

**STATE UNIVERSITY OF NEW YORK
COLLEGE OF TECHNOLOGY
CANTON, NEW YORK**



MASTER SYLLABUS

ENGL 221 - CREATIVE WRITING

CIP Code: 231302

**Prepared By: Cindy Lou Daniels
Revised By: Kirk Jones, 2020**

**SCHOOL OF BUSINESS AND LIBERAL ARTS
ENGLISH/HUMANITIES DEPARTMENT
March 2020**

A. **TITLE**: Creative Writing

B. **COURSE NUMBER**: ENGL 221

C. **CREDIT HOURS**:

3 Credit Hours

3 Lecture Hours: 3 per week

Course Length: 15 Weeks

D. **WRITING INTENSIVE**: Yes

E. **GER CATEGORY**: GER 9

F. **SEMESTER OFFERED**: Fall and Spring

G. **CATALOG DESCRIPTION**: Fall/Spring, 3 credit hours

This course is an introduction to creative writing and its publication. Students hone their written communication skills through the discipline of creative writing, as well as develop a deeper understanding of the literary arts. Emphasis is placed upon the writing of poems and short stories, but other forms of creative work may be utilized and discussed. We cover basic technical problems and formal concepts of creative writing. Students also study works by accomplished writers to see how those writers define and master their craft. At the end of the semester, students seek publication of their work in various formats.

H. **PRE-REQUISITES/CO-COURSES**: Composition & the Spoken Word OR permission of the instructor.

I. **GOALS (STUDENT LEARNING OUTCOMES)**:

KEY	<u>Institutional Student Learning Outcomes [ISLO 1 – 5]</u>
ISLO #	ISLO & Subsets
1	Communication Skills Oral [O], Written [W]
2	Critical Thinking <i>Critical Analysis [CA] , Inquiry & Analysis [IA] , Problem Solving [PS]</i>
3	Foundational Skills <i>Information Management [IM], Quantitative Lit./Reasoning [QTR]</i>
4	Social Responsibility

	<i>Ethical Reasoning [ER], Global Learning [GL], Intercultural Knowledge [IK], Teamwork [T]</i>
5	Industry, Professional, Discipline Specific Knowledge and Skills

<u>Course Student Learning Outcome [SLO]</u>	<u>PSLO</u>	<u>GER</u>	<u>ISLO</u>
a. demonstrate an <i>understanding</i> of at least one genre of literary art and the creative process inherent therein and <i>apply</i> the literary conventions in their own work;			1[W] 2[CA]
b. <i>create</i> a portfolio of creative work that has been written and revised during the course;			1[W]
c. read works by masters of the craft and <i>analyze</i> the craft and technique of these works as it applies to their own creative writing;			1[W] 2[CA]
d. share their own writings within the class and <i>evaluate</i> the works of fellow classmates in workshop and submit a minimum of one work for publication to a respected publisher (New Media or print) of literary work.			1[O,W]

J. APPLIED LEARNING COMPONENT:

Yes X No

- **Creative Works/Senior Project**

K. TEXTS: *These are examples; actual texts are chosen by instructor.

The Practice of Creative Writing by Heather Sellers

Poemcrazy - Susan Wooldridge

Writer's Digest Handbook of Short Story Writing Volume I - Edited by

Writer's Digest Handbook of Short Story Writing Volume II - Edited by

The Vintage Book of Contemporary American Poetry - Edited by

The Vintage Book of Contemporary American Short Stories - Edited by Tobias Wolff

L. REFERENCES: *These are examples; actual texts would be instructor-specific.

Writing Fiction: A Guide to Narrative Craft - Janet Burroway
The Norton Anthology of Short Fiction - Edited by R. V. Cassill
The Writer's Handbook –Edited by Sylvia K. Burack
Conflict, Action, and Suspense – William Noble
Dialogue – Lewis Turro
Theme and Strategy –Ronald B. Tobias
On Writing –Stephen King

M. EQUIPMENT: Lecture room sufficient for 25 Students; instructor computer and audio-visual equipment.

N. GRADING METHOD: A-F

O. MEASUREMENT CRITERIA/METHODS:

For successful completion of this course, students are required to satisfactorily complete all formal assignments, including the development and creation of a portfolio of creative work. They are also required to write responses to assigned readings, and to submit a minimum of one work for publication to a respected publisher (New Media or print) of literary work

P. TOPICAL OUTLINE: Attached

Q. LABORATORY OUTLINE: Attached

TOPICAL OUTLINE

ENGL 221 – CREATIVE WRITING

TOPICS

I. Introduction

- A. Creative Writing as a Genre and Publishing
- B. Creating Portfolios
- C. Responding to Assigned Readings

II. Poetry

- A. Autobiographical Poetry
 - 1. Getting Started
 - 2. “Sins of Poetry” (Poems NOT to Write)
 - 3. Concrete vs. Abstract
- B. Place Poems
 - 1. Imagery
 - 2. Other Poetic Devices
 - 3. Sound in Poetry
- C. Character Poems
 - 1. Voice
 - 2. Point of View
 - 3. Lines and Stanzas
- D. Abstract Ideas Poems
 - 1. Synesthesia
 - 2. Rhyme and Meter

III. Poetry Workshop

- A. Participating in Workshop
- B. Reading One’s Work to an Audience
- C. Critiquing Other’s Work

IV. Short Fiction

- A. Discussion of Elementary Parts of a Story
 - 1. Characters
 - a. Round Characters vs. Flat Characters
 - b. Heroes

- c. Bringing Characters to Life
- 2. Plot
 - a. Aristotle's Traditional Plot Structure
 - b. Other Plot Structures
- 3. Setting
 - a. Narrative Place
 - b. Narrative Time
- 4. Conflict
 - a. Internal Conflict
 - b. External Conflict
- 5. Point of View
 - a. First Person, Second Person, Third Person
- 6. Theme
 - a. Revelations
 - b. Tone and Style
- B. Techniques and Craft
 - 1. Showing vs. Telling
 - 2. Dialogue
 - 3. Creating Interest and Tension
 - 4. Using Significant Details
 - 5. Using Poetic Devices in Fiction
- C. Revision
 - 1. Amateur vs. Professional
 - 2. Self-Evaluation

V. Fiction Workshop

- A. Participating in Workshop
- B. Reading One's Work to an Audience
- C. Critiquing Other's Work

VI. Conclusion

- A. Submissions and the Road to Publication
- B. Continuing On Your Own