

ENG 293-095—Creative Writing I, Spring 2007

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Class Time: 11:30 a.m. - 2:10 p.m.

Class Location: Clay Center in Mt. Sterling

Course Materials

Crossroads: Creative Writing Exercises in Four Genres by Diane Thiel

Student Work

Supplemental reading

3-ring binder with 3 divider tabs

Ruled notebook paper

Purpose and Content:

Creative Writing I is a class designed to give students experience and knowledge about writing, short fiction, poetry, and creative nonfiction and exploring their own creative impulses and individual voices. Students will gain experience in workshoping (critiquing) their own and their classmates' writing as well as drafting and working through their personal writing process.

Attendance:

Prompt attendance, preparation, and class participation are required from every student and will be reflected in your final grade. Students who arrive late, leave early, are not prepared, do not participate, or are absent will be penalized. You are allowed up to two absences (which includes arriving late, leaving early, inadequate preparation, and lack of participation) before penalties kick in. Remember, these absences are for emergencies (such as your illness or death/illness in the family) not for skip days in addition to such emergencies. Doctor and funeral excuses do not make the absences disappear. You are responsible for making up work.

Plagiarism:

The Department of English, Foreign Languages, and Philosophy is strongly committed to academic honesty. For your information, here is the definition of plagiarism:

Using another author's words, sentences, or even ideas without explicit acknowledgment is

plagiarism. If you quote directly from a source, put the sentence(s) or portion(s) of the sentence(s) you use in quotation marks. Then indicate your debt with a footnote or a parenthetical annotation.

Class Conduct and Participation:

This class requires interaction with the instructor and peers on a weekly basis. Students are expected to focus on the task at hand and treat others with respect. Disruptive and/or disrespectful behavior will not be tolerated. Conduct in these interactions directly affects the class participation portion of your grade. You are expected to prepare for and participate in these interactions. Group work and class discussions will play an important role in this course. It is also important to remember that if—at the end of the semester—your final grade is on the borderline between two grades, the quality and quantity of your class participation will determine the grade you will receive. In addition, each class member will participate in group participation projects and peer editing assignments and the same rules as class participation apply.

Class Expectations:

- All assignments will be submitted following proper manuscript submission format on white paper using black ink and a traditional font (times, arial, courier, etc.)
- You are expected to read all materials before class each week.
- For your benefit, do not throw anything away, especially drafts and comments on papers. Keep all materials pertaining to this class in a designated folder on your hard drive or on a designated disk. Always back up your work (using at least two methods: hard drive, floppy disk, or paper). It is not the instructor's problem if you lose work due to your poor planning. Saying: "A virus ate my disk" is just another version of my dog ate my homework.

Americans With Disabilities Act (ADA):

In compliance with the American with Disabilities Act, all qualified students enrolled in this course are entitled to "reasonable accommodations." It is the student's responsibility to inform the instructor of any special needs before the end of the second week of classes.

Grading:

Grading creative work is difficult. I do not insist on genius but I do insist on working hard to produce your best work. Your creative writing will be judged by the following criteria:

- Does your writing take risks?
- Did you use correct grammar and punctuation?
- Is your language original and imaginative?
- Did you make your best effort?

- Has improvement been made?
- Are the proper elements of genre present?

30 % First Drafts & Writing Assignments: All drafting and writing assignments must be typed and are due on the dates given on the assignment sheet. Late work will not be accepted.

20 % Participation: Attendance, timely arrival, a willing attitude and active participation in workshop, group discussions and in-class writing exercises is expected. In-class exercises cannot be made up and no late work will be accepted.

50 % Portfolio: Your portfolio will consist of the poetry, fiction, and nonfiction exercises; assignments; revisions; final drafts of one short story, five poems, and one piece of creative nonfiction. Your portfolio will be due in lieu of a final during finals week (during regular class time).

Evaluation of work in progress:

The evaluation of early drafts will be done with an eye toward process and progress toward mastery. In conjunction with specific written feedback on your work which will include suggestions for further development through revision, I will use a check system when evaluating exercises, drafts, and other short writing assignments. Checks are intended to serve as progress markers and do not “equal” grades as such.

Check Minus: Technically complete but minimally so; clearly undeveloped and not engaged with course concepts and material.

Check: Completed the assignment; shows effort toward working with material from the readings and discussions; writing is clean but as yet too reliant on standard expressions.

Check Plus: Effort is obvious; well-developed, successful execution on multiple levels; particularly strong, fresh, and/or insightful; demonstrates a degree of mastery in course material.

Incomplete: The work did not meet requirements of the assignment. You will receive a zero in this case. In-class exercises cannot be made up.

Manuscript Heading:

Wally Writer
 12 Courier Lane
 Arial Font, NY 10010
 (212) 555-1212
 format@email.com

800 words
 (short story)

Class Schedule:

This schedule is tentative and subject to change in order to best serve the individual requirements of the class.

Week 1 (Jan. 16) – Introductions, Writing Process, Publication, Poetry

Week 2 (Jan. 23) – Critique, Poetry Continued, Short Story, **Poem 1 Due**

Week 3 (Jan. 30) – Critique, Poetry Continued, Short Story Continued, **Poem 2 Due**

Week 4 (Feb. 6) – Critique, Creative Nonfiction, Short Story Continued, **Short Story 1 Due**

Week 5 (Feb. 13) – Critique, Creative Nonfiction Continued, **Poem 3 Due**

Week 6 (Feb. 20) – Critique, Creative Nonfiction Continued, **Poem 4 Due**

Week 7 (Feb. 27) – Critique, Special Topics, **CNF 1 Due**

Week 8 (March 6) – Critique, Special Topics, **Poem 5 Due**

Week 9 (March 13) – Critique, Special Topics, **Poem 6 Due**

Week 10 Spring Break (March 19-23)

Week 11 (March 27) – Critique, Special Topics, **Short Story 2 Due**

Week 12 (April 3) – Critique, Special Topics, **Poem 7 Due**

Week 13 (April 10) – Critique, Special Topics, **Poem 8 Due**

Week 14 (April 17) – Critique, Special Topics, **CNF 2 Due**

Week 15 (April 24) – Revision Conferences and Workshop

Week 16 (May 1) – Revision Conferences and Workshop

Week 17 (May 8) – Reading and Celebration, **Portfolio Due**

Reading:

This schedule is tentative and subject to change in order to best serve the individual requirements of the class. Reading for that week should be done BEFORE class meets.

Week 2 (Jan. 23) – Chapter 2, Chapter 16, Chapter 15, Poets: Dudley Randall, Diane Thiel, Cesar Vallejo; Writer: Sherman Alexie

Week 3 (Jan. 30) – Chapter 3, Poets: Wendy Cope, Robert Frost, Carolyn Beard Whitlow; Fiction: Anton Chekhov; Writer: Rhina P. Espaillat

Week 4 (Feb. 6) – Chapter 4, Chapter 14, Poets: Hart Crane, Nikos Kavadias, Alfonsina Storni; Fiction: Charlotte Perkins Gilman; Nonfiction: Mimi Schwartz; Writer: Robert Frost

Week 5 (Feb. 13) – Chapter 5, Poets: Paul Laurence Dunbar, William Stafford, Walt Whitman; Fiction: Alice Munro; Nonfiction: Alice Walker; Writer: Charlotte Perkins Gilman

Week 6 (Feb. 20) – Chapter 6, Poets: Rhina P. Espaillat, Edward Arlington Robinson, Richard Wilbur; Fiction: Sharon Oard Warner; Writer: Susan Glaspell

Week 7 (Feb. 27) – Chapter 7, Poets: William Carlos Williams and William Butler Yeats; Fiction: Evan Connell; Nonfiction: Jonathan Swift

Week 8 (March 6) – Chapter 8; Fiction: Ursula K. LeGuin; Nonfiction: Fred D'Aguiar

Week 9 (March 13) – Chapter 9; Fiction: Tim O'Brien; Nonfiction: Bruce Chatwin

Week 10 Spring Break (March 19-23)

Week 11 (March 27) – Chapter 10; Nonfiction: Naomi Shihab Nye

Week 12 (April 3) – Chapter 11

Week 13 (April 10) – Chapter 12

Week 14 (April 17) – Chapter 13