



COURSE OUTLINE

CRWR 201

INTRODUCTION TO CREATIVE WRITING I

**45 HOURS
3 CREDITS**

PREPARED BY: Jamella Hagen

DATE: Nov. 17, 2016

APPROVED BY: Andrew Richardson

DATE:

APPROVED BY ACADEMIC COUNCIL: (date)

RENEWED BY ACADEMIC COUNCIL: (date)



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INTRODUCTION TO CREATIVE WRITING I

INSTRUCTOR: Jamella Hagen	OFFICE HOURS: By appointment
OFFICE LOCATION: N/A	CLASSROOM: A2605
E-MAIL: jhagen@yukoncollege.yk.ca	TIME: 7:00-10:00pm
TELEPHONE: 867-668-8770 (Admin Assist)	DATES: Mondays Jan 9-Apr 21, 2017

COURSE CALENDAR 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.

COURSE DESCRIPTION

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 borrow their techniques to sharpen our own work?

PREREQUISITES

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

EQUIVALENCY OR TRANSFERABILITY

CAMO CRWR 100 lev (3) KPU CRWR 1100 (3) SFU GE 1 CRWRIT (3)
TRU ENGL 2xx0 (3) TRU-OL ENGL 2xx1 (3) TWU ENGL 207 (3)
UBC Any two of YUKO CRWR 201, YUKO CRWR 202,
YUKO CRWR 241 = UBC CRWR 202 (6) See Transfer Notes
UBCO ENGL 2nd (3) UFV GE 1XX (3) UVIC WRIT 100 lev (1.5)
VIU CREW 1st (3)

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

Writing Assignments	80%
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)	
Class 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 Edition. New York: Pearson, 2015. Print.

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 students present the words of someone else as their own. Plagiarism can be the deliberate use of a whole piece of another person's writing, but more frequently it occurs when students fail to acknowledge and document sources from which they have taken material. Whenever the words, research or ideas of others are directly quoted or paraphrased, they must be documented according to an accepted manuscript style (e.g., APA, CSE, MLA, etc.). Resubmitting a paper 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) at (867) 668-8785 or lassist@yukoncollege.yk.ca.

Creative Writing 201
Course Syllabus • Winter 2017

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 9

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 16

Introduction to Writing Fiction

Reading & Discussion:

- "Simple Recipes," Madeleine Thien
- "Kumakuk," Joseph Boyden
- "Runaway," Alice Munro

Week 3: January 23

Fiction: Point of View

Readings & Discussion:

- "Viewpoint: Who's Seeing This?" Stephen Minot

Workshop

- Assignment 1: Fiction

Week 4: January 30

Fiction: Writing

Readings & Discussion:

- "The Zone," Robert Olen Butler

Workshop

- Assignment 1: Fiction

Week 5: February 6

Fiction: Character

Reading & Discussion:

- "The Flesh Made Word: Characterization, Part II," Janet Burroway

Workshop:

- 1: Fiction

Week 6: February 13**Fiction: Story**

Reading & Discussion:

- “The Structure Spectrum,” Robert McKee

Workshop:

- Assignment 1: Fiction

READING WEEK February 20-23 (No Classes)

Week 7: February 27**Fiction: Revision**

Readings & Discussion:

- “Some Thoughts on Revising,” Jack Hodgins

Workshop:

- Assignment 1: Fiction

Week 8: March 6**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 9: March 13**Poetry: Imagery**

Readings & Discussion

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

Workshop

- Assignment 2: Poetry

Week 10: March 20

Poetry: Form, Voice, Line, Diction, Sound

Readings:

- “A Poet’s Job Description,” Ted Kooser
- “Poems by Type,” Mary Oliver

Workshop:

- Assignment 2: Poetry

Week 11: March 27

Poetry: Development and Revision

Readings & Discussion:

- “Finding the Form: A Revision Narrative,” Diane Thiel

Workshop:

- Assignment 2: Poetry

Week 12: April 3

Future Directions: Writing Programs, Public Readings, Publication

Discussion:

- Writing programs, public readings, publication

Workshop:

- Assignment 2: Poetry

□ **FINAL PORTFOLIO due Monday, April 10, 2017**