

Introduction to Creative Writing I and II ENG-211/ENG-212 (3/3)

Lecturer: Dominique Traverse Locke (Mrs. D)

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Classroom: Online

Class Hours: Block 3 (12:10 – 1: 35)

Monday – Friday Fall Semester

Block 3 (12:10 – 1: 35)

Monday – Friday Spring Semester

ENG 211 - Creative Writing I

Introduces the student to the fundamentals of writing imaginatively. Students write in forms to be selected from poetry, fiction, drama, and essays. Prerequisite ENG 112 or divisional approval. Part I of II.

Lecture 3 hours per week. 3 credits.

ENG 212 - Creative Writing II

The student continues to develop the necessary skills regarding the fundamentals of writing imaginatively. Students write in forms to be selected from poetry, fiction, drama, and essays. Prerequisite ENG 112 or divisional approval. Part I of II.

Lecture 3 hours per week. 3 credits.

Course Description and Requirements

This course is designed as an introduction to theories and practices in poetry, fiction, and creative non-fiction.

Students will learn how to read as writers and understand how texts achieve their many linguistic and literary accomplishments. Students will develop original writing, which they will share with peers during in-class workshops and continue to revise outside of class in order to satisfy the course portfolio requirements: 10 poems (of any length or style), 3 short stories (1500-3000 words each), 2 creative non-fiction essays (1500-3000 words), and works selected from a Genre of Choice (this is address later in the syllabus). Additional writing exercises will be assigned in class and for homework. Like the Loch Ness Monster, pop/reading-quizzes have been spotted lurking in the murky shadows.

Students will be expected to complete 1-2 (400 – 600 words each) Response Papers weekly regarding the required reading assignments and/or class discussion.

Students will also write critiques of their own writing, as well as the writing of other students.

Note: The skills and tools you will acquire and develop in Introduction to Creative Writing are equally valuable in the fields of business, communications, counseling, education, research, sales, team management, etc. That being said, the primary focus of Introduction to Creative Writing is to give students a cathartic outlet for self-expression, and to expose students to the innermost workings of the literary world (from the conception of an idea through the publication).

Student Learning Outcomes

- 📖 Writing Skills: Students will demonstrate effective exchange of ideas through appropriate use of written language.
- 📖 Critical Thinking (Reasoning): Students will identify, analyze, and evaluate arguments as they occur in their own and one another's work and will develop well-reasoned arguments.
- 📖 Reading Skills: Students will recognize effective use of literary techniques and devices.
- 📖 Information Management: Students will use basic research techniques, and locate, Evaluate, and synthesize information from a variety of sources.
- 📖 Creative Thinking: Students will generate unique and original ideas and communicate those ideas verbally and via written word.

Additional Course Objectives

Upon completing the course, students should be able to:

- 📖 Define terms and discuss concepts essential to the study of poetry, fiction, creative non-fiction, and the creative process.
- 📖 Write poems, short stories, and essays that are aware of established conventions in their respective genres.
- 📖 Effectively revise their work, making use of concepts discussed in class and feedback from the lecturer and peers.
- 📖 Analyze and appreciate the work of established writers.
- 📖 Analyze and appreciate the work of peers.

Course Texts

Cengage Advantage Books: The College Handbook of Creative Writing, 4th Edition

Anthology of the American Short Story, 1st Edition

Contemporary American Poetry, 8th Edition

Appalachian Gateway: An Anthology of Contemporary Stories and Poetry

Course materials will also include handouts (WORD documents and online).

Course Delivery

Creative Writing I and II are taught in the virtual classroom of A. Linwood Holton Governor's School and utilizes iLinc and Coursesites programs.

Course Archive

All class sessions will be archived. The archive for each class is available on the A. Linwood Holton Governor's School website for approximately two weeks after the date of each session. If you are absent, it is your responsibility to view the archived class session. (Specific information regarding absenteeism is addressed later in the syllabus.)

Grading

90 – 100 = A 89 – 80 = B 79 – 70 = C 69 – 60 = D 59 – 0 = F

- Portfolios - *The portfolios will be considered the primary assessment tool and will be utilized in lieu of tests as Creative Writing and its processes cannot be scored numerically on content but rather quality and, to some extent, quantity.*
- Response Papers
- Participation
- Writing Exercises
- Quizzes

Portfolios

Poetry: *A labeled folder* containing the original drafts of 10 poems (of any length or style), copies of these with the lecturer's comments, and the revisions of all 10 poems.

Fiction: *A labeled folder* containing the original drafts of 3 short stories (1500 – 3000 words each), all copies with the lecturer's comments, and revisions of all three stories.

Creative Non-Fiction Essay: *A labeled folder* containing the original drafts of two essays (1500-3000 words), copies with the lecturer's comments, and the revision of the essays.

Genre of Choice: *A labeled folder* containing work from your genre of choice. You may select from the above criteria.

Good writing grows out of an inner necessity antithetical to the grading process; because ours is a college writing workshop, however, grades are inevitable.

“A” is reserved for students who not only work hard but also demonstrate a very high level of proficiency at writing poetry, fiction, and creative non-fiction—that is, at applying the techniques and concepts studied in this course to original and compelling subject matter.

“B” will reflect clearly evident application of significant effort and a generally high proficiency at writing poetry, fiction, and creative non-fiction.

“C” will reflect adequate proficiency and application of effort.

“D” and “F” will reflect marginal and unsatisfactory effort and proficiency respectively.

NOTE: As each individual work (poem, story, essay) is completed it will be emailed to the lecturer and to all peers. These will be critiqued/workshopped and emailed back promptly. Additionally, each piece will be saved in a corresponding folder created as a WORD document on a flash drive. Upon conclusion of the course, students will mail hard copies in folders as stated above to be evaluated for grading purposes.

Response Papers

A *labeled folder* containing the copy with the lecturer’s comments. No original draft or revision is necessary. Response papers are 400-600 word papers that are both directed and non-directed, and will demonstrate the students’ knowledge, understanding, and engagement with literature/writing selections that have been discussed in class. One to two Response Papers will be due each week, and are not given a numeric grade, but rather graded on a basis of content and completion.

Participation

Class discussion is highly important and is evaluated on the quantity and the quality of a student’s contribution to the course. Attendance is also factored into the participation grade.

- To receive an “A” for participation, a student must show consistent evidence of solid preparation for class and be thoroughly and thoughtfully engaged in class discussions. The student must make a significant contribution in nearly every class.
- Students who demonstrate generally strong, though occasionally less thorough or thoughtful preparation and engagement will receive a “B” for participation.
- Students who demonstrate an adequate level of preparation and engagement—with frequent lapses—will receive a “C” for participation.
- Students who demonstrate marginal or insufficient levels of preparation and engagement will receive a “D” or an “F” respectively.

Writing Exercises

A *labeled folder* containing all writing exercises completed in class and for homework. Each in-class exercise must include the date of completion. Each homework exercise should also include the date of completion. All contents are weighted equally and count, as a whole, for 10% of the final grade. Like Response Papers, writing exercises are not given a numeric grade, but rather a grade based on content and completion.

Quizzes

Reading quizzes are unannounced and made up of 5 questions and a bonus. “Tests” are rarely scheduled if all other writing requirements are being met. The primary method of “testing” will be the portfolios with all comments and revision as there is no “right or wrong” in Creative Writing. In the event that “tests” are given, tests are closed book, but often will be open note, and are primarily essay based. (The use of notes on “tests” is a privilege, not a right, and can be taken away at any time. Open note “tests” are utilized solely because good note taking should be rewarded.)

MLA Format

All assignments, with the exception of in class writing exercises, *must* be in MLA Format. *No exceptions and no other format will be accepted.*

Course Calendar

TBA

Information and Instructions for Individuals with Disabilities

Students may request academic accommodations for identified disabilities through A. Linwood Holton Governor’s School’s Main Office (276 – 619 – 4326). The request will be evaluated and a consultation with appropriate officials from the student’s home school will be utilized to develop a plan for necessary and reasonable accommodations. All correspondence will be confidential.

Emergency and Unforeseen Circumstances

If a major interruption occurs affecting the lecturer, the student, or student’s school, the offices of A. Linwood Holton Governor’s School or the community college through which a student is receiving his/her credit-course requirements, class meeting times or schedules, assignment deadlines, and grading schemes are subject to changes that may include alternative delivery methods, alternative methods or interaction with the instructor, alternate class materials, changes to class membership, a revised attendance policy, a revised semester calendar, etc.

For more information, please consult the following resources:

- College website
- Your school’s emergency notification and response plan
- A. Linwood Holton Governor’s School website

In the event of such a situation, the A. Linwood Holton Governor’s School Administrator will work closely with the appropriate school division and college personnel to resolve it as soon and as conveniently as possible. Students will be contacted through available forms of

communication and given specific directions as to how they will proceed to complete course work, assignment deadlines, etc.

Course Policies

Attendance: It is essential. Please refer to your A. Linwood Holton Guide Books and Code of Conduct for specific information regarding attendance related issues.

Absence: When absent, the student must contact the lecturer via email, facebook, or phone and make arrangements to submit any work due that day. The student will return to class prepared to participate in scheduled activities. Please refer to your A. Linwood Holton Guide Books and Code of Conduct for specific information regarding absence related issues.

Late / make-up assignments: Late work (especially pre-assigned work) will receive an automatic deduction of one letter grade and will NOT be accepted after one day. This is a privilege, and if abused, will be taken away. If an assignment was scheduled, it is still due on the due date, or in special cases (please consult the lecturer) upon the student's first return day. Please refer to your A. Linwood Holton Guide Books and Code of Conduct for specific information regarding late/make-up related issues.

Students' responsibilities include—but are not limited to: Regular participation and a thorough understanding of course texts and all supplemental materials provided by the governor's school and lecturer.

Academic Dishonesty: It is the student's responsibility to read and understand the policy on all aspects of Academic Dishonesty as published in the A. Linwood Holton Guide Book and Code of Conduct. Plagiarism and/or other forms of dishonesty will reduce a student's grade in this course to "F," and the student will be reported.

While in class, please remove "entertainment related" earphones and ear buds, and turn off cell phones, Smart Phones, PDAs, iPhones, iPods, iPads, Kindles, cameras, personal use laptops, notebooks, pagers, Discmans, Walkmans, Walkie Talkies, Gameboys, transistor radios, boom boxes, messenger pigeons, smoke signals, and any other electronic, battery-operated, and/or distracting devices.

Syllabus subject to change. Updates will be provided in class, by email, and/or facebook.

Note: The lecturer will assume that any student who continues to attend this course after reviewing the syllabus is in agreement with the policies.

Course Description and specifics

Students in this course will experiment with three creative genres—poetry, fiction, and non-fiction—as a means of developing different imaginative approaches to self-expression and to expose students to the innermost workings of the literary world (from the conception of an idea through the publication).

The emphasis will be on generating a lot of raw material, getting familiar with some of the basic strategies for reading, critiquing, revising, and advancing work toward completion (as demonstrated by the portfolio). This course will also serve as a useful introduction to many other literature and composition courses.

Students will learn how to read as writers and understand how texts achieve their many linguistic and literary accomplishments. Students will develop original writing, which they will share with peers during in-class workshops and continue to revise outside of class in order to satisfy the course portfolio requirements: 10 poems (of any length or style), 3 short stories (1500-3000 words each), and 1 creative non-fiction essay (1500-3000 words each). Additional writing exercises will be assigned in class and for homework. Like the Loch Ness Monster, pop/reading-quizzes have been spotted lurking in the murky shadows.

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Proposed Trips

Emory and Henry Literature Festival, Emory, VA
National Storytelling Festival, Jonesborough, TN
Barter Theatre, Abingdon, VA
Rhythm and Roots Reunion, Bristol VA-TN
Reading(s) and Signing(s) at various locations
William King Art Center and Abingdon Arts Depot, Abingdon, VA
Biltmore Estate, Asheville, NC
Monticello, Charlottesville, VA
Knoxville Zoo, Knoxville, TN
New Orleans, LA
Washington, DC
New York City, NY
Chicago, IL