

## Term Information

Effective Term Autumn 2020  
*Previous Value* Spring 2014

## Course Change Information

**What change is being proposed? (If more than one, what changes are being proposed?)**

We propose to offer an optional online version of this course.

**What is the rationale for the proposed change(s)?**

To provide enhanced access for students and flexibility for instructors in delivery of English 2267.

**What are the programmatic implications of the proposed change(s)?**

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

N/A

**Is approval of the request contingent upon the approval of other course or curricular program request?** No

**Is this a request to withdraw the course?** No

## 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, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
<i>Previous Value</i>	<i>No</i>
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

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## Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: 1110.01 or equiv.
Exclusions	
Electronically Enforced	No

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code	23.9999
Subsidy Level	Baccalaureate Course
<i>Previous Value</i>	<i>General Studies Course</i>
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 workshoping

**Sought Concurrence**  
No

## Attachments

- English 2267 In-Person Syllabus.docx: Syllabus  
*(Syllabus. Owner: Lowry, Debra Susan)*
- English 2267 DL syllabus (revised).docx: Syllabus  
*(Syllabus. Owner: Lowry, Debra Susan)*
- ENG 2267 ASCTech review.docx: ASC Tech Review  
*(Other Supporting Documentation. Owner: Lowry, Debra Susan)*

**Comments**

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Lowry, Debra Susan	07/14/2020 02:02 PM	Submitted for Approval
Approved	Lowry, Debra Susan	07/14/2020 02:06 PM	Unit Approval
Approved	Heysel, Garrett Robert	07/14/2020 02:10 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Vankeerbergen, Bernadette Chantal	07/14/2020 02:10 PM	ASCCAO Approval



THE OHIO STATE UNIVERSITY

Academic/Operating Unit

Department/Center/Institute/Program

# SYLLABUS ENGLISH 2267

Introduction to Creative Writing  
Spring 2021 – Online

## COURSE OVERVIEW

### Instructor

Instructor: TBA

Email address: TBA

Phone number: TBA

Office hours: Twice weekly via zoom and/or phone

### Course description

This is a beginner-level workshop in which we will explore and analyze the craft of writing in all three genres—fiction, creative nonfiction and poetry—through reading, discussion and practice. The aim of this workshop is to cultivate a supportive community of writers invested in helping their classmates develop their craft and achieve their aesthetic goals.

### Course learning outcomes

By the end of this course, students should successfully be able to: identify the elements of a well-made short work of literature and wield those fundamental elements in their own writing. Students will also learn the art of group critique in workshop in order to improve their own and others' writing.

Humans are a story-telling species. This course will help students to tell better—to turn inward to become stronger writers, regardless of experience level.

Students will also turn outward via peer workshops, readings and informative class discussions. Students will have the opportunity to share their writing in a supportive

environment for thoughtful feedback from a group of peers committed to learning with and from each other.

This course will include meaningful engagement with poetry, essays, and stories spanning the last 150 years of American literature, though our primary focus will be on contemporary writers and their craft.

## HOW THIS COURSE WORKS

**Mode of delivery:** This course is 100% synchronous delivery online via Zoom twice weekly. Carmen, Zoom, email and phone will be used for assignments and student conferences.

**Pace of online activities:** This course is divided into **weekly modules** that are released one week ahead of time. Students are expected to keep pace with weekly deadlines but may schedule their efforts freely within that time frame.

**Credit hours and work expectations:** This is a **3-credit-hour course**. According to [Ohio State policy](#), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

**Attendance and participation requirements:** Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Participating in online activities for attendance: AT LEAST TWICE PER WEEK**  
You are expected to log in to the live Zoom sessions as scheduled twice weekly and to log in to Carmen for assignment reminders, any required written critiques and additional discussion. If you must miss class, please discuss your absence with the instructor as soon as possible..
- **Office hours and live sessions: MOSTLY OPTIONAL**  
Office hours will be optional other than one mandatory meeting via Zoom or phone at one point during the semester.

## COURSE MATERIALS AND TECHNOLOGIES

### Textbooks

All of our readings will be posted as PDFs on Carmen and/or distributed via Carmen or email.

**Commented [ODEE1]: To instructor:** Customize this section with information about your particular course context.

- **Imaginative Writing: *The Elements of Craft* by Janet Burroway and *A Poetry Handbook* by Mary Oliver**– All readings from these books will be made available as PDFs on Carmen and/or distributed via email; however, we will discuss large portions of the books in class, so it is recommended that you purchase the books.
- Stories, essays, poems, readings, videos etc emailed or posted to Carmen site.

## Course technology

Commented [ODEE2]: To instructor: Customize this technology list with the requirements for this course.

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at [ocio.osu.edu/help/hours](https://ocio.osu.edu/help/hours), and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** [ocio.osu.edu/help](https://ocio.osu.edu/help)
- **Phone:** 614-688-4357(HELP)
- **Email:** [servicedesk@osu.edu](mailto:servicedesk@osu.edu)
- **TDD:** 614-688-8743

## BASELINE TECHNICAL SKILLS FOR ONLINE COURSES

- Basic computer and web-browsing skills
- Navigating Carmen: for questions about specific functionality, see the [Canvas Student Guide](#).

## REQUIRED TECHNOLOGY SKILLS SPECIFIC TO THIS COURSE

- [CarmenZoom virtual meetings](#)
- [Recording a slide presentation with audio narration](#)
- [Recording, editing, and uploading video](#)

## REQUIRED EQUIPMENT

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) or landline to use for BuckeyePass authentication

## REQUIRED SOFTWARE

- [Microsoft Office 365](#): All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Full instructions for downloading and installation can be found [at go.osu.edu/office365help](http://go.osu.edu/office365help).

## CARMEN ACCESS

You will need to use [BuckeyePass](#) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](#) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the [Duo Mobile application](#) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357 (HELP) and IT support staff will work out a solution with you.

## GRADING, ASSIGNMENTS AND FACULTY RESPONSE

### Assignments

**Poems:** you will write at least two poems. One of these poems will use/respond to/descend from a standard or new form (i.e. a sonnet, villanelle, ghazal, sestina, duplex, bop, etc). We will be discussing these forms and reading examples in class.

**Short shorts:** you will write one micro-fiction (500 words or less) and one micro-CNF essay (500 words or less). You may choose to expand either or both of these for your longer prose workshop pieces.

**Flash fiction piece:** you will write a flash fiction piece (1000 - 1500 words) in response to a prompt given in class.

**CNF essay:** you will write a short creative nonfiction essay (1000 - 1500 words) in response to a prompt given in class.

**Midterm essay:** you will be asked to write a 5-7 page (1500-2000 words) critical essay on any single reading (poem, essay, or story) or comparative set of readings from our semester. This essay should engage in textual analysis and expand on terms and considerations of the craft we will cover in class.

**Participation:** This grade will include both your verbal contributions in class and the written feedback you give to your fellow writers. Tardiness will affect your participation grade.

**Event Reflection:** You will be expected to attend a public or virtual reading this semester, take notes, and write a 500-word reflection afterward. Some may be held in Denney Hall, but there are many opportunities on and off campus. I have a note on Carmen listing all public readings that I am aware of and will continue to update this throughout the semester. Attendance at additional readings will qualify you for extra credit points (+10 per reading)!

**Final portfolio:** your final portfolio (due finals week) will serve as your final for the class, consisting of revisions of all your work plus:

- a new piece - this can be an expansion on anything from in-class prompts, your writing journal, or an entirely new work. no more than 1500 words of prose or three pages of poetry, please.
- a short craft reflection about a reading from the semester. This paper should be 1000-1500 words, and should describe some effective craft elements you've gleaned from the reading (any reading of your choice, you may discuss up to three different readings if you wish) and how you incorporated those elements into your own writing. Please feel free to meet with me in virtual office hours (or email me to make an appointment) to discuss your revisions and/or craft paper.
- your writing journal. I will not be reading these intensely, I just need to check in to see that you have been committed to a writing practice outside of class.

## Grade Breakdown

ASSIGNMENT	POINTS
<b>Written Work</b>	<b>600</b>
In-class prompts & exercises	25 total
Short Shorts (x2)	50 (25 each)



Short Story/Flash Fiction	50
CNF Essay	50
Poems (x2)	100 (50 each)
Midterm Essay	75
Event Reflection	50
Final Portfolio	200
<b>Participation</b>	<b>400</b>
Written feedback for each peer on each workshop day	200 total
Completion of readings for class discussion: 4 pop quizzes	100 total (25 ea x 4 quizzes)
General participation including attendance, punctuality, attentiveness etc.	100
<b>Total</b>	<b>1000</b>

See instructor's final course schedule for due dates.

## Late assignments

Late submissions will not be accepted. Please refer to Carmen for due dates.

**Commented [ODEE3]:**  
**To Instructor:** Fill this section in with your own late policy.

## Grading scale

An **A (90-100%)** student will by the end of the quarter have worked hard on revising their work, demonstrating an ability to use critical feedback to re-envision a piece of writing. This student will have turned in "final" work that is ambitious, meeting a high standard of artistry and originality. The language used will be specific, fresh, concrete, interesting; it will be free of cliché and "ready made" images. This student will have learned to make choices. They will also be a good citizen: attending class regularly, meeting deadlines, participating intelligently, turning in thoughtful, generous critiques of other students' stories.

A **B (80-89%)** student will turn in competent work, free of errors. The work may contain terrific moments, but the stories overall will be less ambitious, the language less precise and lively, the craft of story-making still a distant goal. This student will also be an exemplary citizen: attending class, turning up on time, meeting deadlines, fully participating, etc.

A **C (70-79%)** student will turn in work that contains significant errors and shows a lack of attention when it comes to the art and craft of making a story. The language may be problematic, or overly reliant on cliché. C students may be passive workshop participants and/or have poor attendance records.

**D (60-69%)** students don't show up reliably and turn in incomplete work. They are not active or generous workshop participants.

**E (< 60%)** Students miss deadlines altogether and/or rarely show up for class.

### Instructor feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-HELP** at any time if you have a technical problem.)

- **Grading and feedback:** For writing assignments, you can generally expect feedback within **7 days**.
- **Email:** I will reply to emails within **24 hours on days when class is in session at the university**.
- **Discussion board:** I will check and reply to messages in the discussion boards every **24 hours on school days**.

**Commented [ODEE4]:** To instructor: The text in the following section is provided just as a suggestion. Fill in with your own policies.

## OTHER COURSE POLICIES

### Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online. I will provide a substantial workshop protocol guidelines sheet which we will practice and enforce regularly throughout the semester.

## Academic integrity policy

### POLICIES FOR THIS ONLINE COURSE

**Commented [ODEE5]: To instructor:** Customize this section with your own policies.

- **Written assignments:** Your written assignments, including discussion posts, should be your own original work.
- **Reusing past work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.
- **Collaboration and informal peer-review:** The course includes many opportunities for formal collaboration with your classmates. While study groups and peer-review of major written projects is encouraged, remember that comparing work on assignments is not permitted. If you're unsure about a particular situation, please feel free just to ask ahead of time.

### OHIO STATE'S ACADEMIC INTEGRITY POLICY

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university's *Code of Student Conduct*, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the university's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the university or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the university's *Code of Student Conduct* is never considered an excuse for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

**If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([COAM Home](#))
- *Ten Suggestions for Preserving Academic Integrity* ([Ten Suggestions](#))
- *Eight Cardinal Rules of Academic Integrity* ([www.northwestern.edu/uacc/8cards.htm](http://www.northwestern.edu/uacc/8cards.htm))

## Copyright disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

## Statement on Title IX

All students and employees at Ohio State have the right to work and learn in an environment free from harassment and discrimination based on sex or gender, and the university can arrange interim measures, provide support resources, and explain investigation options, including referral to confidential resources.

If you or someone you know has been harassed or discriminated against based on your sex or gender, including sexual harassment, sexual assault, relationship violence, stalking, or sexual exploitation, you may find information about your rights and options at [titleix.osu.edu](http://titleix.osu.edu) or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu). Title IX is part of the Office of Institutional Equity (OIE) at Ohio State, which responds to all bias-motivated incidents of harassment and discrimination, such as race, religion, national origin and disability. For more information on OIE, visit [equity.osu.edu](http://equity.osu.edu) or email [equity@osu.edu](mailto:equity@osu.edu).

## Your mental health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you find yourself feeling isolated, anxious or overwhelmed, please know that there are resources to help: [ccs.osu.edu](http://ccs.osu.edu). You can reach an

on-call counselor when CCS is closed at (614) 292-5766 and 24 hour emergency help is also available through the 24/7 National Prevention Hotline at 1-(800)-273-TALK or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org). The Ohio State Wellness app is also a great resource available at [go.osu.edu/wellnessapp](http://go.osu.edu/wellnessapp).

## Academic Services

As a student at Ohio State, there are many academic services available to you:

- **Student services through Buckeylink (bursar, registrar, financial aid, etc.)** offered on the OSU main campus may be accessed here: <http://ssc.osu.edu>.
- Student academic services are offered on the OSU main campus. To schedule an appointment with an academic advisor, please access the following link. <http://advising.osu.edu/welcome.shtml>

## ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

### Requesting accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

### Accessibility of course technology

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [CarmenCanvas accessibility](#)
- Streaming audio and video

- [CarmenZoom accessibility](#)
- Collaborative course tools

## COURSE SCHEDULE

### **Week 1:** Introduction, The Three Genres

Craft: Imaginative Writing: Chapter 1 & Chapter 3, Voice

Story: Lorrie Moore, "How to Become a Writer"

Essay: Jamaica Kincaid, "On Seeing England for the First Time"

Poems: Milton, "When I consider how my light is spent"

Monica Youn, "Blackacre"

Character

First day writing responses due

Craft: Imaginative Writing, Chapter 9 and Chapter 4, Character

Story: Louise Erdrich, "The Red Convertible"

Marquez, "The Handsomest Drowned Man in the World"

### **Week 2:** Image and Imagination, Setting

Craft: Imaginative Writing, Chapter 1, Image, and Chapter 5, Setting

Stories: Alice Munro, "Pictures of the Ice" and Joy Williams, "The Yard Boy"/"The Country"

Story and Plot

Craft: Imaginative Writing, Chapter 6, Story

Stories: Lorrie Moore, "Canonical Babbling in Peedonk"

ZZ Packer, "Gideon"

### **Week 3:** Editing and Revision

Short shorts due

Craft: Imaginative Writing, Chapter 7

Stories: Octavia Butler, "The Book of Martha"

Ursula K. LeGuin, "The Author of Acacia Seeds"

Reality, Fiction and Futures

Stories: Kristen Roupenian, "Cat Person"

Derick Dupre, "Okay, Alexa"

**Week 4:** Lives and Times

Craft: Imaginative Writing, Chapter 8, Creative Nonfiction

Essay: James Agee, "Knoxville: Summer, 1915"

Joan Didion, "The White Album"

Alexander Chee, "Annie Dillard and the Writing Life"

Memoir and Personal Essay

Essay: Mary Ruefle, "My Private Property"

Morgan Parker, "BYO Canon"

Randa Jarrar, "Boaters"

**Week 5:** Braiding and the Lyric Essay

Essay: Alica Elliott, "A Mind Spread out on the Ground"

Excerpts: Maggie Nelson from *Bluets*

Claudia Rankine from *Citizen*

Hermit Crabs and Innovation

Short shorts due

Essay: Jill Talbot, "The Professor of Longing"

Essay: Jennifer Lunden, "Evidence in Track Changes"

Excerpt: Hilton Als from *White Girls*

**Week 6:** Prose poems, narrative verse and the long poem

Poetry preparation: prosody, meter and verse

Craft: Imaginative Writing, Chapter 10, Poetry

A Poetry Handbook, Chapters 1-4

Packet poems including Carolyn Forché, "The Colonel,"

Ross Gay, "Catalog of Unabashed Gratitude," Solmaz Sharif, "Personal Effects"

Form and free verse

Packet poems including Jack Gilbert, "Forgotten Dialect of the Heart," Frank O'Hara, "Having A Coke with You," Marilyn Hacker, "Wagers," Jake Skeets, "How to Become the Moon," Nicole Sealey, "Object Permanence"

**Week 7:** Poetry, The Image

Craft: A Poetry Handbook, Chapter 5 Sound and Chapter 11, Imagery

Death, Ode and Elegy

Packet poems including Gwendolyn Brooks "We Real Cool," Ocean Vuong, "Seventh Circle of Earth," Victoria Chang, from *Obit*, Danez Smith, "how many of us have them?"

**Week 8:** The Line

Craft, A Poetry Handbook, Chapter 7, The Line

Packet poems including Dickinson "I heard a fly buzz," Williams, "The Red Wheelbarrow," Stevens, "13 Ways of Looking at a Blackbird," Bishop, "One Art," Komunyakaa "Facing It"

The Sentence

Writing Journal check-ins

Craft: APH, Chapter 6 and Chapter 10

Packet poems including Marilyn Nelson "Minor Miracle," Carl Phillips "As From a Quiver of Arrows," Tommy Pico "Fingernails," Lo Kwa Mei-en, "Aubade for Non-Citizens"

**Week 9:** Revision

Craft: APH, Chapter 12, Revisions

Packet poems including Philip Larkin, "Churchgoing," Anne Sexton, "Just Once," Lucille Clifton from *Blessing the Boats*, Jericho Brown, "Duplex"

Ekphrasis

Reading responses post to Carmen

Craft: APH, Workshops and Solitude

Packet poems including Rilke, "Archaic Torso of Apollo," Auden, "Musee des Beaux Arts," May Sarton, "The Lady and the Unicorn," Robin Coste Lewis, "Voyage of the Sable Venus"



**Week 10:**

Fiction workshop

Fiction workshop

**Week 11:**

Fiction workshop

CNF workshop

**Week 12:**

CNF workshop

CNF workshop

**Week 13:**

Poetry Workshop

Poetry Workshop

**Week 14:**

Poetry Workshop

**Week 15:** Last Class

Revision activities/class readings/Evaluations

Revisions due to instructor by finals date

## 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 [2<sup>nd</sup> Meeting of the Week], we will begin a writing exercise during class. By the following [1<sup>st</sup> 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). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

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.

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 fiction-writing exercise/read exercises aloud

Day 2: Fiction: “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: Fiction: “Sonny’s Blues” by James Baldwin, “The November Story” by Rebecca Makkai; **Writing Exercise #1 due**

Day 4: Fiction: “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: Fiction: “Why I Live at the P.O.” by Eudra Welty, “ALL-U-CAN-EAT” by Anne Panning; **Writing Exercise #2 due**

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

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

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

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

Day 10: Nonfiction: “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: Nonfiction: “A Short Essay on Being” by Jenny Boully, “On Being a Cripple” by Nancy

Mairs; **Writing Exercise #5 due**

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

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

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

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

Day 16: Poetry: “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: Poetry: “Practicing” by Marie Howe, “The Mother Warns the Tornado” by Catherine Pierce; **Writing Exercise #8 due**

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

[Workshops begin with the next class. See “Workshop Submissions,” below. On the day when your story, poetry, or essay is “workshopped,” the class will discuss the work submitted: we will consider the intentions and the execution of the pieces under consideration, looking closely at such matters as form (particularly for poetry), point of view (particularly for fiction), characterization (particularly for fiction and nonfiction), voice, tone, theme, and all other aspects of the work at hand.]

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***

## Arts and Sciences Distance Learning Course Component Technical Review Checklist

**Course: English 2267**

**Instructor: TBD**

**Summary: Introduction to Creative Writing**

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> <li>• Office 365</li> <li>• Carmen</li> </ul>
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> <li>• Carmen Discussion Board</li> <li>• Carmen Wiki</li> <li>• Zoom</li> </ul>
6.3 Technologies required in the course are readily obtainable.	X			All are available for free.
6.4 The course technologies are current.	X			All are updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No external tools are used.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.		X		Please add statement b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.		X		Please add statement c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			university accessibility policy is present.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Statement is included with contact information on how to make accommodations.
8.4 The course design facilitates readability	X			
8.5 Course multimedia facilitate ease of use.	X			All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser

### Reviewer Information

- Date reviewed: 7/14/20

- Reviewed by: Ian Anderson

**Notes: Just add statements b&c. Other than that, this is good to go!**

<sup>a</sup>The following statement about disability services (recommended 16 point font):  
Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, [slds@osu.edu](mailto:slds@osu.edu); [slds.osu.edu](http://slds.osu.edu).

<sup>b</sup>Add to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus.

<http://advising.osu.edu/welcome.shtml>

<sup>c</sup>Add to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the “Other Course Policies” section of the syllabus.