

English 285: Introduction to Creative Writing

Course	ENG 285 001 & 002
Day & Time	T/TH 11:00-12:15 & 12:30-1:45
Place	Simpkins 308
Instructor	Barbara Harroun
Office	Simpkins 216
Email	BC-Harroun@wiu.edu (preferred)
Phone	298-2754
Office Hours	T/TH 10:00a.m-11:00 a.m., W 12:00p.m. -2:00 p.m., & by appointment

Course Description: An introductory course for students who wish to explore various forms of poetry, short-fiction, and creative nonfiction writing. ENG 285 or consent of instructor is prerequisite for ENG 385, 386, 387. 3 credit hours.

English 285 is an introduction to the crafts of poetry, fiction, and nonfiction. The course focuses on the writing of poems, short stories, and creative nonfiction frequently assigned in upper level writing workshops, with an emphasis on learning the relationship between reading and writing, between writing and observation, between writing and thinking, and between writing and fearless revision. English 285 gives students a sense of contemporary poetry, fiction, and nonfiction while providing a workshop setting and a writing community.

Course Goals

The goals of this class include:

- Understanding that a poem is an object of art, observation, meditation, vision, and transformation.
- Appreciating what metaphor and simile are and how they enrich a poem.
- Using poetic terminology wisely and well in terms of your own work and the works of others (line, simile, metaphor, voice, verse, free verse, traditional verse, rhyme, stanza, image, end stop, enjambment, etc.).
- Understanding that imagery, and the use of concrete, vivid, sensory detail is the “life-blood” of all forms, not abstraction.
- The importance of revision in triggering discovery.
- A sense of the “vivid and continuous dream” (John Gardner) in short fiction.
- Understanding when the “creative” component of nonfiction becomes “fiction.”
- The difference between scene and summary in short fiction and nonfiction and a command of narrative time.
- A fundamental sense of point-of-view.
- Means of character development (appearance, speech, thoughts, background, objects, place, actions, and motivation).
- Conflict, crisis and resolution (plot) are necessary in understanding and writing literary fiction and nonfiction.
- Every narrative unit matters—exact word choice, command of the sentence, paragraph construction, and shaping of scene.
- Growth and discovery as a writer and as a member of a writing community.

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Required Texts

All readings will be accessible through Western Online. This means you must have access to Western Online and you must print out assigned readings prior to class, and bring the annotated readings to class.

Materials

- **A notebook** to be kept as an in and out of class journal—do NOT come to class without it.
- **Pen and pencil**—do NOT come to class without a writing implement.
- **Two flash sticks.** Always back up your work, and take the precaution of emailing your work to yourself. I do not accept as an excuse, ever, a crashed computer, lost flash stick or a printer that ran out of ink.
- **A pocket folder** for additional handouts and readings.
- **A three-ring binder** for your final portfolio of initial and revised work.
- **Enough copies of your work** for instructor and classmates on your designated workshop days. Copies should be ready to hand out at the beginning of class.

Assignments

- 1) **2 Poetry Exercises (5%):** These exercises will assist with the invention and drafting process.
- 2) **3 poems (10%):** These poems should reflect time, effort, thoughtfulness and the application of aspects of craft studied. All poems must be typed.
- 3) **2 Fiction Exercises (5%)** focusing on characterization/setting/conflict-crisis-resolution/scene and summary/point of view: 1 page each.
- 4) ***Short story (10%)** the workshop story should be 5(minimum)-7(maximum) pages. Again, this story must be typed, and as polished as possible. No genre fiction. We are studying and attempting literary fiction in this course. No porn, detective fiction, fantasy, science fiction or romance. We'll discuss this at length.
- 5) **2 Nonfiction exercises (5%):** Two exercises to assist with invention and drafting: 1 page each.
- 6) ***Creative Nonfiction (10%):** This workshop essay should be 3(minimum)-5(maximum) pages. *Due to the size of the class and limits on time, you will choose between fiction and nonfiction to workshop. You will receive my extensive comments on both prose pieces, but only one will be workshopped.
- 7) **Typed workshop responses to your peers (20%):** Each poem or story or essay that is workshopped requires written comments on the original and a one page, typed (double-spaced), response written in letter form. You'll print an additional copy for me.
- 8) **Class Presence (20%)** includes attendance, two mandatory conferences, attentiveness, participation, in-class exercises, and attitude.
- 9) **Visiting Writer Readings (5%):** There are two visiting writers this semester. You must attend the readings, be on time, and listen attentively and respectfully. You will be given ample notice to ask off for work or clear other commitments.
- 10) **Revised portfolio (10%):** This portfolio should include an introductory essay, 2 revised poems, and a revision of one of your prose pieces. You'll include the

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original workshop piece with my comments, and any others that assisted in revision. Revision should be extensive. You'll write a brief reflective introduction to your portfolio.

Grading

You must complete all assignments to pass the course. Late assignments will not be accepted without documentation of an emergency or illness.

A=94-100%	A-=90-93%	
B+=87-89%	B=84-86%	B-=80-83%
C+=77-79%	C=74-76%	C-=70-73%
D+=67-69%	D=64-66%	D-=60-63%

U/F=59 and below: *Please be aware of and understand the difference between a U and an F. U indicates you attended class, and attempted all work but it wasn't at a passing level. F indicates a failure to attend and/or attempt work.*

Conferences: You are required to conference with me twice during the semester. Once before your midterm evaluation of the course, and once prior to the final portfolio. **It is your responsibility to schedule these and failure to do so results in 5% being docked from your grade (2.5% for each conference).**

Attendance

Attendance is necessary to foster your development as a writer and central to developing a sense of community and respect in the classroom. Your input is needed and valued. Tardiness is disruptive and disrespectful, and excessive lateness counts as an absence (5 minutes). I keep track of attendance, but do not grant "excused" or "unexcused" absences. You are either here or you are absent. Sleeping in class will result in a marked absence. **If you are absent more than 3 times, your grade will be docked ½ letter grade for each day you are absent. You automatically fail on the 8th absence.** If a situation arises during the semester that prohibits you from attending class, I urge you to communicate responsibly with me. Please call me, email me or see me during my office hours. If you miss a class, please check Western Online and consult the class schedule.

Workshop Considerations

This class focuses on workshopping original student work, and it is very different from a lecture based class. It requires student participation and discussion. It also requires a level of maturity in being able to divorce yourself from your own work, and to listen to others dissect it in terms of craft.

- 1.) It is important for you to hand in work—finished drafts—that you care about. Don't ask either the instructor or your classmates to take seriously what you do not. Start writing early, and work through several revisions before you submit things to the class.
- 2.) You need to remain silent during classroom discussion of your poem, story, or essay. Take notes. Listen closely, openly and without defensiveness. The workshop does not judge you as a person; it is meant to help you become a better writer.
- 3.) After workshop you may ask 3 questions of the class pertaining to your work and/or workshop discussion. Do not defend or explain what you were attempting to achieve in your work. We will deal with what is actually written on the page.

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4.) **Your poems** should have your identifying info in the upper left hand corner, a centered title (do not underline or italicize), and be justified left unless you are deliberately playing with form. 12 point, Times New Roman font please. **Stories and creative nonfiction** must be double-spaced, 12 point, Times New Roman font, and as a Word doc. or docx. Due dates are firm.

5.) When we respond to others' work, we do so with respect and compassion. Your written and verbal responses should be constructive and you should read as a writer reads—with an eye towards elements of craft that are working and/or are problematic. Your written responses should summarize the story, essay, or poem briefly; address what is working specifically, and what is not working, along with suggestions to strengthen the piece. Your responses must be typed and ready to be turned in on workshop days. I will not take responses late. **Print out two copies of your responses; one for the author and one for the instructor.**

Student Conduct

We are building a learning and writing community, which means creating and maintaining an atmosphere of respect. In this classroom you may encounter ideas, values, beliefs and perspectives that are different from your own. We will freely exchange ideas, but intimidating or disrespectful language or behavior has no place in our exchanges, our classroom, or at Western Illinois University. No texting, emailing, or placing/receiving calls during class. No iPods on or ear buds in during class. Turn off your cell phone before class. Excessive disruption will result in following the procedure dictated by WIU.

Plagiarism

You must do your own work in English 285. Any act of plagiarism will result in an F grade in this course. If you have any doubts about whether or not you are using your own or others' writing ethically and legally, ask me. Work cannot be handed in for credit in 285 that is or was written for another class, either here or elsewhere, even if it is much revised. Work you did in high school is best left there. The whole idea of ENG 285 is to give you new occasions to write, for you to discover fresh ways to imaginatively deal with the world around you. Please submit work written only during the current term. Western Illinois University's official Academic Integrity Policy is found at <http://www.wiu.edu/policies/acintegrity.php>. Please read it, in its entirety and see me with any questions you may have.

Disability Support Services

Students with disabilities: In accordance with University values and disability law, students with disabilities may request academic accommodations where there are aspects of a course that result in barriers to inclusion or accurate assessment of achievement. To file an official request for disability-related accommodations, please contact the Disability Resource Center at 309-298-2512, disability@wiu.edu or in 143 Memorial Hall. Please notify the instructor as soon as possible to ensure that this course is accessible to you in a timely manner.

University values, Title IX, and other federal and state laws prohibit sex discrimination, including sexual assault/misconduct, dating/domestic violence, and stalking. If you, or someone you know, has been the victim of any of these offenses, we encourage you to report this to the Title IX Coordinator at 309-298-1977 or anonymously online at: http://www.wiu.edu/equal_opportunity_and_access/request_form/index.php. If you disclose an incident to a faculty member, the faculty member must notify the Title IX Coordinator. The

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complete Title IX policy is available at: <http://www.wiu.edu/vpas/policies/titleIX.php>.

Student Rights and Responsibilities

Please be advised of your rights and responsibilities as a student at Western Illinois University by visiting <http://www.wiu.edu/provost/students.php>.

UWC

The University Writing Center is available to assist you with general and specific questions on writing assigned in any discipline and at any academic level. The one-on-one assistance available at the University Writing Center is valuable for generating ideas, talking about global-level issues such as organization, and even working through grammatical problems. The University Writing Center is located in Malpass Library (3rd floor, west side and in satellite centers in Simpkins, Bayliss, and Tanner). Call for an appointment (298-2815) and be sure to bring a copy of your assignment.

UCC

The University Counseling Center is a wonderful, free and confidential service for WIU students. Some of the types of concerns that can be addressed in personal counseling are: Transition to college life, interpersonal relationship difficulties, lack of self-confidence or self esteem, stress, anxiety, depression, sexual assault, family concerns, sexual orientation/identity concerns, alcohol/substance abuse and eating concerns. **University Counseling Center**, Memorial Hall, 1st Floor. **Please call to schedule an appointment. Appointments cannot be made through email. Phone:** (309) 298-2453

Important Dates

January 23rd: Open registration ends (technically at 11:59 PM, but if students need permission to enroll or drop, they should seek permission before 4:30 that day)

January 30th: Last day of restricted schedule changes (technically at 11:59 PM, but students need permission to enroll [and sometimes to drop], so they should seek permission before 4:30 that day). Last day to delete course or withdraw with a 100% refund/credit.

February 13th: Lincoln's Birthday Observed—no class

March 13th-17th: Spring Break—no class

March 14th: Early Grade Warnings

April 16th: Last day to drop a course (**students needing permission to drop should Seek permission prior to October 29th at 4:30**) AND last day for a total university withdrawal

May 8th-12th: Final Exams

May 17th: Grades visible on STARS

*****Syllabi disclaimer:** This syllabus is subject to change. This class will be notified of changes due to University closings, severe weather, class progress, incorrect statements in this document, and unexpected demands on the instructor.

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Date	In-Class	Reading Assigned (for next class)	Work Due (for next class)
T 1/17/17	Syllabus		Find a poem you love on the Poetry Foundation (https://www.poetryfoundation.org) and bring a copy to class.
TH 1/19/17	Share Poetry Reading Poetry Workshop Order	"Fast Break", "A Display of Mackerel"	
T 1/24/17	Journal Sound/Imagery Begin Exercise 1	"When Death Comes", "Shoes", "Watermelon, "Winter Field"	Poem 1
TH 1/26/17	Journal Controlling Metaphor, Diction, Tone, Voice Begin Exercise 2	"Stone Gullets", "Swan and Shadow"	Poem 2
T 1/31/17	Journal Verse & Line	"Lady Lazarus", "The Promise, "Skunk Hour", "Autumn Begins in Martin's Ferry"	Poem 3
TH 2/2/17	Journal <u>Workshop 1: Pass out poems</u> Anonymous workshop		Workshop 1
T 2/7/17	<u>Workshop 2: Pass out poems</u> Workshop 1		Workshop 2
TH 2/9/17	<u>Workshop 3: Pass out poems</u> Workshop 2		Workshop 3
T 2/14/17	<u>No class</u>		
TH 2/16/17	<u>Workshop 4: Pass out poems</u> Workshop 3		Workshop 4
T 2/21/17	<u>Workshop 5: Pass out poems</u> Workshop 4		Workshop 5
TH 2/21/17	<u>Workshop 5</u>		
TH 2/23/17	Prose: Comparing & Contrasting Fiction	Read "Miracle" (fiction) and "Bear Fragments"	

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	& Creative Nonfiction	(nonfiction)	
T 2/28/17	Characterization	“Where Are You Going, Where Have You Been” (fiction) and “Accessory to Genocide” (Nonfiction)	Exercise 1 Fiction & Nonfiction
TH 3/2/17	Setting	“Hills Like White Elephants” (fiction) and “Naked” (nonfiction)	
T 3/7/17	Plot	“Knock Out” (fiction) and “Beach City” (nonfiction)	Exercise 2 Fiction & Nonfiction
TH 3/9/17	Narrative Time	December Tenth (fiction) and “From There To Here” (nonfiction)	
T 3/14/17 & TH 3/16/17	Spring Break	Woots!	
T 3/21/17	POV	“Indoor Baby (fiction) and “You Will Find Me In The Starred Sky” (nonfiction)	
TH 3/23/17	Drafting & Conferences		
T 3/28/17	Drafting & Conferences		
TH 3/30/17	Drafting & Conferences		
T 4/4/17	Anonymous Workshop/Final portfolio explained.		Workshop 1
TH 4/6/17	Workshop 1		Workshop 2
T 4/11/17	Workshop 2		Workshop 3
TH 4/13/17	No Class		
T 4/18/17	Workshop 3		Workshop 4
TH 4/20/17	Workshop 4		Workshop 5
T 4/25/17	Workshop 5		
TH 4/27/17	Revision & Conferences		
T 5/2/17	Revision & Conferences		
TH 5/4/17	Revision & Conferences		

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Final portfolio	11:00 class due Thursday, 5/11 at 10:00 a.m.	12:30 class due Tuesday 5/9 at 1:00 p.m.	
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Workshops: Each person will get 15 minutes for in-class workshop

Workshop 1

- 1.
- 2.
- 3.
- 4.

Workshop 2

- 1.
- 2.
- 3.
- 4.

Workshop 3

- 1.
- 2.
- 3.
- 4.

Workshop 4

- 1.
- 2.
- 3.
- 4.

Workshop 5

- 1.
- 2.
- 3.
- 4.