

English 215
Introduction to Creative Writing
Block 4: Nov. 28 – Dec. 21, 2016
South Hall 302

Glenn Freeman
South Hall 207
895-4224; gfreeman@cornellcollege.edu
Office Hours: M 11-12 and by appointment

A writer is not so much someone who has something to say as he is someone who has found a process that will bring about new things he would not have thought of if he had not started to say them –

William Stafford

Overview:

We will take William Stafford's words as a foundation for this class, that writing is as much about exploration and discovery as it is self-expression. The question we will pursue is how we can come to discover what it is that we have to say? As Robert Frost said, "No surprise for the writer; no surprise for the reader." How do we surprise ourselves?

Our goal will be to explore process, to experiment, to see language in ways that will surprise us and challenge us. We will focus on experimentation and investigation more than "finishing" pieces; exploration rather than expression; process rather than product. You will end up with a variety of types of writing: character sketches, bits of dialogue, poem fragments, descriptions, etc. I would like you to develop as much "stuff" as possible rather than focusing on individual pieces—*write without expectation!* Our goal will be to generate material that may take you months or years to even see where it came from or where it's going. *Writing takes time!* Certainly finished work may come out of this class, but you should not necessarily expect it. Some of you may well have work that you're already engaged in; this is fine, but for the purposes of this course I will ask you to be a blank slate, to start from scratch and see what emerges.

You will find that the experimentation we do in this class will only benefit any work you may be doing outside of this class. We will explore ways to foster creativity which is always of value. I will give you many exercises, and we will read about exercises that other people suggest—try any that sound interesting, whether or not I specifically assign it. The most important thing you can do this block is to *write a lot!* You should be willing to try a variety of approaches to your writing. We will do a great deal of in-class writing; I would like you to keep these exercises together as a way of generating material and cross-fertilizing ideas. Please bring your notebook to every session.

Good writing also inherently involves active reading. We will read a range of writing, and our conversations will focus on "craft" issues rather than interpretive issues (although the two can not be so easily separated). In other words, we will try to discover how writing achieves certain effects. I would like you to keep responses to the reading in the same book as another way of cross-fertilizing ideas. As you read, consider how a writer may have developed the work at hand—what seems most unique (as well as what seems less

effective—sometimes we can learn just as much from writers we don't like as those we admire). If you take nothing else from this course, I hope that you will see the way that reading impacts your own writing.

Objectives:

This course supports the Educational Priorities and Outcomes of Cornell College with emphases on knowledge, inquiry, communication, and intercultural literacy.

My hope is that students will

- better understand different approaches and methods to cultivate creativity in their lives (knowledge and inquiry).
- explore various forms of written, creative expression and develop methods for communicating various experiences (inquiry and communication).
- develop skills to critically read the creative work of other authors (inquiry and intercultural literacy).
- be able to critically read their peers' work and orally communicate their aesthetic responses (communication and intercultural literacy).
- understand different cultural aesthetics and values and incorporate their own aesthetic beliefs into their own written work (intercultural literacy).

Required Books:

The Making of a Story, Alice LaPlante. WW Norton.

Moodle postings

You should also have a journal that you bring to class every day for in-class writing and discussion. I will not collect these journals, so it need not be the only use for this journal, but please make sure it has enough room to do a great deal of in-class writing. Please bring to every class!

Grading:

Students often suggest that creative writing is too subjective to be graded. While I don't completely agree with this notion, there is certainly some validity to the observation. More importantly, if our goal is to break through to fresh, unexpected material, worrying about a grade can prove counterproductive. Grading for this class, then, is designed to allow you to feel free to experiment and push yourself in new directions in your writing without worrying too much about the graded aspect of your work—this is particularly true of daily writing exercises. That said, I expect you to write often and I expect you to try many different approaches in your work. You should write more than what I specifically assign—the

assignments and readings are starting points, but it's up to you to use these as a springboard and keep going. Your willingness to try new work and to willingly revise is more important than how I evaluate the individual pieces. You will turn in a final portfolio that should show me the range of what you've attempted over the course of the block.

I will grade this class holistically. In other words, I will give you a final grade based on the block's work as a whole rather than individual grades. This allows me to treat you all more fully as individuals.

I do list a general rubric below, however, and I will give you feedback on assignments over the block, and I will give periodic feedback to work in general—your final grade should not be a surprise in any way. At any point that you would like to talk about your grade or any issues of concern, please come see me; I am happy to talk through any aspect of the course with you at any time.

Assignments:

- **Participation:** You are expected to come prepared to make comments, read your work out loud, contribute writing exercises, discuss the reading etc. You should have at least one observation or question in your notebook about the daily reading, ready for each class. You are not necessarily expected to contribute every session but to make a substantive contribution over the course of the block. Please remember that a thoughtful question is often just as important as a comment—contribute to the conversation in whatever way feels appropriate to you. I will give feedback on participation mid-way through the block so you know where you stand and what you might work on. (10%)
- **Daily Writing:** Every weekday you will turn in 1-2 pages of work electronically (not as hard copy). I will evaluate these on the way the work engages with a particular exercise and/or the stylistic issues we are discussing and your willingness to push yourself and experiment. More than anything, I will be looking to see variety and range in your writing over the course of the block. I will not comment specifically on every piece; instead, at the end of each week you will submit 1-2 pages of work done that week on which you would like feedback. Since my goal is to get you experimenting widely, *do not* necessarily wait for a specific exercise; try any exercises in the reading that seem interesting; pose exercises to your peers; imitate anyone's work you enjoy. If I do not specify a specific exercise for a given day, you may submit whatever you would like (as long as it is from this block) *Write often* and in many different ways. (20%)
- **Process Paper:** This course will be centered on my approach and philosophy to writing. This will not be an approach that will work for you; rather it will offer you some tools and strategies, but the goal is to help you find a process that *does* work for you. Over the course of the block, then, you will be engaged in some research to find out what other writers say about how they write. The goal will be for you to have a broader sense of the different ways that writers work, and for you to consider what might be most productive for you. This paper will ask you

to reflect on your own experiences as a writer this block, using the ideas of at least four other writers. You will try to synthesize their ideas and mine and your own experiences into some statement about how you think about the process of writing. (20%)

- **Workshop Discussion:** During the third week, we will be discussing your peers' writing. For each workshop session, you will each be responsible for beginning the conversation about a peers' work. You will open up with a few comments about what you think the work is trying to do (describe the work), tell us what is most important about the work (find its strengths), suggest a few other approaches (critique the work), and you will then pose two or three questions that you think are important to think about for that person's writing. I will lead the discussion at that point, so you will not be responsible for directing traffic of the ensuing discussion; your goal is to get us going. (10%)
- **Final Portfolio:** On the last Wednesday of class, you will turn in a portfolio of 10-12 pages that represent the range of work you've done over the block. It is true that this is not necessarily a large sampling; I want you to fully evaluate the work you've done to choose what seems most interesting and representative. I will expect you to challenge your work and experiment over the block; beyond the 10-12 pages, I would like to see at least 3 versions of 1 piece with a brief commentary explaining what you think works or not in different versions. You will also write a brief commentary of what you see as your strengths and weaknesses that will be included in the portfolio. I will grade this commentary as heavily as the work itself—rather than me judging the quality of the work alone, I will look at how you are thinking about your own work. (30%)

Accommodations:

Cornell College makes reasonable accommodations for persons with disabilities. Students should notify the Coordinator of Academic Support and Advising and their course instructor of any disability related accommodations within the first three days of the term for which the accommodations are required, due to the fast pace of the block format. For more information on the documentation required to establish the need for accommodations and the process of requesting the accommodations, see <http://www.cornellcollege.edu/academic-support-and-advising/disabilities/index.shtml>

Academic Honesty:

Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College's requirement for honesty in academic work and may be treated as a

case of academic dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in The Catalogue, under the heading “Academic Honesty.”

General:

I am happy to speak with you about any academic challenges you may have. Please feel free to stop in during my office hours or make an appointment. Please don’t wait for any problem to become insurmountable; the earlier we can talk about any challenges you have the better I will be able to help you. If in doubt about anything, come talk with me.

Schedule:

We will meet daily 9:30 – 11:00 and 12:30 – 3:00. Below is a rough schedule for the block. A blank session does not mean no class—the readings and work for those sessions are to be determined. I will give you more detailed schedules for each week as we go.

	Mon.	Tue.	Wed.	Thur.	Fri.
Week 1	AM: Course Overview PM:	AM: PM: LaPlante Ch. 1	AM: PM: LaPlante ch. 2	AM: PM: LaPlante ch. 3	AM: PM: No Class
Week 2	AM: PM: J. Otis Powell; Mark Doty - <i>M</i> Anne Lamott	AM: PM: LaPlante ch. 10	AM: PM: LaPlante ch. 6 “Bullet in the Brain” – <i>M</i>	No Class	AM: LaPlante Ch. 7 & 8 “Tall Tales from the Mekong Delta” – <i>M</i> PM: No Class DUE: SUN 5PM Workshop piece # 1
Week 3	9:30: Group 1 Workshop 12:30: Group 2 Workshop 1:45: Group 3 Workshop	AM: NO Class PM: LaPlante ch. 5 “Girl” - <i>M</i> DUE: 5 PM Workshop Piece #2	9:30: Group 1 Workshop 12:30: Group 2 Workshop 1:45: Group 3 Workshop	AM: PM: LaPlante ch. 12 & 13	AM: PM: No Class DUE: Fri. 5 PM Process Essay DUE: Sun 5 PM Workshop Piece #3
Week 4	9:30: Group 1 Workshop 12:30: Group 2 Workshop 1:45: Group 3 Workshop	AM: PM: Group Reading & Celebration	No Class Due: Noon: Portfolio No Late Work Accepted		

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