

Term Information

Effective Term Spring 2014

General Information

Course Bulletin Listing/Subject Area English
Fiscal Unit/Academic Org English - D0537
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 2267
Course Title Introduction to Creative Writing
Transcript Abbreviation Intro CreativWrtn
Course Description An introduction to the writing of fiction, poetry, and creative nonfiction. Analysis and discussion of student work, with reference to the general methods and scope of all three genres.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 7 Week, 4 Week (May Session), 12 Week (May + Summer)
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark

Prerequisites and Exclusions

Prerequisites/Corequisites Prereq: English 1110.01 or equivalent
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 23.9999
Subsidy Level General Studies Course
Intended Rank Freshman, Sophomore, Junior

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- This course introduces students to tools essential in all genres of creative writing, providing an overview of the methods specific to each genre. Students workshop and produce a portfolio of original short stories, essays, and collections of poems.

Content Topic List

- Creative writing craft and technique
- The art of word choice
- Role of experience, memory, and the five senses in creative writing
- Creating and revealing character
- Dialogue, scene writing, scene versus summary, point of view
- Writing poetry
- The value of relevant detail, the inseparability of form and meaning, the importance of clarity, the difference between vagueness and ambiguity
- The process of workshopping

Attachments

- Sample Syllabus, English 2267 Introduction to Creative Writing.docx: ENGLISH2267Sample Syllabus
(Syllabus. Owner: Lowry, Debra Susan)
- English 2270 New Course Proposal, Rationale.docx: ENGLISH2267Rationale
(Other Supporting Documentation. Owner: Lowry, Debra Susan)

Comments

- as an introduction, this course should be general education so I made that change. *(by Heysel, Garrett Robert on 05/31/2013 05:18 PM)*
- Revisions to the Creative Writing Minor, which include addition of English 2267, are submitted separately but intended to accompany the new course request. *(by Lowry, Debra Susan on 05/31/2013 01:06 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Lowry, Debra Susan	05/31/2013 01:58 PM	Submitted for Approval
Approved	Lowry, Debra Susan	05/31/2013 01:58 PM	Unit Approval
Approved	Heysel, Garrett Robert	05/31/2013 05:18 PM	College Approval
Pending Approval	Nolen, Dawn Jenkins, Mary Ellen Bigler Vankeerbergen, Bernadette Chantal Hogle, Danielle Nicole Hanlin, Deborah Kay	05/31/2013 05:18 PM	ASCCAO Approval

English 2267 Introduction to Creative Writing

Instructor:

Office Hours:

Contact:

Course Description

This class is an introductory survey and workshop in creative writing, in which we will look at all three genres—fiction, poetry, and creative nonfiction. We will spend approximately five weeks on each genre, during which we will read examples of these genres by published writers, complete writing exercises, and workshop pieces in small groups, and as a class.

Course Goals

This course introduces students to tools essential in all genres of creative writing, providing an overview of the methods specific to each genre. Students workshop and produce a portfolio of original works.

Required Materials

- Various readings posted to Carmen (you must have access to these in class on the days we discuss them, either via hardcopy or on your laptop or e-reader)

Course Requirements

Weekly Writing Exercises 30%

Each [2nd Meeting of the Week], we will begin a writing exercise during class. By the following [1st Meeting of the Week], you are required to turn in a typed and stapled response to the prompt. Prose exercises should be a minimum of two and a maximum of three pages; poem length will vary by assignment.

Workshop Submissions 20%

You are required to turn in a short story, an essay, or a collection of three poems for workshop by your classmates. Prose submissions should be approximately 7-15 pages; each poem should aim to be between fourteen and thirty lines. You must bring twenty copies of your workshop submission to class one week prior to the day your work is to be discussed.

Final Portfolio 30%

Your final portfolio should consist of: (1) an artist's statement of approximately 2-3 pages; (2) your original workshop submission *and* the revision of your workshop submission; and (3) two revised writing exercises (approximately 5-12 pages for prose; approximately 10-30 lines for poetry) in the genres other than your workshop submission.

Participation 20%

To earn full credit for participation for the semester, you must avoid unexcused absences, participate constructively and respectfully in each class session, and come to class having read and engaged with the course material. Frequent tardiness, unexcused absences, disrespectful and disruptive behavior, and failure to complete the assigned readings will result in poor participation grades. If you are worried about your participation grade at any point during the semester, please come talk to me during office hours so we can brainstorm specific strategies.

Course Policies

Attendance is mandatory in all class sessions. Absences for contagious or debilitating illness, religious observance, or official representation of the college will not affect your grade, but **you are still responsible for completing all work.** All unexcused absences will drastically affect your participation grade, and **each unexcused absence after two will result in a deduction of one-third of a letter grade from your final grade for the class.** If you must miss class, you are responsible for emailing me *before* class, or as soon after as you are able.

Late workshop submissions will not be accepted. All other late work will be subject to a deduction of **one full letter grade for each day** that it is late.

Academic dishonesty is a serious offense. It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487).

In other words, the work you turn in this semester must be your own, or else you will face serious consequences from the university. If you ever have any questions about plagiarism in creative or academic contexts, please do not hesitate to ask.

1. We all have different learning styles, strengths, weaknesses, and varying abilities. Whether or not your needs are documented with someplace like the **Office of Disability Services**, it is my intent to make the classroom an accessible, safe, and positive space for all students. Please let me know as early as possible in the term if there’s anything I can do to help maximize your participation and access in the course. Students with disabilities that have been certified by the **Office for Disability Services** will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901.

At this point, this should go without saying, but: **cell phones and other electronic devices not being used for the purposes of this class are not to be used during class time.** Use of these devices during class time will negatively impact your participation grade; frequent or disruptive use may result in an unexcused absence for the day.

Unless otherwise noted, all work must be typed and submitted in hard copy. All submission should be written in size 11 or size 12 serif font (i.e., Times New Roman or a similar font). Prose submissions should be double-spaced and include page numbers; titles should be centered.

Poetry submissions should be single-spaced; titles should be flush to the left margin with one line skipped between the title and the first line.

Daily Schedule

Day 1: syllabus overview, introductions, short writing exercise/read exercises aloud

Day 2: “Which Is More Than I Can Say About Some People” by Lorrie Moore, “How to Date a Brown Girl (Black Girl, White Girl, or Halfie)” by Junot Diaz; begin Writing Exercise #1

Day 3: “Sonny’s Blues” by James Baldwin, “The November Story” by Rebecca Makkai;
Writing Exercise #1 due

Day 4: “The Beggar Maid” by Alice Munro, “The Past Perfect, The Past Continuous, The Simple Past” by Claire Vaye Watkins; begin Writing Exercise #2

Day 5: “Why I Live at the P.O.” by Eudra Welty, “ALL-U-CAN-EAT” by Anne Panning;
Writing Exercise #2 due

Day 6: “Cathedral” by Raymond Carver, “Good Country People” by Flannery O’Connor; begin Writing Exercise #3

Day 7: “First” by Ryan Van Meter, “The Mercy Kill” by Joe Oestreich; **Writing Exercise #3 due**

Day 8: “No Man’s Land” by Eula Biss, “The Love of My Life” by Cheryl Strayed; begin Writing Exercise #4

Day 9: “Not From Here” by Erin McGraw, “Dancing” by Lynda Barry; **Writing Exercise #4 due**

Day 10: “Son of Mr. Green Jeans” by Dinty W. Moore, “Outline Toward a Theory of the Mine vs. The Mind and the Harvard Outline” by Ander Monson; begin Writing Exercise #5

Day 11: “A Short Essay on Being” by Jenny Boully, “On Being a Cripple” by Nancy Mairs;
Writing Exercise #5 due

Day 12: “Murder” by Barry Lopez, “Swerve” by Brenda Miller; begin Writing Exercise #6

Day 13: “Sightings” by Cornelius Eady, “Still Life” by Mike Dockins; **Writing Exercise #6 due**

Day 14: “at the cemetery, walnut grove plantation, south carolina, 1989” by Lucille Clifton, “Parable of Flight” by Louise Gluck; begin Writing Exercise #7

Day 15: “Heat Lighting in a Time of Drought” by Andrew Hudgins, “Persimmons” by Li-Young Lee; **Writing Exercise #7 due**

Day 16: “Gender Question #2” by Jennifer Perrine, “On Being Told I Don’t Speak Like a Black Person” by Allison Joseph; begin Writing Exercise #8

Day 17: “Practicing” by Marie Howe, “The Mother Warns the Tornado” by Catherine Pierce; **Writing Exercise #8 due**

Day 18: “Saloon Pantoum” by Kathy Fagan, “Lawless Pantoum” by Denise Duhamel; begin Writing Exercise #9

Day 19: Workshop; **Writing Exercise #9 due**

Day 20: Workshop

Day 21: Workshop

Day 22: Workshop

Day 23: Workshop

Day 24: Workshop

Day 25: Workshop

Day 26: Workshop

Day 27: Workshop

Day 28: End-of-semester celebration/readings of our work, course evaluations

***Final Portfolio due to my mailbox in Denney 421 (English Department)
by 5pm on the Tuesday of Finals Week***

New Course Proposal:

English 2267 Introduction to Creative Writing 3 credit hours

Twice weekly, 80-minute periods

An introduction to the writing of fiction, poetry, and creative nonfiction. Analysis and discussion of student work, with reference to the general methods and scope of all three genres.

Prereq: 1110.01 or equiv.

(Note that this course, unlike the other 2000-level CW workshops, would not be repeatable for credit.)

Rationale:

This course is designed both to introduce students interested in creative writing to the skills and tools essential for writing in all genres (using concrete language, choosing significant details, employing metaphors, etc.) and to provide an overview of the methods specific to each genre. It is designed to serve several populations: 1) students interested in creative writing with little or no experience writing fiction, poetry, or creative nonfiction (some of whom will go on to take a course in one of the three genres—some of whom may go on to take multiple courses in one or more genres—but will also include those who will take this course only, to round out their education in other areas of English studies, or simply as an elective); 2) students interested in creative writing who have not yet chosen a genre in which to specialize, who are “shopping” for the genre that most interests them; 3) students intending to focus on a single genre who are interested in a foundation that covers all three genres. A fourth population we are interested in reaching: those students who are “sure” they aren’t interested in poetry (or are afraid of it), who will be more inclined to allow themselves the opportunity to explore the genre if it is “packaged” or promoted in this way.

The course would be an option for creative writing minors (as one of the two required introductory courses) and would be one of the lower-level course options for students pursuing the anticipated creative writing track/emphasis/specialization within the English major. It would not serve as the prerequisite to English 3465, 3466, or 3468 (the intermediate-level creative writing workshops) or English 4565, 4566, and 4568 (the advanced workshops—for which competitive admission also requires a portfolio and the instructor’s permission). It would, however, serve as the prerequisite (along with the instructor’s permission) for English 5662.01 (Literary Publishing, which currently requires either English 2265, 2266, or 2268; the new course would be added to this list); it would also serve as a prerequisite option for English 4591.01H (the creative writing honors seminar, which currently requires English 2265, 2266, or 2268).

It should be noted that other undergraduate institutions nationally offer such a multi-genre course, and that the opportunity to teach it would be very useful to our graduate students. The

course would be staffed by advanced MFA students who have taken graduate workshops in all three genres (which many, though not all, of our students do) and, in most cases, who have already taught a workshop in their own genres. Because OSU's MFA program encourages and supports study across genres (indeed, we offer versions of the both the graduate poetry and fiction workshops specifically designed for MFA students working outside their primary genres), an undergraduate course that introduces students to the study and practice of creative writing "in general" would offer MFAs a unique opportunity to put into pedagogical practice what they have been studying (that it would also prepare them for the academic market would be a bonus).

Notes:

We would begin by offering one section of this course—ideally in Autumn 2013—and ultimately, most likely, offer it twice a year. It would not draw enrollment from any English courses with the possible exception of creative writing courses, and we would adjust those sections as necessary to balance the demand.