## Pass/Fail Grading Options

For SNL students, competencies awarded for prior learning or in the Lifelong Learning Domain do not count towards the twenty credit-hour limit on the pass/fail option. In addition, SNL students can select this option for most SNL courses. SNL students must notify faculty prior to the end of the second week of the course for which the pass-fail is requested. If the course is passed, the credit hours earned are entered on the student’s record; the grade is not included in computing the grade point average. If the course is failed, the F grade is recorded on the record and the credit hours attempted are included in computing the grade point average. For Lifelong Learning Domain courses that provide a grading option, students must notify faculty prior to the end of the second week of the course they are requesting that option.

## Course Schedule

This course will follow the chapters and exercises detailed in the Le Guin text, supplemented with other readings and activities as assigned. Please note that this assignment schedule is tentative and subject to change prior to the second week of the course. General and significant changes during the quarter will be discussed in class and with student consensus approval.

*See Policies below.*

<table>
<thead>
<tr>
<th>Session</th>
<th>Topic</th>
<th>Readings Due</th>
<th>Assignments Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction – Our Workshop</td>
<td>Guidelines for Critique &amp; Workshop Etiquette (Le Guin, Appendix)</td>
<td>• Read all assigned texts</td>
</tr>
<tr>
<td></td>
<td>Approaches to Creative Writing</td>
<td>We are all born creative: <a href="https://www.brit.co/iamcreative/">https://www.brit.co/iamcreative/</a></td>
<td>• Come to ready to discuss all</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>assigned texts</td>
</tr>
<tr>
<td>2</td>
<td>Special Topic: Steering the Craft</td>
<td>Le Guin, Intro, Ch. 1, and 2 Zinsser, Ch. 1-5</td>
<td></td>
</tr>
<tr>
<td>Week</td>
<td>Special Topic: Storytelling, Myth, and the Hero(ine)’s Journey</td>
<td>Reading</td>
<td>Discussions</td>
</tr>
<tr>
<td>------</td>
<td>-------------------------------------------------------------</td>
<td>---------</td>
<td>-------------</td>
</tr>
<tr>
<td>3</td>
<td>Le Guin, Ch. 3</td>
<td>Zinsser, Ch. 8-9,11</td>
<td>Revisit Le Guin chapter assignments and submit to the D2L Submission Box</td>
</tr>
<tr>
<td></td>
<td>TED Conferences, Playlist (11 talks): 11 Talks from Authors.</td>
<td><a href="http://www.ted.com/playlists/194/10_talks_from_authors_MacBarnett">http://www.ted.com/playlists/194/10_talks_from_authors_MacBarnett</a></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Special Topic: Creative Play</td>
<td>Le Guin, Ch. 4</td>
<td>Revisit Le Guin chapter assignments and submit to the D2L Submission Box</td>
</tr>
<tr>
<td></td>
<td>Le Guin, Ch. 4</td>
<td>Academic Writing: <a href="https://owl.english.purdue.edu/owl/section/1/2/">https://owl.english.purdue.edu/owl/section/1/2/</a></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Special Topic: TBA (students)</td>
<td>Le Guin, Ch. 5</td>
<td>Revisit Le Guin chapter assignments and submit to the D2L Submission Box</td>
</tr>
<tr>
<td></td>
<td>Ross-Larson, Part I: What Editors Look For</td>
<td>Zinsser, Ch. 16</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Special Topic: TBA (students)</td>
<td>Le Guin, Ch. 6</td>
<td>Revisit Le Guin chapter assignments and submit to the D2L Submission Box</td>
</tr>
<tr>
<td></td>
<td>Zinsser, Ch. 6-7</td>
<td>Weinstein (recommended), Ch. 1; Introductions to each section (Bootstrap Grammar; Grammar for Creative Passivity;</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Special Topic</td>
<td>Reading Material</td>
<td>Assignments and Submission Box</td>
</tr>
<tr>
<td>------</td>
<td>---------------</td>
<td>------------------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td>5/31/18</td>
<td>Grammar for Belonging; Grammar for Freedom; Grammar to Restore the Ego; Grammar for Mindfulness; and, Tolerating Ambiguity</td>
<td>assignments and submit to the D2L Submission Box</td>
<td></td>
</tr>
</tbody>
</table>
| 7 | Special Topic: TBA (students) | Le Guin, Ch. 7  
 Zinsser, Ch. 20  
 TED Conferences, Playlist (11 talks): 11 Talks from Authors. <http://www.ted.com/playlists/194/10_talks_from_authors> Isabel Allende  
 TED Conferences, Playlist (11 talks): 11 Talks from Authors. <http://www.ted.com/playlists/194/10_talks_from_authors> Chimamanda Ngozi Adichie |  
• Read all assigned texts  
• Come to ready to discuss all assigned texts  
• Revise Le Guin chapter assignments and submit to the D2L Submission Box |
| 8 | Special Topic: TBA (students) | Le Guin, Ch. 8  
 Zinsser, Ch. 10  
 Writing Guides for Various Genres: <http://www.belhaven.edu/pdfs/creative-writing/Writing-Guides-for-Various-Genres.pdf>  
• Read all assigned texts  
• Come to ready to discuss all assigned texts  
• Revise Le Guin chapter assignments and submit to the D2L Submission Box |
| 9 | Special Topic: TBA (students) | Le Guin, Ch. 9  
• Read all assigned texts  
• Come to ready to discuss all assigned texts  
• Revise Le Guin chapter assignments and submit to the D2L Submission Box |
| 10 | Storytelling Showcase & Closing Discussion | Le Guin, Ch. 10  
 Zinsser, Ch. 22, 23, 25  
 Ross-Larson, Part II: What Editors Cut, Change, and Compare |  
• Read all assigned texts  
• Come to ready to discuss all assigned texts  
• Revise Le Guin chapter |
| assignments and submit to the D2L Submission Box |
| Write and submit your Self-Assessment |
| Come to ready to read aloud your creative project |
Course Policies

SNL Attendance Policy

Attendance is both mandatory and essential in SNL courses and this one is no exception. Students and faculty are expected to arrive on time, and to actively participate in every scheduled class session. Specific course policies may be listed in the course syllabus. Acceptance of the syllabus indicates agreement to policies outlined in that document.

Students are expected to attend each class and to remain for the duration. Coming 15 minutes late or leaving 15 minutes early constitutes an absence for the student. The overall grade for participation drops one-third after any absence. Students who miss class due to illness or other significant personal circumstance are required to complete the Absence Notification Process through the Dean of Students Office (DePaul Center #1100) in order to have their absence excused. Two absences for any reason, whether excused or not, may constitute failure of the course.

Missing class makes assessment a difficult process; students who miss any class work are subject to a grade reduction. Students who miss more than 10% of any given course are subject to failure. This means that if you miss participating in more than two classes you may not have met the requirements for a passing grade. For example, missing one all-day (two sessions) class (9 am – 4 pm) = 20%. It is within your instructor’s right to fail you—just so you know.

Your instructor should be notified if your life events do not allow you to participate in the course for more than one week. This is particularly important when there are small group discussions or you are working as part of a team.

If you find yourself getting behind, please contact your instructor immediately.

Time Management and Attendance

SNL's courses, be they on-ground or online, are not self-paced and require a regular time commitment each week throughout the quarter. You are required to prepare assignments as well as prepare for discussions.

You will have to dedicate some time every day or at least every second day to your studies. A typical four credit hour "face to face" course at SNL involves three hours of classroom meeting per week,
plus at least three to six hours of study and homework per week. If you have any problems with your technology, or if you need to improve your reading or writing skills, it may take even longer.

**Your Instructor's Role**

Your instructor's role in this course is that of a discussion facilitator and learning advisor. It is not your instructor's responsibility to make sure you participate regularly and submit your assignments. You will receive feedback on written assignments submitted on time.

**Your Role as a Student**

As a student, you will be taking a proactive approach to your learning. As the course instructor's role is that of a learning guide, your role is that of the leader in your own learning. You will be managing your own time so that you can complete the readings, activities and assignments for the course, and you will also be expected to take a more active role in peer learning.

Please also note that this is a course offered by DePaul University's School for New Learning (SNL), a college for undergraduate and graduate degree-seeking students 24 years and older. SNL welcomes the perspectives and encourages the participation of all DePaul students, and students who take this course should respect and be mindful of SNL's mission in supporting a diverse and inclusive environment. More information about SNL can be found [here](#).

**Late Submissions**

This course will demand a significant investment of your time and energy. Readings will include sections from various texts, and may include selections from the DePaul's eReserve site and other resources. In discussions, you will be asked to reflect upon readings and course exercises. You will also write formal and informal papers, plans and assessment documents.

Some assignments will require research. All assignments, however, are designed based on your attention to the learning activities and exercises that precede them. It is, therefore, essential that you read the materials associated with each assignment thoroughly and carefully.

If you are unable to complete an assignment by the established deadline, you should contact me immediately for guidance on how to proceed. The expectation of receiving satisfactory credit, beyond quality and quantity, on any course deliverable (discussions, assignments, assessments, etc.) depends on timely submission. Exceptions to this policy will be considered only in cases involving extreme circumstances (emergencies) in which you have notified me. Remember: timely feedback requires a timely submission. I will deduct points for late work, and I reserve the right to refuse late submissions. **You are responsible for meeting all deadlines.**

**Attitude**

A professional and academic attitude is expected throughout this course. Measureable examples of non-academic or unprofessional attitude include but are not limited to: talking to others when your instructor is speaking; mocking another’s opinion; cell phones ringing; emailing, texting or using the
internet whether on a phone or computer when not requested specifically by your instructor. If any issues arise a student may be asked to leave the classroom. Your instructor will work with the Dean of Students Office to navigate such student issues.

Civil Discourse

DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be Socially Responsible Leaders. It is the expectation that all dialogue (discussions, informal interactions, one-on-one meetings, etc.) associated with this course is civil and respectful of the dignity of all participants—each student and your instructor. Any instances of disrespect or hostility can jeopardize a student’s ability to be successful in the course. Your instructor will partner with the Dean of Students Office to assist in managing such issues.

Golden Rule Guidelines In-Class and Online

Class discussions, both online and on-ground, are an important part of your overall academic experience. To ensure a positive learning environment, please follow the following minimum expectations. Use your common sense, as not all situations can be covered:

- Be polite
- Respect other participants’ views or opinions
- Think before you write or speak, and ask yourself if you would say the same thing in person
- Use positive phrases (i.e., "Good idea!" or "Thanks for the suggestions," etc.)
- Be sensitive to cultural differences
- Avoid hostile, curt or sarcastic comments
- No objectionable, sexist, or racist language will be tolerated
- Create a positive community, both on-ground and online, by offering assistance and support to other participants.
- Use correct grammar and syntax at all times

Student participation in class discussions will be measured in two ways. First, students are highly encouraged to ask questions and offer comments relevant to the discussed topic. When available, use the rubric provided in class to self-assess the quality of your participation. Participation allows your instructor to “hear” each student’s voice when grading papers. Secondly, your instructor will call upon students so that they may offer comments related to the reading assignments. Students must keep up with the readings to participate in class discussions and activities. See Julian Treasure’s TED talk: https://www.ted.com/talks/julian_treasure_how_to_speak_so_that_people_want_to_listen

Phone/Fax/Email Etiquette

**Emails**: Feel free to email questions to me through D2L. Be as comprehensive in your message as possible, and provide your student identification number and other pertinent information. To practice safe emailing, please include in your subject line: AI 260. If you send me a message through D2L, I should get it without difficulty. **Messages without subject headings and missing the [#] tag may be considered spam and the DePaul system may not deliver it.**
Phone: Email is my preferred means of communication, but sometimes it’s necessary to reach me by phone. Please be kind. Speak clearly, leave a detailed message and phone number, speaking S-L-O-W-L-Y, twice. If you don’t leave a phone number, I’ll assume you don’t want me to return your call. I’ll return your call as soon as possible, usually within 48 hours during the business week.

Attached Assignment, Faxes, and D2L: Please do not attach documents to email messages unless previously arranged. Plan to turn in assignments either in class or through the D2L Submission box.

Computers, Cell Phones on call:

Your instructor may use a computer, applications, and the Internet to support and enhance your learning experience, as your assignments and resources suggest. However, no matter how well-meaning the intention, students who multi-task and surf the web in class via their computers and mobile devices, unless specifically requested by your instructor to do so, are less likely to benefit from the learning exchange. Further, students may be unaware of the devices’ disruptive impact on their classmates’ learning. In short, using a computer and mobile devices without your instructor’s prior agreement is “bad form.” Computer and mobile device usage in class is thus not allowed unless special circumstances warrant. See the university-wide policy on accommodations based on the impact of a disability.

That said, there may be times in which you may need to use your cell phone. If you bring a cell phone to class, it must be off or set to a silent mode. Should you need to answer a call during class, students must leave the room in an undisruptive manner. Out of respect to fellow students and your instructor, texting is never allowed in class. If you are required to be on call as part of your job, please advise your instructor at the start of the course.

Syllabus changes

A revised syllabus will be posted during the first meeting week of the course. Students will be notified of any minor changes or updates to it thereafter via communication systems within Desire 2 Learn (D2L). Any significant changes to it will be discussed in class and with student consensus approval.

University-wide policies

This course includes and adheres to the college and university policies described in the links below:

- [Academic Integrity Policy](#)
- [Incomplete Policy](#)
- [Course Withdrawal Timelines and Grade/Fee Consequences](#)
- [Accommodations Based on the Impact of a Disability](#)
- [Protection of Human Research Participants](#)

Course Resources

General Assessment Criteria for All Writing Assignments
This course will follow the MLA citation format. All writing assignments are expected to conform to basic college-level standards of mechanics and presentation.

- For help with organizing your ideas, grammar, citing sources, avoiding plagiarism, sample SNL assignments and much, much more, see the SNL Writing Guide, linked below.

- Consider visiting the Writing Center to discuss your assignments for this course or any others. You may schedule appointments (30 or 50 minutes) on an as-needed or weekly basis, scheduling up to 3 hours’ worth of appointments per week. Online services include Feedback–by–Email and IM conferencing (with or without a webcam). All writing center services are free.

Writing Center tutors are specially selected and trained graduate and undergraduate students who can help you at almost any stage of your writing. They will not do your work for you, but they can help you focus and develop your ideas, review your drafts, and polish your writing. They can answer questions about grammar, mechanics, different kinds of writing styles, and documentation formats. They also can answer questions and provide feedback online, through IM/webcam chats and email.

Obviously, the tutors won’t necessarily be familiar with every class or subject, but they are able to provide valuable help from the perspective of an interested and careful reader as well as a serious and experienced student-writer.

Schedule your appointments with enough time to think about and use the feedback you’ll receive. To schedule a Face-to-Face, Written Feedback by Email, or Online Appointment, visit www.depaul.edu/writing.

University Center for Writing-based Learning
SNL Writing Guide
Dean of Students Office