

Coffeyville Community College

ENGL~202
COURSE SYLLABUS
FOR
CREATIVE WRITING

Salina Meek
Instructor

COURSE NUMBER: ENGL-202 **COURSE TITLE:** Creative Writing

CREDIT HOURS: 3

INSTRUCTOR: Salina Meek

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OFFICE HOURS: Posted on my office door and students will receive a copy.

PREREQUISITE(S): English Composition I and English Composition II

REQUIRED TEXT AND MATERIALS: Smith, Michael C & Greenberg, Suzanne. Everyday Creative Writing, Panning for Gold in the Kitchen Sink. 2nd ed. Lincolnwood: NTC Publishing Group, 2000.
Thiel, Diane. Crossroads: Creative Writing in Four Genres. New York: Pearson/Longman, 2005.
3-Ring Binder for handouts
Looseleaf paper
Composition Notebook or spiral for journaling
Floppy disk, flash drive or online computer folder for storing all class work.

COURSE DESCRIPTION: This course is designed to facilitate the student's creative faculties and abilities. The course will serve as an introduction to the writing of original poetry and short fiction and drama. Instruction in literary techniques will direct the student's writing. In addition to working within literary conventions to produce manuscripts, students will be exposed to exemplary texts by selected authors. Students will learn to critique their own work and the work of others by participating in writing workshops. Students will be introduced to markets for creative writing and will be encouraged to submit some work for publication.

EXPECTED LEARNER OUTCOMES:

1. Students will become familiar with the concepts of literature, particularly the elements of poetry, fiction, and drama.
2. Students will employ the concepts of literature to analyze the texts of selected authors.
3. Students will employ the concepts of literature to write their

own original manuscripts. By the end of the semester, students will have written several poems, stories, and dramatic scenes.

4. Students will employ the concepts of literature to evaluate critically the quality of their own manuscripts and the manuscripts of others.

5. Students will learn to revise manuscripts based upon the critical evaluations received in writing workshops.

LEARNING TASKS & ACTIVITIES: Creative Writing

Learning Tasks and Activities:

This schedule is tentative and subject to revision. It does not include all specific assignments and activities. The reading assignments listed under each week should be read before the previous class date. Reading assignments are labeled daily!

Week 1: Syllabus/Journal Writing/Portfolios (Jan. 10)

Readings: *Gold in the Sink* Prospecting Tools p.7-19
Crossroads p.7-9, p.87, 88.

Week 2: Memoirs/ Introduction to short stories (Jan. 17)

Readings: *Gold in the Sink* Furniture Movers & Baggage p.34-38
Crossroads Fiction p.100-111

Week 3: Short Story Reviews/Abstracts/To Elmwood (Jan. 22 & 24)

Readings (22): *Gold in the Sink* Excuses, Excuses, Excuses p.81-83
Crossroads Diction 37-41 & Dialogue 65-67
(24): Hand-out " Bare Essentials"

On the 24th Meet at Elmwood Cemetery

Week 4: Short Story Writers and their works (Jan 29 & 31)

Readings: (29): *Crossroads* " The Yellow Wall Paper" p.217
" Why I Wrote ' The Yellow Wall Paper' " p.394-395
" Memoir? Fiction? Where' s the Line?" p.187
(31): *Cross Roads* " Girl" p.237
" The Wife' s Story" p.238-41
" Am I Blue?" 207

Week 5: Short Story Workshop (Feb. 5 & 7)

Class shares and comments on short stories

(Must include the “ Bare Essentials” assignment from Week 3).

Readings: (7) *Crossroads* Poetry p. 113-154

Week 6: Introduction to Poetry Writing/ To Brown Mansion (Feb. 12 & 14)

Readings: Handout “ Pantoums”

Gold in the Sink pages 20-21, 127, 189-90, 192,

Week 7: Poetry Review/ Mid-term Portfolio DUE (Feb 19 & 21)

Readings: *Crossroads* “ My Last Duchess” p. 292

“ Jabberwocky” p. 294,

“ My Grandmother’ s Love Letters” p. 295

“ Pantoum for Chinese Women” p. 303

“ The Lake Isle of Innisfree” p. 321

Week 8: Poets and their works (Feb. 26 & 28)

Discuss readings and other student favorites

Week 9: Poetry Workshop (Mar. 5& 7)

Share and comment on poetry written by classmates

Readings: *Crossroads* p. 155-166

Week 10: Introduction to Drama / Mid Land Theatre/Roosevelt Theatre/ Spenser Rounds Theatre (Mar. 12 & 14)

Week 11: Drama reviews (Mar. 26 & 28)

Speaker w/ handouts

Week 12: Dramatists & Their Works (Apr. 2 & 4)

Readings: *Crossroads* Trifles p. 339-359

“ Creating Trifles” p. 395-396

Week 13: Drama Workshop (Apr. 9 & 11)

Share one-act plays with class. OPTION: Have class-members play characters and “ act out” your dialog and stage direction.

Week 14: Revisit favorite area. (Apr. 16 & 18)

Week 15: Getting Published (Apr. 23 & 25)

Readings: Hand outs

Gold in the Sink Gold Futures p.199-203

Week 16: Wrap up; writing for fun; what is your passion? (Apr. 30, May 2)

Week 17: Final Portfolio DUE {including journals} (May 7)

Finals: May 10th @ 2:00

ASSESSMENT OF OUTCOMES:

Final grades will be based on the following assignments. The point values are approximate and subject to minor changes.

Workshops (300 points)

This class is workshop-oriented; therefore, workshops constitute the biggest grade in the class. You must submit your work for workshop evaluation at least three times during the semester. You must also read and be prepared to contribute to workshop discussions of other classmates' works throughout the semester.

Portfolios (Mid-Term = 100 points; Final = 200 points)

The writing that you do during the semester will be handed in at mid-term and then revised or completed and handed in again as the final portfolio. This is the actual work you are doing and does not include journaling.

Page Count for Mid-Term Portfolio:

Minimum 20 pages

Page Count for Final Portfolio:

Minimum 40 pages

Poetry—single-spaced (no more than 1 poem per page)

Fiction, Nonfiction, Plays, etc.—double-spaced

In-Class Activities & Exercises (100 points)

Impromptu assignments, brainstorming, and other in-class work will be assigned throughout the semester.

Journal (80 points)

Keep a writing journal throughout the semester. You should write at least 5 pages in this journal every week. Your journal will be checked four times during the semester. Each journal check will require that you have completed 20 pages.

Attendance/Discussion (100 points)

This is primarily a workshop-oriented class, and so attendance is vital if you want to pass. If you miss more than 6 times, you need to drop the class because you will not be able to earn a passing grade. Your discussion grade is earned by participating in discussions related to assigned readings and lectures.

780 Points Possible for the Class

780-702 = A; 701-624 = B; 623-546 = C;
545-468 = D; 467-0 = F

Point Values are subject to change; students will be notified of change in grading scale.

All students will be held to the same standards regardless of their sex, race, creed, ethnic origin, disabilities, or primary language. An incomplete grade will be given only under special conditions, and all make-up work for incompletes must be completed within the college's guidelines.

ATTENDANCE:

Students who attend class regularly will increase their chances of success in this course. Accordingly, roll will be taken at the beginning of each class meeting.

Absences resulting from college-sponsored activities will be excused if all of the following criteria are satisfied:

- student completes all necessary assignments as designated by the instructor;
- the student notifies the instructor prior to the day(s) student will be absent;
- activity meets requirements for "excused absence" as determined by the Vice President for Learning.

If you are absent 6 or more times, and the absences are unexcused, your course grade will be an automatic F. You should drop the course if you miss six or more times.

PLAGIARISM/ ACADEMIC INTEGRITY:

Plagiarism is representing as one's own the ideas of another person; as such, it is a serious form of academic dishonesty. The first instance of plagiarized work will receive a grade of zero (0). Any such occurrence thereafter will result in receiving an F for the course.

SEEKING HELP:

I am available during office hours and by appointment to discuss readings, ideas, and drafts. Never be afraid to ask questions; never be afraid to ask for assistance.

*If you have special physical, psychiatric, or learning disabilities, please let me know immediately so that your learning needs may be met appropriately. You will need to provide documentation to

the appropriate CCC office.

The primary setting for learning remains the classroom. Please come prepared to participate in classroom activities, to discuss ideas critically and to produce interesting and effective writing. However, other settings of stimulation may also be used.

SPECIAL NOTE:

This syllabus is a general guide regarding course content, and is not intended to be a specific outline or a legal contract. Policies herein are subject to revision. Students will be notified of changes.

COMPETENCIES:

JOURNAL WRITING

1. Explain the importance of journal writing as a means to facilitate the creative writing process. (Comprehension)
2. Demonstrate the value of journal writing as a means of facilitating the creative writing process. (Application)
3. Appraise the quality of journal entries. (Evaluation)
4. Select journal entries for development/revision. (Analysis and Synthesis)
5. Use multiple writing exercises in journal writing to facilitate the creative writing process. (Application)

POETRY

1. Identify and define the primary elements of poetry: rhythm, sound, image, and voice, etc. (Knowledge and Analysis)
2. Explain the effects of the primary elements of poetry. (Comprehension)
3. Criticize the use of the primary elements of poetry. (Evaluation)
4. Create/Produce manuscripts that employ the primary elements of poetry. (Synthesis and Application)

SHORT FICTION

1. Identify and define the primary elements of fiction: perspective, plot, characterization, etc. (Knowledge and Analysis)
2. Explain the effects of the primary elements of fiction. (Comprehension)
3. Criticize the use of the primary elements of fiction. (Evaluation)
4. Create/Produce manuscripts that employ the primary elements of fiction. (Synthesis and Application)

DRAMA

1. Identify and define the primary elements of drama: setting, characterization, dialogue, plot, etc. (Knowledge and Analysis)
2. Explain the effects of the primary elements of drama. (Comprehension)
3. Criticize the use of the primary elements of drama. (Evaluation)
4. Create/Produce manuscripts that employ the primary elements of drama. (Synthesis and Application)

This syllabus is subject to revision with prior notification to the student by the instructor.