COURSE INFORMATION

COURSE TITLE
ENG222: Creative Writing II

COURSE DESCRIPTION
Provides continued development of written expression in such forms as poetry, fiction, and/or nonfiction writing.

CREDIT HOURS
3

CCCOOnline Course Policies

The CCCOnline Course Policies page contains information about the student's role in the classroom, grading policies, and rights and responsibilities.
COURSE MATERIALS

All course reading material is available online and linked within the course site. You do not need to purchase any additional materials.

MINIMUM COMPUTER REQUIREMENTS

To complete this course, you will need regular access to a computer from which you can get to the internet and use email. In order to ensure that your course functions properly, you must run the System Check. This is a CRITICAL STEP, and taking the time to do it now will eliminate a tremendous amount of frustration for you later. To run the System Check, click Tools in the course NavBar and then click System Check.

REQUIRED READINGS

Required readings are linked in the Read/View section of each module. The Explorations and other readings listed are your textbook for this course.

LIBRARY ACCESS

You will need your student ID Number (Your S#) to login to the CCCOnline Library in order to gain access to some of the required readings and videos in this course. Enter your S# if you see this screen:

SOURCES OF OTHER COURSE READINGS

MODULE 1

• Gaiman, Neil. "Where Do You Get Your Ideas?"
• Williams, Joy. "Uncanny the Singing that Comes from Certain Husks."
• Didion, Joan. "On Keeping a Notebook."
• Orwell, George. "Why I Write"
• Stafford, William. "A Way of Writing."
• Smith, Zadie. "That Crafty Feeling."
• Hugo, Richard. "The Triggering Town."
• Gilbert, Elizabeth. "Thoughts on Writing."
• Gilbert, Elizabeth. "Your Elusive Creative Genius."
• Earnshaw, Steven. "The Writer as Artist." (Pages 65-76)
• NY Times Writers on Writing
• The Electric Typewriter
• Poetry Foundation
**Module 2**

- Wicker, Marcus. "Ode to Browsing the Web."
- Prufer, Kevin. "National Anthem."
- Hayes, Terrance. "Twelve Sonnets."
- Diaz, Natalie. "How the Milky Way Was Made."
- Graham, Jorie. "Reading to My Father."
- Merwin, W. S. "The Nails."
- Komunyakaa, Yusef. "Facing It"
- Bishop, Elizabeth. "The Fish"
- Smith, Maggie. "Good Bones"
- Nezhukumatathil, Aimee. "Hell Pig"
- Poem Hunter
- Poetry Daily
- Poets
- From the Fishhouse
- Poem of the Week

**Module 3**

- Saunders, George. "Civilwarland in Bad Decline."
- Roxane. "I Will Follow You."
- Sneed, Christine. "Older Sister."
- Moore, Lorrie. "Terrific Mother."
- Brainard, David. "In the Desert."
- Puchner, Eric. "Mothership."
- Groff, Lauren. "At the Round Earth's Imagined Corners"
- Pena, Daniel. "Safe Home."
- Bass, Rick. "Her First Elk."

**Module 4**

- Baldwin, James. "Notes of a Native Son"
- Didion, Joan. "Holy Water."
- Dillard, Annie. "Living Like Weasels."
- Gessner, David. "Learning to Surf."
- Sedaris, David. "Let It Snow."
- Strayed, Cheryl. "The Love of My Life."
- White, E.B. "Once More to the Lake."
- Brainpickings
- Brevity
- Creative Nonfiction

**Module 5**

- "Timeless Advice on Writing: The Collected Wisdom of Great Writers"
**COURSE OUTCOMES AND MODULE OUTCOMES**

**STUDENT COMPETENCIES**

The competencies you will demonstrate in this course are as follows:

A. Examine texts across multiple genres, contexts, and cultures.
B. Analyze literary models with an emphasis on form and technique.
C. Identify how these aspects of craft contribute to a text’s literary, aesthetic, or emotional effects.
D. Compose within multiple genres.
E. Extend practice in a particular genre or genres.
F. Use genre-specific craft elements in writing and revising.
G. Provide critically constructive responses to other students’ work in both oral and written form.
H. Create drafts using the creative writing process.
I. Reflect on workshop feedback to assist in the revision of one’s own work.
J. Apply form, grammar, punctuation, and style to achieve desired aesthetic effects in written work.

The module outcomes that will permit you to demonstrate course competencies are:

**MODULE 1**

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Competencies</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Describe the intentions and roles of a creative writer.</td>
<td>A, B, C</td>
</tr>
<tr>
<td>2 Describe the value of the community workshop model in a creative writing course.</td>
<td>B, C, G, I</td>
</tr>
<tr>
<td>3 Formulate a functional definition of a creative writer.</td>
<td>A, B, C, D</td>
</tr>
<tr>
<td>4 Develop an understanding of a creative writer.</td>
<td>D, E, F, H</td>
</tr>
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**MODULE 2**

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<tr>
<td>1 Describe the major craft forms and elements within contemporary poetic texts.</td>
<td>A, B, C</td>
</tr>
<tr>
<td>2 Generate strategies for reading and interpreting contemporary readings in poetry.</td>
<td>A, B, C</td>
</tr>
<tr>
<td>3 Demonstrate an ability to implement contemporary language and elements of poetic craft.</td>
<td>D, E, F, H, J</td>
</tr>
<tr>
<td>4 Critique student-produced poetic texts in the workshop.</td>
<td>C, G, I</td>
</tr>
<tr>
<td>5 Demonstrate an awareness of the complexity of the revision process.</td>
<td>D, E, F, G, H, I, J</td>
</tr>
</tbody>
</table>
**MODULE 3**

**Outcomes**
1. Recognize major craft elements in literary fiction.
2. Generate strategies for reading and interpreting contemporary readings in literary fiction.
3. Demonstrate an ability to implement contemporary language and elements of literary craft in the production of short story works.
4. Critique student-produced short story texts in the workshop setting.
5. Demonstrate an awareness of the complexity of the revision process for literary fiction.

**Competencies**

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<td>2. Generate strategies for reading and interpreting contemporary readings in literary fiction.</td>
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<tr>
<td>3. Demonstrate an ability to implement contemporary language and elements of literary craft in the production of short story works.</td>
<td>D, E, F, H, I</td>
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**MODULE 4**

**Outcomes**
1. Recognize major craft elements in literary nonfiction.
2. Generate strategies for reading and interpreting contemporary readings in literary nonfiction.
3. Demonstrate an ability to implement contemporary language and elements of literary craft in the production of original personal essay works.
4. Critique student-produced personal essay texts in the workshop setting.
5. Demonstrate an awareness of the complexity of the revision process for literary nonfiction.

**Competencies**

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</tr>
<tr>
<td>2. Generate strategies for reading and interpreting contemporary readings in literary nonfiction.</td>
<td>A, B, C</td>
</tr>
<tr>
<td>3. Demonstrate an ability to implement contemporary language and elements of literary craft in the production of original personal essay works.</td>
<td>D, E, F, I, J</td>
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**MODULE 5**

**Outcomes**
1. Synthesize ideas on the act of revision expressed in the works of published writers with an awareness of one’s own revision process.
2. Distinguish the unique challenges posed by the revision process in re-working an original creative work.
3. Evaluate how the study of craft in contemporary poetry, literary fiction and literary non-fiction along with the practice of producing original works has resulted in growth or development as a creative writer.

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<td>2. Distinguish the unique challenges posed by the revision process in re-working an original creative work.</td>
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<td>3. Evaluate how the study of craft in contemporary poetry, literary fiction and literary non-fiction along with the practice of producing original works has resulted in growth or development as a creative writer.</td>
<td>A, C, E, I</td>
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GRADING AND EVALUATION

METHODS
Evaluation includes a combination of discussion participation, assignments, and other evaluations. Rubrics are provided for assignments and discussions.

GRADING POLICIES
Mark all Module due dates on your calendar for this class.

Early submission of assignments and initial discussion posts is permitted. However, early submissions will not be graded until after the deadline for the assignment has passed.

Late submissions lose 10% per day late up to 10 days. After 10 days, assignments will not be accepted for a grade.

Note: This course is not self-paced and is not open-exit. All work is to be completed before 11:59 p.m. MST/MDT on the due date listed on the Course Schedule page.

SUMMARY OF GRADING

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discussions/Workshops (9 @ 20 points each)/6 @ 45 points each</td>
<td>450</td>
<td>45%</td>
</tr>
<tr>
<td>Short Essay (2 @ 50 points each)</td>
<td>100</td>
<td>10%</td>
</tr>
<tr>
<td>Portfolios (3 @ 150 points each)</td>
<td>450</td>
<td>45%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>1000</td>
<td>100%</td>
</tr>
</tbody>
</table>

Grading Scale

A = 90 to 100%   B = 80 to 89%   C = 70 to 79%   D = 60 to 69%   F = 59% and below

DISCUSSIONS/WORKSHOPS

Our weekly craft discussions are the lifeblood of the course. This is where we converse about what we’ve read, challenge one another’s assumptions and grow our ideas of what it means to write and what it means to execute a well-written piece of writing. Each discussion is a chance for you to shine, engage, question and above all, take what you learn and apply it towards your own writing process and creative work.
There are nine craft-based discussions in the course. You are expected to:

- Have done the required reading BEFORE posting by Wednesday.
- Respond to at least two peers in every discussion by Sunday.
- Participate on no fewer than three days each week.
- Check back to follow-up to my questions/comments.

NOTE: Late discussion posts or posting on fewer than three days each week will result in a loss of points. Please review the discussion rubric for more details.

The creative writing workshop is the cornerstone of any creative writing class and cements the community writing values that we will foster over the semester. The idea is that by exchanging work with fellow writers, you have an immediate audience for your work – an audience who has received similar training and instruction in the craft of creative writing. In this way, you are able to have your work read by knowledgeable readers who can then constructively comment on your writing. It’s a privilege to have such an audience.

There are six workshops in the class: two poetry workshops, two fiction workshops and two nonfiction workshops. Workshops will be peer-led, which means I won’t be taking part, but I will monitor the workshops and provide feedback/guidance and redirection as needed.

For a more detailed overview of workshop expectations, ideals and useful guidelines for giving feedback, please visit Module 1. Please review the workshop rubric for more details. In general, you are expected to:

- Upload your workshop piece(s) by Wednesday.
- Provide two peer reviews by Sunday.
- Make use of the Peer Review Template in addition to uploading an annotated copy of the writer’s work.
- Participate on no fewer than three days of the week.
- Check back to follow-up to my questions/comments.
ASSIGNMENTS

You will do plenty of writing in this course across multiple genres. Each module will culminate in an essay or a portfolio. The graded assignments for this course consist of the following:

- Module 1: Short Essay: Why Write?
- Module 2: Poetry Portfolio (includes four revised poems & a revision narrative)
- Module 3: Fiction Portfolio (includes one revised short story & a revision narrative)
- Module 4: Nonfiction Portfolio (includes one revised essay & a revision narrative)
- Module 5: Short Essay: The Value of Re-Imagining Revision

Each writing assignment requires preparation and plenty of revision. Be sure to read essay and portfolio guidelines carefully and address all aspects of the prompt(s) in your writing. In modules 2, 3 and 4, you will submit your work to peer review workshops, and then significantly revise your work before submitting for a grade. All of your written work will be submitted to the appropriate dropbox. Each assignment has a grading rubric that explains the general grading criteria. You can review these rubrics before submission to help you revise.
**Course Schedule**

The Schedule is subject to change as needed.

This page summarizes all of the graded assignments, exams, and reading assignments for the course. If you want, you can print it out and post it somewhere handy.

All assignments are described in detail on the Module assignment pages. If you have questions check there and/or send me an e-mail.

**This course is not self-paced and is not open-exit.** All assignments, quizzes, discussions, etc., are to be completed by no later than 11:59 pm MST/MDT of the due date.

**NOTE:** Important CCCOnline semester dates (e.g., drop/withdraw/term end) appear on the CCCOnline calendar.

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**Module 1**

**Reading/Assignments/Exams**

- Read selected essays (see Module 1/Course Content/Readings)
- Exploration: The Dynamic Workshop
- Discussion #1: You as Writer & Ideals of the Writing Workshop
- Exploration: Identifying Your Writing Intentions
- Discussion #2: Why Write?
- Short Essay: Why Write?

**Due Dates**

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**Module 2**

**Reading/Assignments/Exams**

- Read selected poems & essays (see Module 2/Course Content/Readings)
- Exploration: Poetic Form: The Elegy Poem
- Exploration: Poetic Form: The Sonnet
- Exploration: Poetry Workshop Guidelines
- Discussion #3: Craft Discussion on Music & the Line
- Discussion #4: Poetry Workshop #1
- Discussion #5: Craft Discussion on Imagery and Metaphor
- Exploration: Poetic Form: The Eco Poem
- Discussion #6: Poetry Workshop #2
- Poetry Portfolio (includes 4 revised poems + revision narrative)

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**Due Dates**
Module 3

**Reading/Assignments/Exams**
Read selected stories & essays (see Module 3/Course Content/Readings)
Exploration: "Creating Real Characters" & "The Proust Questionnaire"
Exploration: "Your Story's Shape"
Exploration: "Fiction Workshop Guidelines"
Discussion #7: Craft Discussions on Character
Discussion #8: Fiction Workshop #1
Exploration: "Writing Real (& honest) Dialogue"
Discussion #9: Craft Discussion on Narration & POV
Discussion #10: Fiction Workshop #2
Fiction Portfolio (includes one revised short story + revision narrative)

**Module 4**

**Reading/Assignments/Exams**
Read selected essays (see Module 4/Course Content/Readings)
Exploration: "The Difference Between the Personal Essay and Memoir"
Exploration: "Nonfiction Workshop Guidelines"
Discussion #11: The Pursuit of Mental Rabbits & Chasing Truth in Nonfiction
Discussion #12: Nonfiction Workshop #1
Exploration: "Giving Your Idea a Shape"
Discussion #13: Tell it Slant: Using Fictional Elements in Nonfiction
Discussion #14: Nonfiction Workshop #2
Nonfiction Portfolio (includes one revised essay + revision narrative)

**Module 5**

**Reading/Assignments/Exams**
Read selected essays (see Module 5/Course Content/Readings)
Exploration: "Re-Imagining Revision as the Thing You Want to Do"
Discussion #15: Writers on Writing, Revision & The Writing Life
Short Essay: Reflecting on Intentions & the Value of Re-Imagining Revision