

Course Title	Imaginative Writing
Description and Prerequisites	This class will introduce students to creative and imaginative forms of written language including poetry, short stories, and other genres and practices. Students will engage with the formal properties of language and explore language as a creative medium and as a mode of interacting with the world.
Textbooks and Required Materials	<i>Micro Fiction: An Anthology of Fifty Really Short Stories</i> , Jerome Stern, ed (2009)  <i>The Poetry Home Repair Manual: Practical Advice for Beginning Poets</i> , Ted Kooser (2007)

Outcomes and Objectives

**NOTE:** the Outcomes and Objectives can and should be adapted to the norms of the department offering this course, specific to institutional requirements.

Course Outcome	Course Objective
Develop a theoretical basis for imaginative writing	Read, write, and understand materials pertaining to creative and imaginative writing. Explore written language as a creative medium and as a means of engaging with the world of ideas. Engage in texts about writing.
Develop an intellectual community	Establish creative and productive rapport with peers, instructors, and others involved in the production of creative writing. Develop skill in critique of others' writing and in self-assessment of one's own writing.
Develop a practical basis for imaginative writing	Gain an understanding of the importance of clear, concise, and creative communication and its importance in building relationships and communities.
Prepare for public presentation or publication of creative written works	Create a body of creative writing including poetry, short stories, and other literary genres. Develop skill in presentation of one's own writing.

Class Schedule

Week—Topic	Lesson	Assignment
1 Introductions	Lecture: We write because we read—how our experiences with literature shape us as writers Discussion Writer's workshop	1.a) Be prepared to tell the class the best and worst things you've ever read, and why you feel this way. 1.b) Generate a two-column, bullet-point list of (1) Twenty things you'd NEVER write about and (2) twenty things you would LOVE to write about. (Be prepared to share this in Week 2 )

<p>2 Nothing New Under the Sun</p>	<p>Lecture: present the TV Tropes website <a href="http://tvtropes.org/pmwiki/pmwiki.php/Main/HomePage">http://tvtropes.org/pmwiki/pmwiki.php/Main/HomePage</a> and discuss the idea that many of the stories we know come to us through television and other media. Discussion Writer's workshop</p>	<p>Go to the TV tropes site and find a minimum of 5 tropes that interest you. Cite a story where you've seen that trope before (print or media). Sketch the outline for a story of your own using one of the tropes.</p>
<p>3 Memoir</p>	<p>Lecture: Why we write best about ourselves Discussion Writer's workshop</p>	<p>Choose a small memory (not a major life event—a moment, not a monumental experience). Write a vivid narrative in which you SHOW us your inner thoughts and feelings during this moment. Use rich description including all applicable sensory inputs.</p>
<p>4 Poetry I Syllabic</p>	<p>Lecture: Cinquain, Haiku, and other syllabic forms Discussion Writer's workshop</p>	<p>View <a href="http://www.elfwood.com/farp/the-writing/27brianforms/27brianforms.html">http://www.elfwood.com/farp/the-writing/27brianforms/27brianforms.html</a> to investigate different poetic forms. Choose your favorite of the syllabic forms we discussed and draft a poem to share during the next class</p>
<p>5 Poetry II Formal</p>	<p>Lecture: Sonnet, villanelle, sestina Discussion Writer's workshop</p>	<p>Begin drafting a sonnet or other formal poem (must have set meter and rhyme scheme).</p>
<p>6 Poetry III Free Verse</p>	<p>Lecture: cadence, iambic, visual, free verse proper Discussion Writer's workshop</p>	<p>Read "The Hidden Rules of Free Verse Poetry" <a href="http://writersrelief.com/blog/2009/06/free-verse-the-hidden-rules-of-free-verse-poetry/">http://writersrelief.com/blog/2009/06/free-verse-the-hidden-rules-of-free-verse-poetry/</a> Begin composing a free verse poem</p>
<p>7 Where are we now?</p>	<p>Lecture: Self-analysis—deciding what's good, how to make it better, and when enough is enough. Discussion Writer's workshop</p>	<p>Consider the body of imaginative writing you've created so far. Choose one of your works and begin to refine and improve it for presentation at mid-term next week.</p>
<p>8</p>	<p>Mid-term presentations</p>	
<p>9 Flash Fiction</p>	<p>Lecture: How to Write Flash Fiction Discussion Writer's workshop</p>	<p>Write a flash fiction story based on today's presentation</p>
<p>10 Micro-fiction</p>	<p>Lecture: How to write micro-fiction Discussion Writer's workshop</p>	<p>Write a micro-fiction story (100 words or less)</p>

Imaginative Writing

11 Short stories	Lecture: Writing short stories Discussion Writer's workshop	Write a short story of 250-500 words. Choose from the following topics: 1. High school cliché cliques: jocks, cheerleaders, mean girls, bullies, band geeks... 2. Personified insect or inanimate object 3. Haunted household appliance 4. Three wishes 5. Runaway pet 6. Instant fame or wealth (being discovered, winning the lottery) 7. Sudden immersion in life-or-death dilemma 8. Dystopian scenario 9. Forbidden romance 10. Arranged marriage
12 More short stories	Lecture: from short story to novel—how to expand on your best ideas Discussion Writer's workshop	Write a short story of between 250 and 1000 words on any topic of your choice. This is your last assignment of the semester.
13 Refining, editing, compiling	Lecture: How to know when too much is enough in your writing and the importance of a good (honest!) critic Discussion Writer's workshop	Begin compiling your final writing portfolio for presentation to the class during finals week.
14	Work day—individual meetings with instructor to review / revise portfolio	Continue compiling final portfolio
15	Final Presentations: students will prepare a 10-minute presentation of their most successful works of the semester.	N/A

Assignments and Assessments

Week-Assignment	Weight-Points
1. Things you'd never write about/things you'd love to write about (list)	5
2. TV Tropes—list of 5 tropes; sketch of your own story based on a trope you found	5
3. Small memory	5

4. Syllabic poem	5
5. Formal poem	5
6. Free Verse poem	5
7. Choose one work for presentation at mid-term, edit and refine	n/a
8. Present one work to the class	10
9. Flash fiction story	5
10. Micro-fiction story	5
11. Short story 1 (choose topic from list)	10
12. Short story 2 (your choice of any topic)	10
13. Portfolio preparation	n/a
14. Portfolio review	n/a
15. Final presentation	10
Final portfolio	20

Instructor Policies	
Class participation and Expectations	<p>I expect you to attend every class. You are responsible for completing all of the required assignments. I expect all students to participate in class discussions, contributing ideas and perspectives on topics or art. All your work should incorporate aspects or issues addressed in class in relation to your personal or professional interests.</p> <p>You are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from time spent in class, unless otherwise approved by the instructor, you are prohibited from using cellular phones or beepers, checking your email or surfing the internet, updating your social networking sites, eating or drinking in class, making offensive remarks, reading newspapers or magazines, sleeping or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class, which will be counted as an unexcused absence.</p>
Attendance Policy	<p><b>Attendance is mandatory.</b> Much of the content of this class occurs <b>in</b> class. Part of the student’s responsibility in this class is to share his/her thoughts, views and perspectives on issues and readings with classmates, no matter how rough or refined. This is not possible if the student is not present in class.</p>

	<p>Therefore, whether absences are excused or unexcused, they will have a decided impact on the student's final grade. After three absences, every additional absence will lower the final grade for the course by one letter grade. In addition, any combination of three tardies or instances of leaving early will count as one absence. Students may want to reconsider taking this section if extenuating circumstances hinder regular class attendance. If a student needs to be excused from class for religious reasons or due to university-sponsored activities, official policy asks that he/she provide a written note prior to the absence and make up the work (see below).</p> <p>In case of an illness that will require absence from class for more than one week, the student should notify his or her graduate advisor and the instructor. In case of class absences because of a brief illness, the student should inform the instructor.</p>
<p>Late Work/Make-Up Work Policy</p>	<p>Students may write a 2-page précis on the day's assigned readings in order to make up for discussions missed due to absences, but only for the first three absences. NO extra credit will be given to make up for excess absences.</p> <p>Late work may be subject to a penalty of 10% deducted from the assignment's value per day the work is late, unless the student provides proof of an acceptable mitigating circumstance: serious illness, death of a family member, or other circumstance if approved by the instructor.</p>
<p>Grading</p>	<p>A = Excellent (100-90%)          B = Above Average (89-80%)          C = Average (79-70%)          D = Inferior (69-60%) [passing but not necessarily satisfying degree requirements]          F = Failure (59% or below)</p>
<p>University and Departmental Policies</p>	<p>Individual institutions will insert their own static content here, including policies on: Academic Misconduct/Plagiarism, Accommodations/Disabilities, Drop/Add, Campus Emergencies, Incomplete Grade Policies, Health and Safety, Course Content, Schedule Changes, etc...</p>
<p>Student Resources</p>	
<p>Document Formatting</p>	<p>All written materials and assignments must be typewritten or word-processed utilizing the following format. Except for the journal and/or sketchbook, NO handwritten papers will be accepted.</p> <ul style="list-style-type: none"> <li>• 1-inch margins</li> <li>• Times New Roman, size 12</li> <li>• Double spaced</li> <li>• Heading: your full name, the date, and the assignment title at the top of the first page</li> <li>• Correct use of citations, if applicable</li> <li>• Included illustrations, if any, must be located at the <u>end</u> of the document (not in line with text), accompanied by correct <u>citations</u>, and DO NOT count towards total page length of the assignment.</li> </ul>

	<p><b>EVERYTHING that is not your own work, words, or ideas must be CITED correctly.</b></p> <p>If you include any images in your written work, lessons, or presentations, you must cite them.</p> <p>APA format for citing works of art:          Format: Artist (last name, first name), artist’s role (in parentheses i.e. Artist, Architect), title, the work type, in brackets [Painting, Cathedral, Chair], country of origin or city, and state, and repository. Include URL or other identifying material about source, if needed.</p> <p>Example: Cattelan, Maurizio. (Artist). (1997). <i>Novecento (Twentieth Century)</i>. [mixed media]. Sydney: Museum of Contemporary Art. Retrieved May 2, 2009 from <a href="http://www.bos2008.com/app/biennale/artist/61">http://www.bos2008.com/app/biennale/artist/61</a></p> <p>To find the correct way of citing other materials according to APA format, see <a href="http://owl.english.purdue.edu/owl/resource/560/01/">http://owl.english.purdue.edu/owl/resource/560/01/</a></p> <p>Wikipedia is NOT an acceptable source in scholarly research or writing. Do not use it. Do not cite it.</p>
<p>Critique Guidelines</p>	<ol style="list-style-type: none"> <li>1. Comments should address the product, not the person.</li> <li>2. Every evaluative statement should be accompanied by a rationale.              “[aspect of the work] was [good/bad/other value judgment] because [rationale or criterion]”</li> <li>3. Use disciplinary vocabulary whenever possible.</li> <li>4. Lead with a positive statement before offering a negative criticism. “I liked ___ because ____, but I don’t think that your _____ was as successful because _____.”</li> </ol> <p>Critique is among the most important activities in any learning environment, so your attention should remain undivided. Absolutely, positively no cell phones or other electronic devices may be used during critique. Electronics must be powered off, unless you have a unique personal reason for which you have sought prior approval by the instructor.</p>
<p>Assignment Directions</p>	
<p>Specific directions for assignments will be shared in class if not already included in this syllabus. Students will be provided with a copy of the grading rubric for each task at the time it is assigned.</p>	