Eng 263: Introduction to Creative Writing
Dr. Terry Martin
Fall 2014

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L&L 416B; 963-1534
Office Hours: Mondays 1-3
(and by appointment)

Required Texts
Heather Sellers
Bedford/St. Martins 2013

A writer’s notebook/journal, with section dividers and removable pages

Course Description
Welcome to English 263. In this introductory class, you will explore various genres of creative writing as both readers and writers—by reading and discussing creative nonfiction, short stories, and poems written by professional writers and by writing your own. You’ll approach texts with a writer’s eye, discuss them from a craft perspective, and practice some of the techniques you discover.

This class will help you develop strategies for inventing, drafting, critiquing, and revising your own creative work, and provide you with the critical expertise and technical language to help you better critique your and others’ work-in-progress. Sessions will alternate between class discussion, in-class writing exercises and activities, and workshop sessions. During class discussion, you will be expected to explore and exchange ideas about writing, selected readings, and issues raised in class. During workshop sessions, you will be expected to share drafts of your writing, and to respond to other students’ drafts.

Because creative writing is an art form, doing it well takes lots of practice. As with sports or music, creative writing requires working and reworking to accomplish something you can be proud of, something that astonishes you, something that you can’t believe you wrote. The idea in this class is to begin to move from writing to express feelings to writing literature to shape and reflect meaningful human experience—to shift from focusing on the self to focusing on the reader. This move from personal expression to powerful creative writing as art can be exciting, vigorous, and rewarding. The effort is worth it. Trust me: if you work hard, by the end of the quarter, you will have discovered some favorite new writers you didn’t know and you’ll have written some new pieces that you’re proud of.

Course Goals
I have identified my specific course goals for you below. I realize that you may have others of your own to add to the list. I hope that you will let me know what they are; perhaps I can assist you in meeting them. English 263 will provide you with the opportunity to:

1.) Become familiar with a sampling of good creative nonfiction, short stories, and poems—some early and some recent, representing a variety of cultural perspectives.
2.) Read, analyze, and discuss various genres in order to discover the moves writers make to draw readers in, hold their attention, and transport them to other worlds.
3.) Evaluate specific works as examples of, modifications of, or challenges to genre conventions.
4.) Explore these works through small and large group discussion in order to develop your understanding of the ways language makes us know, think, feel, and act.
5.) Write formal and informal responses to creative nonfiction, short stories, and poems that demonstrate engagement, reflective thought, effective inquiry, perception of patterns in language features, and responsible interpretation.
6.) Complete practice writing exercises and assignments in order to produce generative seed material and learn how to mine that material for text/images that live and breathe.
7.) Compose and revise a creative nonfiction essay, exhibiting an awareness of audience and knowledge of genre conventions.
8.) Write and revise a short story, exhibiting an awareness of audience and knowledge of genre conventions.
9.) Compose and revise poems in a variety of forms, exhibiting an awareness of audience and knowledge of genre conventions.
10.) Revise and edit your own work for clarity and coherence.
11.) Critique the work of others in constructive, effective ways.
12.) Complete, organize, and turn in your writer’s notebook/portfolio, according to instructions.
13.) Demonstrate academic integrity in all written projects.
14.) Contribute to a positive, constructive, professional classroom environment.

What Will Be Expected of You

1.) Come to class on time. Late arrivals disrupt the class, and will hurt your grade. If you are late, assume you’ve been marked absent unless you talk to me after class.

2) Arrive prepared. Bring your book, a pen, your reading/writing journals, and completed assigned work with you to class every day. On days we do peer editing, bring the assigned number of copies of your completed draft.

3) Read the assigned chapters in our text and the assigned creative nonfiction essays, short stories, and poems.

4) Complete all daily writing assignments on time.

5) Actively participate in all class activities. Since this is a discussion and activity class, it’s essential that you keep up with your reading and writing, attend class, contribute to discussions, and participate in activities.

6) Compile and submit a writer’s notebook/portfolio of all of the writing you do in this class (including in-class writing exercises, your responses to assigned readings, numbered and labeled drafts of your new work, written responses to public readings in the Lion Rock Visiting Writers Series, revised pieces for final evaluation, etc.) according to instructions.

7) Participate in small group discussions where you formulate interpretive questions about various genres of creative writing and respond to them. From time to time, you may be responsible for leading the discussion on a particular piece.

8) Write and submit a revised creative nonfiction essay, a revised short story, and several poems.

9) Participate in peer editing/response groups in which you critique the work of others in constructive, effective ways and receive feedback on your own work.

10) Attend two live readings from the Lion Visiting Writers Series and write responses. (Tues. Oct. 8th: Alice Derry, 7:30 pm, Wildcat Shop; Fri. Nov 8th: Scott Olsen, 7:30 pm, Museum of Culture & Environment). You will be asked to provide proof of attendance by attaching a ticket stub or program to your written responses to these readings.

11) Submit writer’s notebook/portfolio— on time, organized, clearly labeled, complete, and professional, according to instructions.

Manuscript Format and Workshop Copies
All writing assignments must be typed. Include your name on all your assignments and PROOFREAD your work. If an assignment is filled with typos and grammatical errors, the evaluation will go down considerably. Please staple the manuscript in the upper left corner and number your pages. Poetry should be single-spaced; fiction and nonfiction should be double-spaced. Use 12-point font and 1-inch margins. When copies are required for workshop exercises, students should make enough copies for everyone in their workshop group.
including themselves, and a copy for me.

**Grading**

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Quizzes</td>
<td>10%</td>
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<tr>
<td>Revised Creative Nonfiction Essay</td>
<td>25%</td>
</tr>
<tr>
<td>Revised Short Story</td>
<td>25%</td>
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<tr>
<td>Participation/ Professionalism</td>
<td>10%</td>
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<tr>
<td>Reading/writing notebook/portfolio</td>
<td>30%</td>
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<tr>
<td>(Daily exercises, assignments, responses to readings/viewings, etc.)</td>
<td>100%</td>
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**Attendance**
Show up for class. It's important that you be here. You can miss up to three class days with no explanations; after 3 absences your final grade will drop one full letter grade for each day missed. If you miss 6 or more sessions, for whatever reason, you will not receive credit for the class.

**Participation/Professionalism**
Arrive on time, and come prepared. Bring your book, pen and paper, and completed assignments to class every day. On days we do peer editing, bring the assigned number of copies of your completed draft.
Since this is a discussion and activity class, it's essential that you keep up with your reading and writing, attend class, contribute to discussions, and participate in activities.

**Late Work**
All papers must be submitted in class on the date they are due. Papers turned in after this will be marked down one letter grade for each day late. Reading/writing notebook/portfolios for the class will not be accepted late.

**Classroom Conduct**
I abide by University policies concerning appropriate classroom conduct, academic dishonesty, plagiarism, incompletes, etc. Please review these sections in your CWU catalogue if you are unfamiliar with them. (Note: The use of someone else's work without citation is plagiarism. It's unethical. Don't do it, for it will result in a failing grade).

**Incompletes**
Incompletes are given only for catastrophic events or severe extended illness. They are not an acceptable solution for poor time management. While I understand that occasionally there are unforeseen events and circumstances beyond your control, I believe you can, and should, finish this class in the quarter you take it.

**Diversity**
In my classroom, diversity is welcomed and celebrated. I will not tolerate any forms of prejudice or discrimination, including those based on age, color, disability, gender, national origin, political affiliation, race, religion, sexual orientation, or veteran status. We are here to learn in a climate of civility and mutual respect.

**Disability-Related Accommodations**
If you need disability-related educational accommodations, please let me know as soon as possible. Give me a copy of your “Confirmation of Eligibility for Academic Adjustments” from the Disability Support Services Office and then we can discuss how the approved adjustments will be implemented in this class. For more information, contact Disability Support Services, Bouillon 205, 963-2171.

"A writer is not so much someone who has something to say as he is someone who has found a process that will bring about new things he would not have thought of if he had not started to say them."

William Stafford
# English 263: Dr. Martin
## Course Calendar
### Fall Term, 2014

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<tr>
<th>Week</th>
<th>Topics</th>
<th>Assignments</th>
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<tr>
<td>1) 25</td>
<td>Orientation, Overview, Syllabus Introductory Assignment Journal #1: Feed Your Head: A Poem That Suits Your Literary Taste Buds</td>
<td>Buy text &amp; look it over Read pp 1-8: “How Cr Wr Works” Read course syllabus Do Jrnl #1: Feed Your Head</td>
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<td>26</td>
<td>No class meeting (I’m at a conference)</td>
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<td>2) 29</td>
<td>Read aloud poems from Jrnl #1 Assignment &amp; share responses Background &amp; Assignment Journal #2: Wonderment, Amazement, Obsessions</td>
<td>Do Jrnl #2: Wonderment, Amazement, Obsessions</td>
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<td>30</td>
<td>Share lists of Wonderment, Amazement, Obsessions Journal #3: Where Are You From? Directions Examples &amp; Template Begin drafting poems</td>
<td>Complete Jrnl #3: Where Are You From? Poems Bring 3 copies of completed drafts to next class Read Ch. 1: Finding Focus (11-26)</td>
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<td>2</td>
<td>Reading works in progress/workshop overview Share Journal #3 poems: Where Are You From? Respond, according to criteria</td>
<td>Begin revising Jrnl #3: Where Are You From? Poems Revisions due class after next Read Ch. 2: Reading to Write (27-36)</td>
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<tr>
<td>Day</td>
<td>Activity</td>
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| 3 | Notebook/Journal/Portfolio Assessment Criteria  
   Share & Turn in Jrnl #3: Where Are You From? Poems  
   Reading to Write: The Art of Imitation  
   Filling in the Blanks exercise |
| 6 | Jrnl #3: Where Are You From? Poems due  
   Jnl #6: Filling in the Blanks Imitating Betsy Sholl's "Geneology" (47) or Ellen Bryan Voigt's "Winter Field" (handout)  
   Jrnl #8: Scaffolding poems (45) Complete drafts on one of following "A Primer" (52) "Buying Wine (56) "Squirt Gun" (handout) "Swerve" (101) cr.nonfiction option |
| 7 | Jrnl #6: Filling in the Blanks poems  
   Begin scaffolding exercise |
| 9 | Jrnl #8: Scaffolding poems  
   Read and discuss “The Things I’ve Lost” (202-03)  
   Rd "The Pharmacist's Mate" (59-65)  
   Rd "Son of Mr. Green Jeans" (298-303) |
| 10 | Structure: discuss “The Pharmacist's Mate" and "Son of Mr. Green Jeans"  
   Read & go over "From Encyclopedia of an Ordinary Life" (339-44)  
   Rd. “Glen Rock Bk of the Dead” (288-90)  
   Rd. Ch. 5: Energy (172-85) |
| 13 | Discuss “Glen Rock Bk of the Dead” & “Poetry & Smoke: A Manifesto” (433-35)  
   Principles of creating energy in creative writing  
   Reading quiz announcement/review  
   Jnl #9: Responding to Creative Nonfiction (35) Answer questions for one of the assigned essays we’ve read so far  
   Review for quiz |
| 14 | Quiz on Ch 1 & 2, first part of Ch 5 and creative nonfiction essays  
   Creative Nonfiction Essay Assignment  
   Rd Ch 5: Energy (185-95) Begin drafting creative nonfiction essays (completed drafts due in one week) |
| 16 | Writing inspired by art  
   Jrl #10: Ekphrasis  
   Field trip to gallery  
   Work on drafts of creative nonfiction essays |
| 17 | Class meets in art gallery to work on ekphrasis assignment  
   Work on drafts of essays  
   Revise Jrl #10: Ekphrasis (due next class) |
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| 5) 20 | Class meets in art gallery  
Read/present ekphrasis assignments & turn in | Complete drafts of essays  
Bring 3 copies (single-spaced) to next class |
|   | Peer editing activity: creative nonfiction essays | Rd. Ch 9: Revision (359-87)  
Begin revising creative nonfiction essays  
Bring single copy of revised version to next class |
| 23 | Read & discuss Adriana Kafopoulou work | Attend Lion Rock poetry reading: Adriana Kafopoulou 7:00 Wildcat Shop; Jrnl#7: Lion Rock Reading Response |
| 24 | Discuss Lion Rock Reading; share written responses  
Energy Workshop: Practice Exercises Ch. 5  
Word specificity, “muscular” verbs, avoiding filters  
Manuscript requirements (see syllabus) | Apply energy-increasing word exercises to creative nonfiction drafts; Revise essays, eliminating “filters;” Rd. “Boys” (198-202)  
Revise creative nonfiction essays |
| 6) 27 | Creative Nonfiction Essays due*  
Discuss challenges/rewards of genre & assignment  
Jrnl #11: Midterm Check Point/Course Evaluation | Rd. first part of Ch 4: Images (117-123)  
Rd.”Surrounded by Sleep”(160-71) |
| 28 | Discuss Principles of Images  
Practice Image Viewing: “Personal” (141-2) and “Everything Twice” (142)  
Explain Jrnl #11:A Halloween Writing | Rd. rest of Ch 4 (123-39)  
3 practice exercises on images & specifics (123,130 & 131) as applied to “Surrounded by Sleep” |
<p>| 30 | No class meeting (I’m at a conference) | #11A: Halloween Writing |
| 31 | No class meeting (I’m at a conference) | Finish Jrnl #11A: Halloween Writing |</p>
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| 7) 3 | **Images vs. Reporting; Exercise, p. 127**  
Questions to Ask: Orienting Yourself in Images Before Writing  
Journal #12: Creating with Images | Finish Jnrl #12: Creating w/ Images  
Assignment: Journal #13: Personals Ad; Ginsberg model & assignment  
Due next class |
|   | 4 | **Read/share Personal Ads**  
**Jrnl #14: Object of My Affection or A Passionate Love Poem** | Complete Jnrl #14  
Revise according to Images  
Workshop criteria #1-5 on p. 140  
Bring 2 copies to next class |
|   | 6 | **Peer Feedback: Jnrl #14**  
Humorous Love Poems; Jnrl #15 & #16: A Goofy Love Poem, A Comic Love Poem, A Poem of Erotic Longing, A Poem About Another Kind of Desire, or Manifesto (Pro or Ant-) | Complete Jnrl #15 & #16  
Revise and edit 1 of your 4 poems (#13-16) according to criteria we’ve been discussing in Ch. 4  
Due next class (to share aloud) |
|   | 7 | **Share Love Poems**  
**Tension: “Trouble on the Page”**  
Discuss “Girl” and tension | Rd. “What I Saw from Where I Stood” (235-47)  
Rd Ch 6 Tension: first half (205-15)  
Jnrl #17: Tension in Stories  
Exercise p. 209 |
| 8) 10 | **Discuss Jnrl #17: Tension in Stories**  
Setting the Thermostat Practice  
Mapping Tension Levels: “Buying Wine”: Short Story Assignment  
Jnrl #18: Desire + Danger = Drama  
Rd Ch 6: Tension (215-28)  
Read “Bodies” (247-58)  
Practice exercise on dialogue p.224  
Begin imagining/writing short story | Jnrl #18: Desire + Danger = Drama  
Read “Cathedral” (102-113) |
|   | 11 | No class meeting (Holiday) |   |
|   | 13 | Tension in Stories—mapping, adjusting: “Girl”(58-9); “Bird Watching at Night” (95-96); “Relationship Quiz” (290-91); “Pancakes” (258-63) |   |
|   | 14 | Debrief reading; Jnrl # 19: Layering | Read “Cathedral” (102-113) |
9) 17 Video: “Cathedral” & discussion

“How to Become a Writer”(292-98): read & discuss; Patterns (275-83)

Share Jrnл #20: How to ______ Structure/Forms: Classic linear structure; relate to “Girl”
Review for Quiz #2: Ch 3,6 & 8 (+ short stories)

21 Reminder: Quiz#2 next class
Video: “Fooling with Words”

10) 24 Quiz #2: Ch 3, 6 & 8 (+ short stories)
Insight: Ways to be Unwise-What Not to Do
Jrnл #21-A: Conflict Diagram for Dramatic Structure of My Story (ex. P. 73) B: 6-Word Short Stories

Complete Jrnл #21-A: Conflict Diagram for Dramatic Structure of My Story & Jrnл #21-B: Three 6 – Word Short Stories

25 Share Jrnл #21:A: Conflict Diagrams & Jrnл #21-B: 6 Word Short Stories
Insight: Ways to Be Unwise-What Not to Do and article: What Not to Do

Finish short story drafts
Bring double-spaced copy to next class

27 No class (holiday)

Complete online SEOI (course eval)

28 No class (holiday)

11) 1 Short story drafts due*
Jrnл #23: Short Story Peer Critique
Exercise Assignment
Read peer’s draft in class

Complete Jrnл #23: 2 copies of written work/critique due next class session
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<th>Date</th>
<th>Task</th>
<th>Notes</th>
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| 2    | Jrnl #23: Short Story Peer Critique  
Discussion: Strong verbs exercise | Begin revising short stories  
Complete Jrnl #24: Map of Tension in Your Short Story (Ex. p. 217)  
Revise short stories |
| 4    | Portfolio Organization & Assessment  
Jrnl #25: Self-Evaluation/Assessment  
In-class writing | Revise short stories  
Complete Jrnl #25: Self Eval  
Organize and label Reading & Writing Notebook/Portfolio |
| 5    | Reading & Writing Notebook/Portfolios due* | Turn in Reading & Writing Notebook/Portfolios |
| 11) Finals week | Pick up graded work Fri Dec 12th after or early next quarter | |