

WRITING 2211G: THE NAKED WRITER: FUNDAMENTALS OF CREATIVE WRITING – DISTANCE STUDIES

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COURSE DESCRIPTION AND OBJECTIVES**DESCRIPTION**

Students will explore the fundamentals of creative writing and challenge their creativity through the writing of fiction/literary non-fiction, poetry, and drama. In a workshop setting, students will share their work and provide critical feedback on the work of their peers. Use of basic elements such as image, dialogue, character, voice, plot, theme, and setting will be discussed. Students will consider technique, inspiration, influence, revision, and process through reading, writing, and workshop participation.

LEARNING OBJECTIVES

Upon successful completion of this course, the student will have demonstrated the ability to

- identify the fundamental elements of creative writing (plot, character, dialogue, etc.);
- analyze published fiction, poetry, and drama;
- write in three genres;
- provide classmates with critical feedback;
- incorporate class feedback into revisions.
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REQUIRED TEXTBOOK

Custom Course Pack available at [The Book Store At Western](#)

COURSE REQUIREMENTS

Method of Evaluation	Grade Value	Due Date
Poem	15%	Unit 3 – Final Draft
Creative Nonfiction	20%	Unit 4 – Group Workshop Unit 6 – Final Draft
Short Story Workshop Draft	10%	Units 7-10
Revision Assignment with Revision Notes	35%	Units 7-10 – Full Class Workshop Unit 12 – Final Draft
Peer Workshops	20%	Ongoing
	100%	

STUDENT E-MAIL RESPONSIBILITY

It is the student's responsibility to check both the course's OWL Messenger and their UWO Office 365 email Inbox **daily** for possible updates/information, and not rely solely on external email accounts, **as only the UWO accounts will be used.**

ASSIGNMENT FORMAT

All assignments must be word-processed in a 12-point font. The title of your assignment, your name, the course, and my name must appear in the top right hand corner. Please include page numbers, and submit assignments as a PDF document.

SUBMITTING ASSIGNMENTS

In this course, you will be required to submit the final version of each of your assignments electronically via Sakai as a PDF to Turnitin.com the day the assignment is due.

Late assignments will receive a penalty of up to 5% per day including weekends. If you need an extension for a medical reason, you must contact the Academic Counselling of your home Faculty.

STUDENT DEVELOPMENT CENTRE

Students experiencing general difficulty with the course material may contact the Student Development Centre in UCC, Suite 210 or at (519) 661-3031 for counselling and tutoring services. The Student Development Centre also has staff members who specialize in assisting students with various disabilities to adjust to the university environment. Please advise me at the beginning of the term if you have any special needs.

SCHOLASTIC OFFENCES, INCLUDING PLAGIARISM

“Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site: <http://www.uwo.ca/univsec/handbook/appeals/scholoff.pdf>.

Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage of text from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence (see Scholastic Offence Policy as above).

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement currently between The University of Western Ontario and Turnitin.com (<http://www.turnitin.com>).”

Students may not submit assignments from other courses that have been previously graded and credited.

PREREQUISITES

“Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.”

The prerequisite for registration in this course is a) a final grade of 65 or more in one of Writing 2101, 2121, 2111, or 2131, or b) a final grade of 70 or more in Writing 1000F/G, or c) Special Permission of the Program.

MEDICAL ACCOMMODATION POLICY

For UWO Policy on Accommodation For Medical Illness, see:

<http://www.uwo.ca/univsec/handbook/appeals/medical.pdf> (downloadable Student Medical Certificate (SMC): <https://studentservices.uwo.ca> under the Medical Documentation heading)

Students seeking academic accommodation **on medical or other grounds** for any missed tests, exams, participation components and/or assignments **worth 10% or more of their final grade** must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation on medical grounds cannot be granted by the instructor or the Program in Writing, Rhetoric, and Professional Communication, and the Program requires students in these circumstances to follow the same procedure when seeking academic accommodation on non-medical (i.e. non-medical compassionate or other) grounds.

Students seeking academic accommodation **on medical grounds** for any missed tests, exams, participation components and/or assignments **worth less than 10% of their final grade** must also apply to the Academic Counselling office of their home Faculty and provide documentation. Where in these circumstances the accommodation is being sought on **non-medical grounds**, students should consult in the first instance with their instructor, who may elect to make a decision on the request directly, or refer the student to the Academic Counselling office of their home Faculty.

Students should also note that individual instructors are not permitted to receive medical documentation directly from a student, whether in support of an application for accommodation on medical grounds, or for other reasons (e.g. to explain an absence from class which may result in a grade penalty under an 'Attendance' policy in the course). **All** medical documentation **must** be submitted to the Academic Counselling office of a student's home Faculty.

Students who are in emotional/mental distress should refer to MentalHealth@Western:
<http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

WEEKLY CLASS SCHEDULE

UNITS	UNIT FOCUS	READINGS
UNIT 1 Monday Jan 7, 2019	<ul style="list-style-type: none"> • Discussions: Introductions and Why Write? • Assignment: Image Poem • Writing Exercise #1: Images 	<ul style="list-style-type: none"> • <u>Online Readings</u>: Online Etiquette and Importance of Images, Poetry Assignment, Discussion Assignment, Syllabus, Introduction to Instructor, Information for Students in a Writing Course • <u>Course Pack</u>: "The Impact of Images" and "Using the Sound of Language" by Stephen Minot
UNIT 2 Monday Jan 14, 2019	<ul style="list-style-type: none"> • Discussion: Simile & Metaphor • Writing Exercise #2: Simile & Metaphor 	<ul style="list-style-type: none"> • <u>Online Readings</u>: Figurative Language, "Teach Us to Number Our Days" by Rita Dove, Peer Workshop Assignment • <u>Course Pack</u>: "Verse That Is Free" and "Diction, Tone, and Voice" by Mary Oliver; "Monkey Ranch" by Julie Bruck; "I sit on the portable steps..." and "We stare through each other..." by Douglas Burnet Smith; and "Oranges" by Gary Soto
UNIT 3 Monday Jan 21, 2019	<ul style="list-style-type: none"> • Image Poem Due (15%) • Assignment: Creative Nonfiction • Discussion: Creative Nonfiction (Compare & Contrast) • Writing Exercise #3: Bad Behaviour 	<ul style="list-style-type: none"> • <u>Online Readings</u>: "The Art of Nonfiction," interview with Joan Didion in <i>The Paris Review</i>; "David Sedaris and His Defenders," in <i>Slate Magazine</i> by Jack Shafter, Creative Nonfiction Assignment • <u>Course Pack</u>: Excerpt from <i>The Pharmacist's Mate</i> by Amy Fusselman; "Writing Short Creative Nonfiction" by David Starkey from <i>Creative Writing: Four Genres in Brief</i>

<p>UNIT 4 Monday Jan 28, 2019</p>	<ul style="list-style-type: none"> • Workshop: Creative Nonfiction • Discussion: “That Crafty Feeling” • Writing Exercise #4: Character Study 	<ul style="list-style-type: none"> • <u>Online Readings</u>: Workshop Etiquette, Peer Workshop Assignment, Excerpt from <i>How Should A Person Be?</i> by Sheila Heti • <u>Course Pack</u>: “That Crafty Feeling” by Zadie Smith from <i>Changing My Mind</i>
<p>UNIT 5 Monday Feb 4, 2018</p>	<ul style="list-style-type: none"> • Discussion: Narrative Explorations & “Simple Recipes” • Writing Exercise #5: Brainstorming 	<ul style="list-style-type: none"> • <u>Online Readings</u>: Listen to some podcasts from The Moth, This American Life, and Unfictional • <u>Course Pack</u>: “Simple Recipes” by Madeleine Thien
<p>UNIT 6 Monday Feb 12, 2019</p>	<ul style="list-style-type: none"> • Creative Nonfiction Assignment Due (20%) • Assignment: Short Story Workshop • Discussion: “Hills Like White Elephants” • Writing Exercise #6: Conflict 	<ul style="list-style-type: none"> • <u>Online Readings</u>: Short Story Workshop Assignment, Revision Assignment, Explore <i>The New Yorker</i> Podcasts, Dialogue, Subtext • <u>Course Pack</u>: “Hills Like White Elephants” by Ernst Hemingway, “Introduction,” <i>Fiction: A Longman Pocket Anthology</i>, Edited by R.S. Gwynn
<p>READING WEEK</p>	<p>FEB 18 - 22</p>	<ul style="list-style-type: none"> •
<p>UNIT 7 Monday Feb 25, 2019</p>	<ul style="list-style-type: none"> • Class Workshop (20%): Short Story (10%) • Discussion: “The Lottery” and “Break All the Way Down” 	<ul style="list-style-type: none"> • <u>Online Readings</u>: “Break all the Way Down” by Roxane Gay (Joyland.com) • <u>Course Pack</u>: “The Lottery” by Shirley Jackson; “Types of Prose in Fiction” and “Choosing a Point of View” by Jack Hodgins, “Tension” by Heather Sellers from <i>The Practice of Creative Writing</i>
<p>UNIT 8 Monday March 4, 2019</p>	<ul style="list-style-type: none"> • Class Workshop: Short Story 	<ul style="list-style-type: none"> • <u>Online Readings</u>: Explore the online journal <i>Joyland: A Hub for Short Fiction</i>
<p>UNIT 9 Monday March 11, 2019</p>	<ul style="list-style-type: none"> • Class Workshop: Short Story 	<ul style="list-style-type: none"> • <u>Online Readings</u>: Explore the online journal <i>Drunken Boat</i>
<p>UNIT10 Monday March 18, 2019</p>	<ul style="list-style-type: none"> • Class Workshop: Short Story 	<ul style="list-style-type: none"> • <u>Online Readings</u>: Explore the online journal <i>Electric Literature</i>
<p>UNIT 11 Monday March 25, 2019</p>	<ul style="list-style-type: none"> • Revision Strategies 	<ul style="list-style-type: none"> • <u>Course Pack Readings</u>: “Mermaid in the Jar” by Sheila Heti • <u>Course Pack</u>: “Revision” by Heather Sellers from <i>The Practice of Creative Writing</i>
<p>UNIT 12 Monday April 1, 2019</p>	<ul style="list-style-type: none"> • Revision Assignment Due (35%) • Discussion: Self Assessment • Writing Resources 	<ul style="list-style-type: none"> • <u>Online Readings</u>: Writing Resources, What Editors Want • <u>Course Pack</u>: “Publication” by Heather Sellers from <i>The Practice of Creative Writing</i>