



ENGL-130: INTRODUCTION TO CREATIVE WRITING

Also listed as: ENGL-130H

Effective Term

Fall 2023

BOT Approval Date

06/23/2022

Discipline

ENGL - English

Course Number

130

Course Title

Introduction to Creative Writing

Short Title

Intro Creative Writing

Credit Status (CB 04)

D - Credit - Degree applicable

Units

Lecture Units

3.00

Total Units

3.00

Hours

Lecture Contact Hours

48-54

Out of Class Hours Lecture

96-108

Total Contact Hours

48 - 54

Total Out of Class Hours

96 - 108

Total Student Learning Hours

144 - 162

Distance Education

Yes

Distance Education

Distance Education Type

Both Fully Online and Hybrid Online

Does the DE also apply to the Honors section?

Yes



Honors component will meet synchronously (face-to-face or moderated through online technology such as Zoom)

Fully Online Delivery Requirements:

- a. Students must be notified via the college schedule of classes and the syllabus for the class if proctored tests are required for this course
- b. Any planned face-to-face meetings, such as an orientation or study session, must be optional
- c. The MSJC curriculum committee requires the use of accessible, asynchronous discussion as a component of every fully online course

Are you using publisher content?

No

Regular Substantive Interaction

Instructor-to-student, student-to-student, and student-to-content contact shall be distributed in a manner that will ensure regular substantive interaction (RSI) is maintained not only weekly but also for the duration of the course. Instructor interactions should be equivalent in time, quality and consistency to the engagement students would receive in a face-to-face course—for example, through announcements, discussion participation, personalized feedback, video messages, or other instructional communications. Instructors are expected to be responsive to student inquiries within a 24-72 hour time frame excluding holidays. RSI will be maintained through a variety of methods:

- Orientation - Students must be oriented to the online and face-to-face portions at the start of the course.
- Announcements - Announcements using the course management system must be posted at least weekly to keep students current on course events, due dates, materials, etc.
- Discussion Forums - Content-related discussion forums within the designated CMS will include appropriate instructor participation and will be initiated and maintained, with timely feedback provided. Instructors are required to monitor the discussions and related activities to provide guidance and direction. Open-ended discussion boards may be used to further learning and interaction.
- MSJC Communication – Instructor will use MSJC-administered communication tools (such as email or the designated CMS communication tools) to regularly communicate with and provide ease of access to students.
- Timely Feedback - Timely feedback on student work will be provided by the instructor, which may include comments and/or rubrics, within the Grades area of the designated CMS.
- Scheduled Meetings – Hybrid and synchronous courses will meet at regularly scheduled times. ADA Compliance - All course interactions and content must be designed with accessibility in mind and meet ADA requirements.

Honors / Non-honors

ENGL-130H

C-ID (Admin Only)

C-ID ENGL 200

CB 00

CCC000502900

Course Title

Honors Introduction to Creative Writing

Approved Cal-GETC Area

Approved Second Cal-GETC Area

Approved Third Cal-GETC Area

C-ID (Admin Only)

C-ID ENGL 200

Catalog Description

This course encourages individual exploration into creative writing in several core genres- particularly poetry and short fiction. The course includes writing in journals, composing creative works, reading works of literature, and actively participating in peer workshops.



Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)

ENGL-C1000 (with a grade of C or better).

Codes

TOP Code (CB 03)

1501.00 - English

CIP Code

23.0101 - English Language and Literature, General.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

GE Information

Check GE Types Requested

AA/AS C - Humanities

Learning Objectives

Learning Objectives

Learning Objective

1. Develop critical thinking skills in the reading and analysis of models of prose fiction and poetry from various cultural and socio-economic contexts to formulate critical and aesthetic awareness of literary elements prior to the students' creation of their own poetry, fiction, non-fiction or drama.
2. Analyze literature from various contexts, including but not limited to cultural, historical, socio-economic, and racial, as models of literary elements of craft, such as characterization, point of view, and narrative structure, to engender appreciation of those elements in prose fiction and poetry, as well as creative non-fiction or drama.
3. Compose a short story.
4. Compose several poems done in a variety of forms and styles.
5. Compose a creative non-fiction essay or a one-act skit/play.
6. Interact effectively with a community of writers, reading critically and responding constructively to workshop participants' compositions.

Honors Objectives

1. Develop critical thinking skills in the reading and analysis of models in a genre wholly separate from those selected for the regular course, and from various contexts, including but not limited to cultural, historical, socio-economic, and racial, to formulate critical and aesthetic awareness of literary elements particular to that genre prior to the students' creation of their own pieces in that genre.
2. Compose a piece in a genre wholly separate from those selected for the regular course in order to demonstrate an ability to apply the elements particular to that genre.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome

Assess the use of elements of craft in various literary texts.

Examine aspects of narrative structure and point of view in order to better understand how to develop a piece of creative writing.

Identify and analyze elements of craft in literature as models for their original work.

Understand and apply techniques necessary for the mastery of craft of creative writing.

Improve their creative writing through instructor and/or peer feedback and continued revision.

Program Learning Outcomes

Learning Outcome

Analyze a variety of literary genres in their social, cultural and historical context.

Demonstrate understanding of acknowledged methods of critical thinking and analysis of literature.

Evaluate the artistic contributions made by writers in the English, American and world literary traditions by analyzing the stylistic, formal, and thematic elements of their works.

Recognize writing as a process of developing, drafting, revising, and editing.

Institutional Learning Outcomes

Aesthetic Awareness: The student will identify and evaluate how aesthetic expression leads to an appreciation of social and cultural context as well as the values of art and nature.

Communication: The student will effectively express and exchange ideas through listening, speaking, reading, writing, visual works, and other modes of interpersonal expression.

Critical Thinking: The student will analyze problems, gather and synthesize relevant information, evaluate ideas, information, and evaluate alternative points of view to create, innovate and implement effective solutions.

Cultural Awareness and Humility: The student will demonstrate knowledge of and sensitivity toward individuals of diverse ethnicity, age, gender, sexual orientation, and religious affiliations, as well as toward those individuals with diverse abilities and socio-economic classes to respectfully interact with individuals of diverse perspectives, beliefs and values while being mindful of the limitation of their own cultural frameworks.

Content

Course Lecture Content

Note: The instructor will assign and discuss models of the elements of imaginative literature from various including but not limited to cultural, historical, socio-economic, and racial, to engender in students an aesthetic appreciation of those elements prior to students creating and workshoping their own work.

1. The short story—structure and development
 - a. Character and Characterization
 - i. Protagonist
 - ii. Antagonist
 - iii. Static Character
 - iv. Multidimensional character development (e.g. consideration of personal history, cultural, historical, socio-economic, and/or racial contexts, among others)
 - v. Direct vs. Indirect characterization techniques
 - b. Setting
 - i. Characterization through setting
 - ii. Setting (e.g. environment, historical, socioeconomic, and/or cultural context) as a character
 - c. Plotting
 - i. Exposition
 - ii. Conflict: primary and sub-plots
 1. Internal (psychological) and external (e.g. interpersonal, social, cultural, including by not limited to race and gender)
 - iii. Complications
 - iv. Resolution
 - d. Dialogue
 - i. Realistic to characters and temporality
 - ii. Contribute to characterization
 - e. Point of view
 - i. First person
 - ii. Third person
 1. Omniscient
 2. Limited omniscient
 3. Dramatic
 - iii. Multiple or Shifting points-of-view
2. The poem— structure and development

- a. Formal patterns
 - i. Poem types (e.g., sonnet, sestina, haiku, etc.)
 - ii. Formalist elements (stanzas, rhyme, line features)
 - b. Free verse
 - c. Sensory detail
 - d. Figurative language
 - i. Imagery and Symbol
 - ii. Simile and Metaphor
 - iii. Personification
 - iv. Other figurative devices (e.g., metonymy, synecdoche)
 - e. Sound
 - i. Alliteration
 - ii. Assonance
 - iii. Consonance
 - iv. Rhyme types (e.g., slant, end, internal)
 - f. Meter/rhythm
3. Note: The short story and the poem are requirements for the course. Additionally, the instructor will teach either creative non-fiction or drama. The outlines for these genres are listed in sections 4 and 5 below.
4. Creative non-fiction—structure and development
- a. Opening occasion/event
 - b. Reflection vs. analysis vs .description
 - c. Tone
 - d. Voice
 - e. Point of view
 - f. Audience considerations
5. Drama—structure and development
- a. Plot
 - i. Conflict
 - ii. Pace
 - iii. Sub-plots
 - b. Dialogue
 - c. Set, Scenes, and Set changes
 - d. Stage direction
6. Workshop
- a. Critical reading of peers' work
 - b. Constructive and effective peer communication
 - c. Effective editing/self-editing of written work

Honors Content

In addition to the creative writing assignments in ENGL 130, the Honors section will: Promote critical evaluation of a successful writer's use of the elements of craft in a genre separate from those taught in the regular course. This critical evaluation will be done in that additional genre on readings jointly agreed upon by the instructor and student(s), and which will be assigned in addition to the regular reading for ENGL 130. While some topics covered will be similar to those covered in ENGL 130, such as plot and characterization, honors students will examine the elements particular to that genre, such as judgment and evaluation in Creative Non Fiction, or stage direction in Drama. Students will be exposed to writers from various cultural and socioeconomic backgrounds such as Wendy Wasserstein, David Ives, August Wilson, Daniyal Mueenuddin, Sherman Alexie, Greg Tate, and Richard Rodriguez.

Methods of Instruction

Method

Discussion

Integration

Formative discussions will require students to examine assigned readings and work of their peers to deepen and broaden their aesthetic appreciation and knowledge of literary concepts and compositional techniques presented in lecture, such as use of imagery, characterization, and plotting. Discussions will also engender community and awareness of the contributions of artists from various contexts including but not limited to cultural, historical, socio-economic, and racial, and allow students to bring their own experiences to bear on such discussions.

DE Adaptations for MOI

Discussion boards in the course management system (either as a class or in smaller groups) and discussions via video conferencing software will be formative by allowing students to respond to and analyze readings and work of their peers in order to practice analysis of literary and compositional concepts (e.g., characterization in fiction or use of metaphor, symbol and imagery in poetry), critical thinking, build community, navigate ambiguity, and make connections between contexts, including but not limited to cultural, historical, socio-economic, and racial, and allow students to bring their own experiences to bear on such discussions.

Method

Homework

Integration

Homework will require students to answer specific questions about and/or write responses to models of imaginative literature to demonstrate an aesthetic appreciation for the elements of imaginative literature, such as imagery and characterization, present in works from each genre. Students will also demonstrate an awareness of the contributions of artists from various including but not limited to cultural, historical, socio-economic, and racial, and the influence context has on the use of elements present in those works.

DE Adaptations for MOI

Utilizing the course management system for reading and submission, in the form of discussion boards or videos, homework will require students to answer specific questions about and/or write responses to models of imaginative literature to demonstrate an aesthetic appreciation for the elements of imaginative literature, such as imagery and characterization, present in works from each genre. Students will also demonstrate an awareness of the contributions of artists from various contexts, including but not limited to cultural, historical, socio-economic, and racial, and the influence context has on the use of elements present in those works.

Method

In-class Exercises

Integration

Formative in-class, low stakes exercises will guide students in the knowledge and practical application of the basic elements of each genre, such as imagery for poetry, plotting for fiction, and judgment and interpretation for creative nonfiction, as well as engender recognition of writing as a process.

DE Adaptations for MOI

Formative in-class, low stakes exercises will be delivered via the course management system utilizing accessible document sharing platforms, such as Google documents, videos, and/or discussion boards, to guide students in the knowledge and practical application of the basic elements of each genre, such as imagery for poetry, plotting for fiction, and judgment and interpretation for creative nonfiction, as well as engender recognition of writing as a process.

Method

Lecture

Integration

Lecture presentations will introduce students to the basic elements of prose fiction, poetry, creative non-fiction, or drama and the larger societal concerns such as race, class, and gender as they relate to the works of artists from various contexts, including but not limited to cultural, historical, socio-economic, and racial. Students will analyze the roles of elements, e.g. exposition or characterization in fiction or imagery symbol and metaphor in poetry, as a means of bringing attention to societal concerns.

DE Adaptations for MOI

Utilizing the course management system and/or video conferencing software, lectures will present accessible material in a variety of formats (video, audio, and written) and will introduce students to the basic aesthetic elements of prose fiction, poetry, creative non-fiction, or drama and larger societal concerns such as race, class, and gender as they relate to artistic creation. Students will analyze the roles of elements, e.g. exposition or characterization in fiction or imagery symbol and metaphor in poetry, as a means of bringing attention to societal concerns.

Method

Papers and Reports

Integration

Papers will include writings of multiple drafts of original creative work in different literary genres, poetry, short fiction, and either drama or creative non-fiction per the instructor's discretion, in order to display an understanding of the literary and compositional concepts, such as figurative language, meter and rhythm, dialogue, voice, point of view, and an ability to employ those concepts in their work; students will also develop an appreciation for writing as a process.

DE Adaptations for MOI

Papers will be submitted via the course management system and require students to compose multiple drafts of original creative work in different literary genres, poetry, short fiction, and either drama or creative non-fiction per the instructor's discretion, in order to display an understanding of the literary and compositional concepts, such as figurative language, meter and rhythm, dialogue, voice, point of view, and an ability to employ those concepts in their work; students will also develop an appreciation for writing as a process.

Method

Reading

Integration

Students will read fiction prose and poetry as models to develop recognition and appreciation of the aesthetic nature of imaginative literature and the elements and concepts relevant to those genres, such as formal poetic patterns, sensory detail, characterization and plotting. Additionally, students will read in a third genre—either drama or creative non-fiction (done at the instructor's discretion)—to demonstrate recognition and aesthetic appreciation of the major elements particular to that third genre.

DE Adaptations for MOI

Utilizing the course management system and accessible formats, such as Google docs, students will read fiction prose and poetry as models to develop recognition and appreciation of the aesthetic nature of imaginative literature and the elements and concepts relevant to those genres, such as formal poetic patterns, sensory detail, characterization and plotting. Additionally, students will read in a third genre—either drama or creative non-fiction (done at the instructor's discretion)—to demonstrate recognition and aesthetic appreciation of the major elements particular to that third genre.

Method

Activity

Integration

Peer-editing workshops/conferences will hone students' abilities as critical readers of the major creative writing genres by analyzing and providing critique of peers' pieces within those genres. This process will also engender community among students and awareness of writing as a process, and encourage students to engage in self-reflection in relation to that process.

DE Adaptations for MOI

Via the course management system, either in discussion boards or video conferencing software, peer-editing workshops/conferences will hone students' abilities as critical readers of the major creative writing genres by analyzing and providing critique of peers' pieces within those genres. This process will also engender community among students and awareness of writing as a process, encourage students to engage in self-reflection in relation to that process.

Method

Projects

Integration

A semester long writer's notebook/journal will be used as a formative and metacognitive tool for cultivating students' awareness of writing as a process, from development, revision, editing, and self-evaluation, as well as exploring the techniques of imaginative literature, e.g. characterization, setting, metaphor, imagery, in a variety of genres: poetry, fiction, creative nonfiction, and drama.

DE Adaptations for MOI

The course management system will be used to deliver a writer's notebook/journal in accessible formats (written, audio, video) as a formative method for cultivating students' awareness of writing as a process, from development, revision, editing, and self-evaluation, as well as exploring the techniques of imaginative literature, e.g. characterization, setting, metaphor, imagery, in a variety of genres: poetry, fiction, creative nonfiction, and drama.

Additional Methods of Instruction for Honors**Method: Meetings**

Integration: the Honors student will be mentored by the instructor in employing the writing strategies of successful writers in the student's own creative writing projects in meetings, either one-on-one or in groups, and online using the CMS, depending on the number of honors students in each class and the logistical needs of those classes. Students will meet with the instructor a minimum of four times per semester. Honors students will receive constructive feedback from the instructor to guide the necessary revision of their creative work via the CMS.

Method: Homework

Integration: Homework will require students to answer specific questions about and/or write responses to models of imaginative literature to demonstrate an aesthetic appreciation for the elements of imaginative literature, such as imagery and characterization, present in works from the additional genre selected for the honors section. Students will also demonstrate an awareness of the contributions of artists working in the selected genre from various backgrounds including but not limited to racial, socioeconomic, and cultural context and the influence context has on the use of elements present in those works. Online students will complete this work via the CMS and have it assessed via the grading tool in the CMS.

Method: Peer Workshops

When more than one student is enrolled in the honors section, students will conduct peer-editing workshops/conferences which will hone students' abilities as critical readers of the major creative writing genres by analyzing and providing critique of peers' pieces within the selected genre. This process will also engender community among students and awareness of writing as a process, and encourage students to engage in self-reflection in relation to that process. Online students will complete this work and these meetings via the CMS and/or a conferencing technology, and have the workshops assessed via the grading tool in the CMS.

Methods of Evaluation**Method**

Homework

Integration

Homework will be evaluated on the degree to which students recognize in model and their own work elements of imaginative literature, such as plot, characterization, and imagery. Students will also be assessed on the degree to which they demonstrate aesthetic appreciation for these elements across various genres.

DE Adaptations for MOE

Homework will be delivered and assessed via the course management system to evaluate the degree to which students recognize in model and their own work elements of imaginative literature, such as plot, characterization, and imagery. Students will also be assessed on the degree to which they demonstrate aesthetic appreciation for these elements across various genres. Students will receive feedback and comments via the grading tool.

Method

Papers

Integration

Compositions of poetry and prose fiction and a third genre—either drama or creative non-fiction (done at the instructor's discretion) – will be evaluated on students' ability to understand the aesthetic nature of the major elements of creative writing, such as plot, imagery, characterization, then apply and synthesize those elements in their work. Students will also be assessed on their demonstration and understanding of writing as a process by the completion and revision of multiple drafts and the application of instructor and peer feedback.

DE Adaptations for MOE

Papers will be delivered and assessed via the course management system to evaluate the degree to which students understand and apply and synthesize in their own poems, prose fiction, and a third genre – either drama or creative nonfiction (as determined by the

instructor) the elements of imaginative literature, such as plot, characterization, and imagery. Students will also be assessed on the degree to which they demonstrate aesthetic appreciation for these elements in their own work. Students will also be assessed on their demonstration and understanding of writing as a process by the completion and revision of multiple drafts and application of instructor and peer feedback. Students will receive feedback on these drafts and comments via the grading tool.

Method

Other

Integration

Peer-editing workshops/conferences will be evaluated on students' ability to analyze and critique peers' pieces in various genres (poetry and prose fiction and a third genre determined by the instructor, either drama or creative nonfiction). Students will also be evaluated on their ability to understand writing as a process as well as engage in and support the development of a community of writers through the consideration and application of instructor and peer feedback when self-editing.

DE Adaptations for MOE

Utilizing the course management system, in discussion boards or video conferencing technology, students will engage in peer-editing workshops/conferences and will be evaluated on students' ability to analyze and critique peers' pieces in various genres (poetry and prose fiction and a third genre determined by the instructor, either drama or creative nonfiction). Students will also be evaluated on their ability to understand writing as a process as well as engage in and support the development of a community of writers through the consideration and application of instructor and peer feedback when self-editing. Students will receive feedback and comments via the grading tool.

Method

Projects

Integration

The students' semester long notebook/journal will be assessed to determine how well students understand writing as a process, from development, revision, editing, and self-evaluation, as well as understanding of techniques of imaginative literature, such as metaphor and symbol, plotting, setting as character, in a variety of genres: poetry, fiction, and, at the instructor's choosing, either creative nonfiction or drama.

DE Adaptations for MOE

Utilizing the course management system, the students' notebook/journal will be delivered and assessed to determine how well students understand writing as a process, from development, workshopping, revision, editing, and self-evaluation, as well as understanding of techniques of imaginative literature such as metaphor and symbol, plotting, setting as character, in a variety of genres: poetry, fiction, and, at the instructor's choosing, either creative nonfiction or drama. Students will be evaluated on their level of engagement with their own views of aesthetic value and how their experiences inform those views. Students will be provided feedback using the grading tool.

Evaluation of Honors assignments

To receive honors credit, students must successfully complete regular course and Honors writing assignments (including, but not limited to, participation in out-of-class discussions and writing commentaries or writing in an additional genre).

Method: Homework

Integration: The Honors writing assignments will be assessed according to standards for entry-level English 101 students in organization, content and mechanics. In addition, Honors students will be evaluated on the depth of their analysis and/or application of theories and techniques covered in routine instruction and in the mentorship meetings. (which themselves will be graded for student preparedness and depth of analysis during meetings).

Method: Meetings and Peer Workshops

Integration: Honors students will be evaluated on their preparedness and depth of analysis and/or application of theories and techniques covered up to that point in the course.

Method: Papers

Integration: Papers will include compositions in a genre wholly separate from those selected for the regular course, either drama or creative nonfiction per the instructor's discretion, which will be evaluated on students' ability to understand the aesthetic nature of the major elements of creative writing particular to that genre then apply and synthesize those elements in their own work. Students will also be assessed on their demonstration and understanding of writing as a process by the completion and revision of multiple drafts and the application of instructor and if more than one student is enrolled in the honors section, peer feedback.

Assignments

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Compose a story that introduces at least two central characters set in a clear place and time, dealing with one central event or conflict. The conflict must be believable and interesting. Strong character and conflict will motivate a reader to keep reading, so choose wisely: will you tell the story in first person (I) or third person (he/she)? Will the conflict be physically, mentally, or emotionally driven, or a combination of these? Will the narrator be credible or untrustworthy? Short stories should be anywhere from eight to ten double-spaced pages in length and typed.

How assignment will be adapted in online format

Compose and submit using the CMS a story that introduces at least two central characters set in a clear place and time, dealing with one central event or conflict. The conflict must be believable and interesting. Strong character and conflict will motivate a reader to keep reading, so choose wisely: will you tell the story in first person (I) or third person (he/she)? Will the conflict be physically, mentally, or emotionally driven, or a combination of these? Will the narrator be credible or untrustworthy? Short stories should be anywhere from eight to ten double-spaced pages in length and typed. Feedback will be provided using the CMS grading tool.

Assignment Type

Writing

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

Journal Exercise: In her essay "Goodbye to All That," Joan Didion writes: "It is easy to see the beginnings of things, and harder to see the ends." For Didion, the beginning, in memory, can be probed or sorted out; endings can prove more slippery. Write about the "beginning" of some period in your life. Try to pinpoint the exact moment you knew you were crossing a threshold.

How assignment will be adapted in online format

Using the CMS compose a journal entry that does the following: Journal Exercise: In her essay "Goodbye to All That," Joan Didion writes: "It is easy to see the beginnings of things, and harder to see the ends." For Didion, the beginning, in memory, can be probed or sorted out; endings can prove more slippery. Write about the "beginning" of some period in your life. Try to pinpoint the exact moment you knew you were crossing a threshold. Feedback will be provided using the grading tools in the CMS.

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

First, read Langston Hughes's "Mother to Son" and answer the following questions

- Where does the writer include imagery/an appeal to one or more of the five senses? Cite the specific line number and the sense (sight, touch, smell, sound, taste) being appealed to.
- How does the "meaning of the imagery" or what is the less literal point being made with that imagery? Hint: begin with what you immediately associate with the imagery when reading it, off the top of your head. Don't overthink it at first.
- What does the imagery reveal about the cultural view of mothers and motherhood? Is it similar or different than your experience and understanding of motherhood? How so?

Next, rewrite ONE of Hughes's lines using imagery that appeals to a different sense than the one used by Hughes. For example, if he appealed to sound in the line, change it so that sight is appealed to. Did the density and intensity change? Why? How so?

How assignment will be adapted in online format

Using the CMS, assignments or discussion boards:

First, read Langston Hughes's "Mother to Son" and answer the following questions

- Where does the writer include imagery/an appeal to one or more of the five senses? Cite the specific line number and the sense (sight, touch, smell, sound, taste) being appealed to.
- How does the "meaning of the imagery" or what is the less literal point being made with that imagery? Hint: begin with what you immediately associate with the imagery when reading it, off the top of your head. Don't overthink it at first.
- What does the imagery reveal about the cultural view of mothers and motherhood? Is it similar or different than your experience and understanding of motherhood? How so?

Next, rewrite ONE of Hughes's lines using imagery that appeals to a different sense than the one used by Hughes. For example, if he appealed to sound in the line, change it so that sight is appealed to. Did the density and intensity change? Why? How so?

Feedback will be provided using the CMS grading tool.

Assignment Type

Other

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

Workshop/conferences: First, check to see whose piece(s) is to be discussed for this workshop in the schedule you were sent. Read those pieces and answer the following questions, being prepared to constructively discuss your answers in class.

- What are the events in the story? Do they make sense? Which belong in summary and which do you feel belong in scenes? Why?
- How are the characters characterized? Is it effective? Why? Do characters make choices that drive the story's events, or do things simply happen to them?
- What effect on the reader does the story seem to be going for? How do you know? Is it successful? Why or why not?
- What is the theme? What is it about in the larger sense? How do you know?
- What do you admire about this story? What would you like to see the writer work on the most during revision?

How assignment will be adapted in online format

Utilizing the CMS discussion boards or a video conferencing platform:

First, check to see whose piece is to be discussed for this workshop in the schedule you were sent then answer the following questions:

- What are the events in the story? Do they make sense? Which belong in summary and which do you feel belong in scenes? Why?
- How are the characters characterized? Is it effective? Why? Do characters make choices that drive the story's events, or do things simply happen to them?
- What effect on the reader does the story seem to be going for? How do you know? Is it successful? Why or why not?
- What is the theme? What is it about in the larger sense? How do you know?
- What do you admire about this story? What would you like to see the writer work on the most during revision?

Submit your answers in the discussion board and be prepared to discuss them using the video conference platform. Feedback and grading will be provided using the grading tool in the CMS.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Billy Collins writes "The Lanyard" as an homage to his mother and really to any parent or guiding adult figure who has had a substantive role in the upbringing of a child into adulthood. There is a strong sense of irony running through "The Lanyard" that shows Collins' masterful control because even as he mimics the voice and reflection of himself as a young camp-goer, he also is able to supply the mature, knowing reflection of his older self, reflecting on his gift-making choice. Write a poem dedicated to a family member of 8-12 lines (no more than 12) that captures your relationship with this family member at a past moment in time. Like Collins, the poem may not include rhyme, but this does not restrict you from using meter in a broad sense as far as line length or overall sound. Alternately, you may write a poem that has an irony to it and that connects your younger and present self to one another. In the same vein, the poem must be 8-12 lines and cannot include rhyme. Use imagery. Include a poetic speaker or persona

How assignment will be adapted in online format

Using the CMS, compose and submit the following:

Billy Collins writes "The Lanyard" as an homage to his mother and really to any parent or guiding adult figure who has had a substantive role in the upbringing of a child into adulthood. There is a strong sense of irony running through "The Lanyard" that shows Collins' masterful control because even as he mimics the voice and reflection of himself as a young camp-goer, he also is able to supply the mature, knowing reflection of his older self, reflecting on his gift-making choice. Write a poem dedicated to a family member of 8-12 lines (no more than 12) that captures your relationship with this family member at a past moment in time. Like Collins, the poem may not include rhyme, but this does not restrict you from using meter in a broad sense as far as line length or overall sound. Alternately, you may write a poem that has an irony to it and that connects your younger and present self to one another. In the same vein, the poem must be 8-12 lines and cannot include rhyme. Use imagery. Include a poetic speaker or persona. Feedback and grading will be provided in the grading tool of the CMS.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Focus on a memory that you believe is worthy of further exploration. Begin the poem with "When," which will force you to continue by telling a story. Strive to place the speaker of the poem in a clear setting and in a way that appropriately introduces the conflict. As you work your way through the poem, use words to signal shifts in time, such as "Years Ago," "Later," or "Now." Or use words that signal shifts in place, such as "Outside," "In the kitchen," or "Nearby." Poems should be anywhere from 15 to 35 lines in length and are due, single-spaced and typed.

How assignment will be adapted in online format

Using the CMS, compose and submit the following: Focus on a memory that you believe is worthy of further exploration. Begin the poem with "When," which will force you to continue by telling a story. Strive to place the speaker of the poem in a clear setting and in a way that appropriately introduces the conflict. As you work your way through the poem, use words to signal shifts in time, such as "Years Ago," "Later," or "Now." Or use words that signal shifts in place, such as "Outside," "In the kitchen," or "Nearby." Poems should be anywhere from 15 to 35 lines in length and are due, single-spaced and typed. Feedback and grading will be provided using the grading tool of the CMS.

Honors Assignments

Assignment

Honors students will complete the normal course requirements and be graded in accordance with the criteria used for the rest of the class. Students must complete the required honors assignment below, including meetings, homework, and, if possible, peer workshops associated with that assignment. Instructors may also select a second, optional assignment if they wish.

Required: Honors students will complete multiple drafts, at least two, of a creative project in a genre not covered in the regular course requirements. The assignment's final draft will meet the following requirements: for creative nonfiction, 6-8 pages minimum; for drama/graphic novel, one full act/chapter of 10 pages minimum. The instructor will set deadlines for this Honors option scaffolded to align with instruction and evaluation of smaller assignments, such as homework, meetings and, if more than one student is enrolled in the honors section, peer workshops. Online students will submit this work via the CMS, attend meetings through the use of a conferencing technology, and have the work assessed via the grading tool in the CMS.

Optional (1): Complete a creative project in a genre not covered in the regular course requirements. This option will be a fourth genre not covered in the regular class. The assignment will meet the following requirements: for prose, 5-6 pages minimum; for drama/script/graphic novel, a full act/chapter of 10 pages minimum; for poetry, 4 poems of no less than 12 lines each. The instructor will set deadlines for this honors option and scaffold smaller assignments wherein students will analyze models of the selected genre. Some genres that can be used for this assignment include drama, chapters of novels, or graphic novels, or others agreed upon by the instructor and student(s). Online students will submit this work via the CMS and have the work assessed via the grading tool in the CMS.

Optional (2): Students will research an agreed upon writer not read or discussed in the regular class and lead a discussion among honors students or the regular class on the work of that writer. To provide aesthetic appreciation for the writer chosen for discussion, the student will focus the discussion on specific techniques of imaginative literature, a brief history of those techniques and their current place in imaginative writing, and how the writer employs those techniques. For example, the student may choose the work of a writer such as Daniyal Mueenuddin and discuss how in his work *Other Rooms*, *Other Wonders* he uses the techniques of withholding, description, and the first person narrator to develop an account of life in Pakistan in the 21st century. Online students will submit this work via the CMS and have the work assessed via the grading tool in the CMS.

Required or Optional

Required

Honors Core Values

Academic Rigor and Research

Engagement

Positive Transgressive Behavior (as evidenced by creativity, innovation, risk taking, challenging norms and standard narratives)

Justify how the assignment reflects the Academic Rigor and Research Core Value

The assignment requires that students develop original scholarship and that they participate in larger discourse as it relates to the study and practice of imaginative literature.

Justify how the assignment reflects the Engagement Core Value

By asking students to contribute to analyze the history and scholarship as well as current practices related to the field and to work with their instructor and peers, they are engaging in the production of knowledge in the field of imaginative literature.

Justify how the assignment reflects the Positive Transgressive Behavior Core Value

Crafting original scholarship in response to an existing conversation surrounding a literary topic, and/or creating a piece of own work in an additional genre of imaginative literature, students engage in innovative responses in the study of imaginative literature and/or in the creation of their own original work.

Course Materials

Textbooks

Starkey, David (2022). *Creative Writing: Four Genres in Brief* Fourth Edition. MacMillian Learning. ISBN:9781319215965

Minot, Stephen (2011). *Three Genres: The Writing of Fiction/Literary Nonfiction. Poetry, and Drama*, 9th ed. Pearson. ISBN: 0205012752

Burroway, Janet (2015). *Imaginative Writing: The Elements of Craft*, 3rd ed. Pearson. ISBN: 9780321923172

Kendall Dunkelberg (2017). *A Writer's Craft: Multi-Genre Creative Writing* Palgrave. ISBN: 9781137610942

Other Resources

Minimum Qualification

Open Educational Resources

Priebe, Sybil (2020). *Write or Left: An OER Textbook for Creative Writing Courses*. <https://www.oercommons.org/courses/write-or-left-an-oer-textbook-for-creative-writing-courses>

Class Size Information

Class Size

28

Class Size Category

E - Extensive writing 28

Diversity and Inclusion

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

This course teaches diverse content from multicultural and intersectional perspectives across all genres (poetry, fiction, creative nonfiction, or drama) taught in the class. The workshop and conference environment, as well as readings and discussions, center community and offer students opportunities to foster empathy, to present variant interpretations of texts, and to exhibit diverse societal concerns. The objectives and outcomes create opportunities for students from a variety of backgrounds to hone new skills while acknowledging and honoring their existing knowledge base. The assignments include texts from authors of various cultural and social backgrounds as examples.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

Class activities, reading, lecture, discussions, and workshops/conferences provide space for exploring variant interpretations and/or navigating ambiguity in the discussion of models from each genre of imaginative literature as well as the work of students. To better support a diverse range of learners, formative and summative learning strategies are employed and low stakes assignments, e.g. in-class exercises, workshops, and journaling, are used to scaffold learning towards a final draft of a creative work. The discussions, class activities, and lectures are spaces in which the classroom community can bring in their own experiences while examining diverse socio-cultural perspectives in models of their own work and the work of students. The methods of evaluation feature formative and summative assessments that align with the course objectives, such as developing critical reading skills while analyzing text from various genres and a variety of socio-economic contexts. The course materials have been revised to include an OER option in the interest of equity.

Interactions

Explain how the course will incorporate student-to-student interaction.

Students will engage in a variety of collaborative activities such discussions/discussion boards and workshops/conferences via video conferencing software or discussion boards, either as a class or in small groups, so that students will have frequent opportunities to engage in peer-to-peer discussions designed to foster community and explore variant interpretations of the models and peer work under discussion. In addition, students' will perform metacognitive assessments of their writing processes during self-editing. Students might also work in small groups online or in-class to create presentations on different elements of imaginative literature to draw connections between those elements and a writer's larger societal concerns and cultural and social background. Students will work together to analyze texts through close-reading and investigate uncertainty, ambiguity, and variant interpretations of those texts.

Explain how the course will incorporate instructor-to-student interaction.

The instructor will participate in class discussions, and if online using the CMS discussion boards or video conferencing software, by asking students to apply literary analysis, clarify elements of imaginative literature particular to genres, pose questions, and or/ encourage students to make connections between the text and larger cultural or societal concerns. The instructor will respond to student activities such as workshops, journaling, and homework in order to help students compose their own responses to models of imaginative literature as well as to help them gain an aesthetic appreciation of elements – dialogue, interpretation, exposition, rhythm and meter -- in the work of authors from variety of cultural and social contexts.

Explain how the course will incorporate student-to-content interaction.

To learn terms and concepts relevant to imaginative literature and its genres and writing strategies, students will reference accessible and ADA compliant materials such as assigned readings (textbooks, poems, short stories, plays and creative nonfiction essays) written lecture materials or transcripts of lectures, video or audio lectures, narrated PowerPoint presentations, embedded or linked multimedia content (such as films, YouTube videos, podcasts, etc.), and student created content. In addition, students will be asked to annotate and perform close readings of texts to develop foundational skills in critical reading. By analyzing the function of literary elements, such as plotting, characterization, symbol and exposition, student analysis of texts will emphasize the perspective of creator of imaginative literature as opposed to a literary critic.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Through discussions and assignments, such as a semester long journal, students are asked to pose questions about literature as well as how they approach their assignments and analysis. They are asked to reflect upon their writing process and their choices when it comes to specific elements of imaginative literature in specific genres, such as why a specific method of characterization was used as opposed to another and how such choices influence the larger themes and goals of a piece of imaginative literature. Students confront their struggles and successes in the creation of imaginative work and reflect upon the practice of art as expression of self. Students also assess to what degree peer and instructor feedback are useful in helping them achieve their creative goals.

Key: 1402