

APPLIED ARTS DIVISION
CRWR 201
Credit Course
Winter, 2019-20



COURSE OUTLINE

CREATIVE WRITING 201

INTRODUCTION TO CREATIVE WRITING 1

3 CREDITS

PREPARED BY: Jamella Hagen, BA, MFA
DATE: December 6, 2019

APPROVED BY: Name, Title
DATE: Click or tap to enter a date

APPROVED BY ACADEMIC COUNCIL: Click or tap to enter a date
RENEWED BY ACADEMIC COUNCIL: Click or tap to enter a date



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INTRODUCTION TO CREATIVE WRITING 1: WRITING FICTION AND POETRY

INSTRUCTOR: Jamella Hagen, BA, MFA	OFFICE HOURS: By appointment
OFFICE LOCATION: A2605	CLASSROOM:A2210
E-MAIL: jhagen@yukoncollege.yk.ca	TIME: Mondays 4:00pm-6:55pm
TELEPHONE: 867-668-8839	DATES: Jan. 6 - Apr. 13, 2020

COURSE DESCRIPTION

Introduces beginning writers to the writing of two creative writing genres (varies per term). The study and development of craft, the exploration of voice, and the acquisition of critiquing skills are emphasized.

If there's a book that you want to read, but it hasn't been written yet, then you must write it. –Toni Morrison

In this workshop seminar course, students will write their own original fiction and poetry. In workshops, students will develop their editorial skills through giving and receiving respectful feedback. Class lectures and discussions will consider the work of professional writers from the perspective of craft. Why do writers make the choices they do? How can we learn from their techniques to sharpen our own work?

PREREQUISITES

Prerequisite(s): Six credits of university-level composition and/or literature.

EQUIVALENCY OR TRANSFERABILITY

Please refer to B.C. Transfer Guide (available as a link on the online course page) for the most up to date information on course transferability. If you have questions about course transferability, contact the School of Liberal Arts.

LEARNING OUTCOMES

Upon successful completion of the course, students will be able to

- write original fiction and poetry
- critique written fiction and poetry from an editorial perspective based on the requirements of craft
- revise fiction and poetry as part of an editorial process
- analyse literature from a writer's perspective and describe the effects of authorial choices such as narrative structure, syntax, and point of view

COURSE FORMAT

This course will consist of one three-hour seminar per week, which will include short lectures and discussion of the writing craft, in-class writing exercises, and writing workshops. During writing workshops, the instructor will facilitate discussion of students' written assignments. The aim will be to recognize the strengths and possibilities of the piece under discussion, and to offer suggestions for revision. All feedback should be generous and specific, and should be provided in support of both the writer and the piece of writing under discussion.

ASSESSMENTS:

Attendance and Participation

Active participation in this course is fundamental to developing a constructive, creative environment and achieving course learning outcomes. For this reason, class participation in the form of contributions to class discussion and completion of in-class writing exercises is worth 20% of the course grade.

Assignments

This course includes three writing assignments. Assignments will normally be discussed in class the week after they are handed in. Photocopies of each assignment for the instructor and for all students in the class will be required to facilitate discussion. As class discussion is frequently based on students' work, all assignments must be completed and handed in on the due date.

Readings

Reading is integral to the writing process, and this course incorporates a variety of assigned readings by professional writers. In addition, students will be expected to read the work of their fellow students and provide constructive written feedback. All assigned readings and written critiques must be completed before the class in which they are scheduled for discussion.

Final Portfolio

There will be no final examination in this course. Instead, students will submit an end-of-term portfolio consisting of the three required writing assignments, two of which

must be revisions. Revisions will be based on in-class discussion and written comments.

EVALUATION:

Assignments Assignment 1: Fiction (1500-3000 words) Assignment 2: Poetry (2-3 pages or 30-120 lines) Portfolio Assignment 1 revised Assignment 2 revised Assignment 3: Open (see above for length)	80%
Participation	20%
Total	100%

REQUIRED TEXTBOOKS AND MATERIALS

Creative Writing 201 Custom Course Package

RECOMMENDED TEXT

Burroway, Janet. *Imaginative Writing: The Elements of Craft*. 4th ed., Pearson, 2015.

ACADEMIC AND STUDENT CONDUCT

Information on academic standing and student rights and responsibilities can be found in the current Academic Regulations that are posted on the Student Services/ Admissions & Registration web page.

PLAGIARISM

Plagiarism is a serious academic offence. Plagiarism occurs when a student submits work for credit that includes the words, ideas, or data of others, without citing the source from which the material is taken. Plagiarism can be the deliberate use of a whole piece of work, but more frequently it occurs when students fail to acknowledge and document sources from which they have taken material according to an accepted manuscript style (e.g., APA, CSE, MLA, etc.). Students may use sources which are public domain or licensed under Creative Commons; however, academic documentation standards must still be followed. Except with explicit permission of the instructor, resubmitting work which has previously received credit is also considered plagiarism. Students who plagiarize material for assignments will receive a mark of zero (F) on the assignment and may fail the course. Plagiarism may also result in dismissal from a program of study

or the College.

YUKON FIRST NATIONS CORE COMPETENCY

Yukon College recognizes that a greater understanding and awareness of Yukon First Nations history, culture and journey towards self-determination will help to build positive relationships among all Yukon citizens. As a result, to graduate from ANY Yukon College program, you will be required to achieve core competency in knowledge of Yukon First Nations. For details, please see www.yukoncollege.yk.ca/yfnccr.

ACADEMIC ACCOMMODATION

Reasonable accommodations are available for students requiring an academic accommodation to fully participate in this class. These accommodations are available for students with a documented disability, chronic condition or any other grounds specified in section 8.0 of the Yukon College Academic Regulations (available on the Yukon College website). It is the student's responsibility to seek these accommodations. If a student requires an academic accommodation, he/she should contact the Learning Assistance Centre (LAC): lac@yukoncollege.yk.ca.

TOPIC OUTLINE

**Creative Writing 201
Course Syllabus • Winter 2019-20**

Course Text: Creative Writing 201 Custom Course Package

**Note: Remember that readings are to be completed before they are scheduled for in-class discussion.*

**Note 2: This course schedule is intended as a guide. The instructor may make changes during the semester if needed.*

Week 1: January 6

Introduction to Creative Writing 201

- Course outline, schedule and assignments
- Introductory Writing Exercise: Image
- The Writing Process

Reading & Discussion:

- "A Word About Your Workshop," Janet Burroway

Week 2: January 13

Introduction to Writing Fiction

Reading & Discussion:

- "Meet You At the Door," Lawrence Hill
- Excerpt from "The Break," Katherena Vermette
- "Delivery," Kirsten Madsen

Week 3: January 20

Fiction: Point of View

Readings & Discussion:

- "Whose Story Is It?" Conversation with Alicia Elliott

Workshop

- Assignment 1: Fiction

Week 4: January 27

Fiction: Entering The Conversation

Readings & Discussion:

- "In Defense of Fiction," Zadie Smith

Workshop

- Assignment 1: Fiction

Week 5: February 3

Fiction: Writing

Reading & Discussion:

- "The Zone," Robert Olen Butler

Workshop:

- 1: Fiction

Week 6: February 10

Fiction: Character

Reading & Discussion:

- "Building Character: Characterization, Part I," Janet Burroway

Workshop:

- Assignment 1: Fiction

Week 7: February 17

Fiction: Structure

Reading & Discussion:

- "The Structure Spectrum," Robert McKee

Workshop:

- Assignment 1: Fiction

Week 8: February 24

Fiction: Revision

Readings & Discussion:

- "Some Thoughts on Revising," Jack Hodgins

Workshop:

Assignment 1: Fiction

Week 9: March 2

Introduction to Poetry

Readings & Discussion:

- Poems:
 - "The Job of an Apple," Ronna Bloom
 - "B&E," Elizabeth Bachinsky
 - "Lover of endless disappointments," Charles Simic
 - "Dear Alien," Ray Hsu
 - "Essay on What I Think About Most," Anne Carson
 - "Wolf Dish," Garry Thomas Morse
 - "The Double Espresso," Michael Eden Reynolds
 - "We Don't Hate Her," Joanna Lilley
 - "A Song Like Heels Clicking," Clea Roberts

Workshop:

- Assignment 2: Poetry

Week 10: March 9

Poetry: Imagery

Readings & Discussion

- "Poetry," Janet Burroway
- Selection from *An American Poetry Vigil*, C.D. Wright

Workshop

- Assignment 2: Poetry

Week 11: *Reading week March 16-20 inclusive. No classes.*

Week 12: March 23

Poetry: Form, Voice, Line, Diction, Sound

Readings:

- "A Poet's Job Description," Ted Kooser
- "Poems by Type," Mary Oliver

Workshop:

- Assignment 2: Poetry

Week 13: March 30

Poetry: Development and Revision

Readings & Discussion:

- "Finding the Form: A Revision Narrative," Diane Thiel

Workshop:

- Assignment 2: Poetry

Week 14: April 6

Future Directions: Writing Programs, Public Readings, Publication

Discussion:

- Writing programs, public readings, publication

Workshop:

- Assignment 2: Poetry

Week 15: April 13

Easter Monday: No Class

Week 16: Final Portfolio

□ **FINAL PORTFOLIO** due Monday, April 20, 2020