Creative Writing 1 is aimed at encouraging students to develop their creative and critical potentials. The course consists of lectures, in-class exercises, and writing workshops.

Class Schedule:
January 4, 11 — Introduction
January 18, 25, February 1, 8 — Poetry
February 22, March 1, 8, 15 — Fiction
March 29 — Class Reading

Attendance
Much of this course is conducted as a workshop in which the writing of each class member will be discussed on a regular basis. Regular attendance is mandatory as class participation, in-class assignments, willingness to thoughtfully revise submitted work, and not raw talent alone, will form the basis for much of the final grade.

Class Text
There is no official text for English 335; however, you will be responsible for providing copies of your poem or short story to your workshop group. Workshop material will be distributed one week prior to your workshop date. I suggest that you buy photocopy cards from the library; however, readable draft copies (printed on your printer) of poems are also acceptable. Be sure to set aside $30.00 for costs incurred during the term.

You are encouraged to consult the writing texts I have put on reserve and to make frequent visits to the current periodicals section in the library in order to familiarize yourself with the contemporary literary scene.

Assignments
Recitation (2 X 5%) ........................................................................................................10%
Although there are three days scheduled for recitation, you are only responsible for two recitations. Please note that you will be marked on accuracy, timing, and expression.

February 1 — Memorize and recite a poem at least 8 lines in length
March 8 — Memorize and recite a prose passage
March 22 — Memorize and recite a dramatic monologue
(from a play or a film)

**Please be sure to hand in a photocopy of the poem, prose passage, and/or dramatic monologue before you recite.

Review .................................................................................................................................. 5
Attend and review a public reading during the term. (Aprox. 350 words) These reviews are quite brief so you might want to focus on one aspect of the reading, whether it be the content, the voice, the venue, etc. What did you gain from the reading that couldn’t be gained from the page? --flexible due date but before March 29th.
Written Critiques (2 X 5%) ................................................................. 10
In preparation for the workshop sessions you will be expected to carefully read the
work submitted to your group. For two of the workshop sessions—one in poetry and
one in fiction—you will write out a critique of one of the pieces (note that you cannot critique the
same author more than once). These critiques should be about 1 1/2 pages in length (400 words)
and include at least three concrete suggestions for revisions. Your critique should also note what
the author is attempting to do: sound and image patterns, themes, style, etc. The written critique
must be handed in at the beginning of that particular class—no late critiques will be accepted
without medical certificates. Bring two copies: one copy for the instructor and one copy for the
person whose work you are critiquing.

Remember that specific and constructive advice on what needs changing and
why (and possibly how) is more helpful than unqualified criticism or praise. Though you are free
to make any suggestions you feel might help the author to revise the work, consider commenting
in the following areas:
Poetry: title, diction, form, theme, point of view, voice, imagery, symbolism,
oral qualities, sound/rhythm.
Fiction: characterization, plot, setting, theme, point of view, dialogue, imagery,
symbolism, tone, voice.

In-class Assignments/Workshop Material ............................................. 30
Approximately every other week you will be handing in workshop material—one copy to the
instructor and one copy to each member of your workshop group. On the alternate week you will
be handing in work based on the in-class assignment—one copy to the instructor. In total, you
will be responsible for 4 in-class assignments, and 4 workshop pieces. For the workshop
material—both poetry and fiction—you will have the option of developing the in-class
assignments that you are not responsible for, or writing a new piece. If you choose to develop the
in-class assignment further it must be significantly developed. The schedule is worked out in
such a way that you will be responsible for handing in work—in-class exercise assignment, or
multiple copies of your workshop piece, and/or a written critique, and/or a written
review—every class. Please familiarize yourself with the workshop/assignment schedule early in
the term.

**No late work is accepted. You are responsible for contacting the instructor or a member of
the class to find out the assignment (or hand in the assignment) if you are absent from class.

Revisions .................................................................................................. 35
Submit a portfolio of your best revised work (3 - 5 pieces) with a brief (aprox 750 words) but
thoughtful rationale explaining selections and revisions. Copies of previous drafts are to be
included.

Due Date: March 22 (no extension without medical certificate)

Attendance and Participation ............................................................... 10
CLASS SCHEDULE

January 4 — Introduction, Formation of Workshop Groups
In-class Exercise #1

January 11 — Group A — Workshop Poem (1) due
Group B — In-class assignment due (1)
In-class Exercise #2
No workshop

January 18 — Group A — In-class assignment due (1)
Group B — Workshop Poem (1) due
Group B — Written Critique #1 due
In-class Exercise #3
First Workshop Session

January 25 — Group A — Workshop Poem (2) due
Group A — Written Critique #1 due
Group B — In-class assignment due (2)
In-class Exercise #4

February 1 — Group A — In-class assignment due (2)
Group B — Workshop Poem (2) due
Poetry Recitation

February 8 — Fiction Lecture
Final Poetry Workshop

February 15 — Reading Week

February 22 — Group A — Workshop Fiction (1) due
In-class Exercise #5
No Workshop

March 1 — Group A — In-class assignment due (3)
Group B — Workshop Fiction (1) due
Group B — Written Critique #2 due
In-class Exercise #6

March 8 — Group A — Workshop Fiction (2) due
Group A — Written Critique #2 due
Group B — In-class assignment due (3)
In-class Exercise #7

March 15 — Group A — In-class assignment due (4)
Group B — Workshop Fiction (2) due
In-class Exercise #8
March 22 — **Group B — In-class assignment due (4)**
Dramatic Monologue Recitation
Final Fiction Workshop
**FINAL PORTFOLIO DUE**

March 29 — **CLASS READING**

April 5 — Office Hours, Pick up Portfolio and term work