

## CRWT 2301: Introductory Creative Writing

Fall 2015	Christopher Foltz
Section 002	Email: whatever@utdallas.edu
TR 4:00-5:15 PM	Office Number: JO 4.134
Class location: JO 3.532	Office Hours: Thurs 3:00-4:00 PM or by appointment

**Note:** All matters associated with this course are subject to change at the instructor's discretion.

### Course Description

This course will focus on creating short fiction, or creative non-fiction, and poetry. We will pay close attention to elements of style, composition, and audience in each medium and cover both traditional and contemporary forms. With this in mind, we will be reading various writers to "dissect" their works and explore ways to incorporate conceptual and technical elements from the literary canon. The semester will involve careful study of students' own work in light of what has been written by other authors, and the class will help students develop the necessary tools to write stronger in their chosen creative field. Students should finish the course with a tertiary overview of how language arts affect culture.

### Course Objectives

In this course, you will get to know yourself better as a thinker and creative mind grappling with what you feel is important in the world. Part of mastering the craft of writing, especially creative writing, involves becoming engaged in your discipline. So throughout the course, this is what we will do.

By the end of the semester, you should be able to identify literary elements in both short fiction and in poetry, and be able to generate creative works in each genre with hopes of future publication. Additionally, you should find your "literary voice" and be able to write from different points of view, exploring and creating the world in which you want readers to live. This involves getting to know other worlds that have been created (past writers) and to venture into new places and situations in your imagination.

Yes, we will complete a portfolio of your work (our tangible objective, and this is the end result of hard work throughout the four months together), but we will also sculpt the intangible qualities that make for amazing creative writers—namely, the interestingness of imagination (applied to the world) that can change the world and offer a new space in which to view ourselves. We will write, read, discuss, challenge, and develop new relationships with texts, in the hope of becoming better creators of future texts.

### Required Textbooks

- Writing Fiction: The Practical Guide from New York's Acclaimed Creative Writing School. ISBN-13: 978-1582343303.
- A Poetry Handbook, Mary Oliver. ISBN-13: 978-0156724005.
- The Oxford Book of American Poetry. ISBN-13: 978-0195162516.
- The Oxford Book of American Short Stories. ISBN-13: 978-0199744398

## Fall 2015 Assignments and Academic Calendar

<i>Tue, Aug 25</i>	<p>Introduction to the Course</p> <p>Course syllabus and class expectations</p> <p>Short fiction and poetry overview</p> <p>Discussion of creative acts: individual and society</p> <p>Q&amp;A, book “cheat sheet”</p>
<i>Thu, Aug 27</i>	<p><b>Gotham</b>, Ch. 1 “Fiction: The What, How, and Why of it”</p> <p>Julio Cortazar, “The Continuity of Parks” Handout</p>
<i>Tue, Sep 1</i>	<p><b>Gotham</b>, Ch. 3 “Plot: A Question of Focus”</p> <p>Willa Cather, “Paul’s Case” Handout</p>
<i>Thu, Sep 3</i>	<p><b>Gotham</b>, Ch. 2 “Character: Casting Shadows”</p> <p>William Falkner, “That Evening Sun” <b>OBASS</b></p>
<i>Tue, Sep 8</i>	<p><b>Gotham</b>, Ch. 4 “Point of View: The Complete Menu”</p> <p>Donald Barthelme, “The School” <b>OBASS</b></p> <p>Octavio Paz, “My Life with the Wave” Handout</p>
<i>Thu, Sep 10</i>	<p><b>Gotham</b>, Ch. 5 “Description: To Picture in Words”</p> <p><b>Gotham</b>, Ch. 6 “Dialogue: Talking It Up”</p> <p>Ernest Hemmingway, “Hills Like White Elephants” <b>OBASS</b></p>
<i>Tue, Sep 15</i>	<p><b>Gotham</b>, Ch. 7 “Setting and Pacing: I’m Here Therefore I Am”</p> <p>In-class writing: dialogue and description</p> <p>Initial story outlines due (general plot, characters)</p> <p>Decide on critique groups</p>
<i>Thu, Sep 17</i>	<p><b>Gotham</b>, Ch. 9 “Theme: So What’s Your Story Really About?”</p> <p>Stephen Crane, “The Open Boat” Handout</p> <p>How theme, plot, and character fuse</p>
<i>Tue, Sep 22</i>	<p><b>Gotham</b>, Ch. 8 “Voice: The Sound of a Story”</p> <p>Jack London, “In a Far Country” <b>OBASS</b></p> <p>In-class writing of different voices</p>
<i>Thu, Sep 24</i>	<p><i>SS First draft due</i></p> <p>Edith Warton, “A Journey” <b>OBASS</b></p> <p>Group work, discussion, feedback</p>
<i>Tue, Sep 29</i>	<p><b>Gotham</b>, Ch. 10 “Revision: Real Writers Revise”</p> <p>Group work, discussion, feedback</p>
<i>Thu, Oct 1</i>	<p>Introduction to poetry</p> <p><b>Oliver</b>, “Introduction” and “Getting Ready”</p> <p>Q&amp;A, discussion</p>
<i>Tue, Oct 6</i>	<p><i>SS Second draft due</i></p> <p><b>Oliver</b>, “Reading Poems” and “Imitation”</p> <p>Wallace Stevens, “The Idea of Order at Key West” <b>OBAP</b></p> <p>In-class writing (haiku, couplet, iambic pentameter quatrain)</p>

<i>Thu, Oct 8</i>	<b>Oliver, "The Line"</b> William Wordsworth, "Intimations of Immortality from Recollections of Early Childhood" Handout In-class writing (sonnet) Poem 1 handout (formal poem—sonnet or terza rima)
<i>Tue, Oct 13</i>	<i>SS Final draft due</i> <b>Oliver, "Sound," "More Devices of Sound," and "Imagery"</b> Robert Lowell, "The Quaker Graveyard in Nantucket" Handout W.H. Auden, "As I Walked Out One Evening" <b>OBAP</b> Creating metaphor and complimentary sound-images
<i>Thu, Oct 15</i>	<b>Oliver, "Diction, Tone, and Voice"</b> Wendell Berry, "The Peace of Wild Things" Handout Walt Whitman, "When I Heard the Learn'd Astronomer" <b>OBAP</b> Claude McKay, "America" <b>OBAP</b> Walt Whitman, "I Hear America Singing" Handout <i>Poem 1 draft due</i>
<i>Tue, Oct 20</i>	<b>Oliver, "Some Given Forms"</b> Dylan Thomas, "Do Not Go Gentle Into That Good Night" Handout Fred Turner, "Villanelle on the Oregon Coast" Handout Group work, discussion, feedback Poem 2 handout (free verse)
<i>Thu, Oct 22</i>	<b>Oliver, "Verse that is Free"</b> Hart Crane, "My Grandmother's Love Letters" <b>OBAP</b> Arthur Sze, "Mistaking Water Hemlock For Parsley" Handout Robert Frost, "Birches" <b>OBAP</b> Laura Riding, "The World and I" <b>OBAP</b>
<i>Tue, Oct 27</i>	<b>Oliver, "Revision"</b> John Milton, "Lycidas" Handout <i>Poem 1 due</i> <i>Poem 2 first draft due</i> In-class reading of poem 1 Group work, discussion, feedback Poem 3 handout (longer-argument poem)
<i>Thu, Oct 29</i>	<b>Oliver, "Workshops and Solitude"</b> Walt Whitman, "As I Ebb'd with the Ocean of Life" <b>OBAP</b> Developing solitary writing moments
<i>Thu, Oct 29</i>	<b>**WL Period Ends**</b>
<i>Tue, Nov 3</i>	<i>Poem 2 due</i> Robert Gibb, "First Visit to My Mother's Grave, North Side Catholic Cemetery" Handout Discuss artist statement
<i>Thu, Nov 5</i>	T.S. Eliot, "Four Quartets" selections Handout, "The Love Song of J. Alfred Prufrock" <b>OBAP</b> Hart Crane, "The Broken Tower" <b>OBAP</b> Real and unreal in poetic experience

<i>Tue, Nov 10</i>	<i>Poem 3 first draft due</i> Wallace Stevens, "Not Ideas About the Thing But the Thing Itself" <b>OBAP</b> ... "The Plain Sense of Things" <b>OBAP</b> Group work, discussion, feedback
<i>Thu, Nov 12</i>	William Wordsworth, "Lines Composed a Few Miles above Tintern Abbey" Handout In-class writing group poem
<i>Tue, Nov 17</i>	Anne Sexton, "Wanting to Die" <b>OBAP</b> "Make It New" and identifying archaisms (thematic, diction, etc.)
<i>Thu, Nov 19</i>	<i>Poem 3 due</i> Wallace Stevens, "Thirteen Ways of Looking at a Blackbird" <b>OBAP</b> Bring a poem to read to the class
<i>Nov 23-28</i>	No Class – Fall and Thanksgiving Break
<i>Tue, Dec 1</i>	John Donne, "A Nocturnal upon St. Lucy's Day" Handout Poetic forms
<i>Thu, Dec 3</i>	TBD
<i>Tue, Dec 8</i>	<i>Portfolios due</i> Course wrap-up
<i>Fri Dec 11</i>	Class Final Reading

## Grading

Short Story	20%
Poems	20%
SS Drafts (first and second)	10%
Poetry Drafts	10%
In-Class assignments	10%
Participation	10%
Final Portfolio (including artist statement)	20%
Total	100%

I will make use of the +/- system in grading as stipulated by the current University of Texas at Dallas Undergraduate Catalog.

## Short Story Requirement:

5-10 pages.

## Poetry Requirement:

4-6 poems

## **Course Policies**

### **Attendance**

Each student is allowed two (2) absences, no questions asked. Save them for when you really need them. Your final grade will suffer a 4% reduction for each absence you accumulate over this (e.g., 4 absences = 8% total reduction). *You are responsible for your attendance. You must make sure you sign the roll sheet and/or notify me if you arrive late and after I have taken roll.*

### **Punctuality**

Persistent tardiness to class is disrespectful to both your instructor and your peers. Continually arriving late to class will affect your participation grade in the course. Three tardies will result in one unexcused absence for the course, and I will consider you absent if you arrive more than 20 minutes late to class.

### **Class Participation**

Your success in this course is a function of your level of engagement. I am interested in the quality of your work rather than the quantity. Please use your analysis of the readings, your daily/weekly assignments, and prior research and/or study when responding in class.

Participation in this course does not include doing work unrelated to this course during class, sleeping in class, or using the computers or other personal electronic devices for personal messaging, research, or entertainment.

### **Late Work**

All drafts, including final, must be submitted when and as required in order to successfully complete this course. Late assignments will suffer grade deductions or may not be accepted.

### **Personal Communication Devices**

Turn off all cell phones, pagers, and other personal communication devices before the start of class. Do not use such devices during class.

### **Academic Integrity**

Students are expected to maintain a high level of responsibility and academic honesty. It is critically important you produce original written work and document all sources accurately using MLA format.

Please consult the following web sites addressing academic integrity as well as what constitutes cheating at UTD:

<http://www.utdallas.edu/deanofstudents/integrity/>

<http://www.utdallas.edu/deanofstudents/dishonesty/>

<http://www.utdallas.edu/deanofstudents/bigfour/>

Ask me should you become concerned that you are possibly committing an act of scholastic dishonesty. UTD will hold you accountable regardless of whether or not you intended to plagiarize your paper.

Students suspected of plagiarism or any other act of scholastic dishonesty are subject to disciplinary proceedings. Should the Judicial Affairs Officer find a student responsible, then he or she will typically receive a **“0”** on the assignment in question.

**University Policies**

Please review the university policies at [\*\*http://go.utdallas.edu/syllabus-policies\*\*](http://go.utdallas.edu/syllabus-policies).

I have read and understood the policies. I will comply with the policies for the fall 2015 semester. I realize that failure to comply with these policies will result in a reduced grade in CRWT 2301.002.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Name (print): \_\_\_\_\_

UTD e-mail address: \_\_\_\_\_