



ILLINOIS VALLEY COMMUNITY COLLEGE

COURSE OUTLINE

DIVISION: Humanities, Fine Arts and Social Science (HFASS)

COURSE: ENG 1003 Creative Writing Workshop

Effective Date: Spring 2025

Submitted Date: May-24

Credit Hours: 3

IAI Number (if applicable):

Complete all that apply or mark "None" where appropriate:

Prerequisite(s): None

Enrollment by assessment or other measure? Yes No

If yes, please describe:

Corequisite(s): None.

Pre- or Corequisite(s): None

Consent of Instructor: Yes No

Delivery Method: <input checked="" type="checkbox"/> Lecture	3 Contact Hours (1 contact = 1 credit hour)
<input type="checkbox"/> Seminar	0 Contact Hours (1 contact = 1 credit hour)
<input type="checkbox"/> Lab	0 Contact Hours (2-3 contact = 1 credit hour)
<input type="checkbox"/> Clinical	0 Contact Hours (3 contact = 1 credit hour)
<input type="checkbox"/> Practicum	0 Contact Hours (2-4 contact = 1 credit hour)
<input type="checkbox"/> Internship	0 Contact Hours (5-10 contact = 1 credit hour)

Offered: Fall Spring Summer

CATALOG DESCRIPTION:

An introduction to the techniques and strategies of creative writing, including primarily fiction and poetry, and not excluding creative nonfiction, drama, film scripts, graphic novels, and hypertexts. The course will make use of models from established contemporary writers and allow students to practice the techniques of these writers.

ACCREDITATION STATEMENTS AND COURSE NOTES:

None.

COURSE TOPICS AND CONTENT REQUIREMENTS:

1. Fiction:
 - a. Plot (conflict, crisis, resolution, etc.)
 - b. The development of characters
 - c. The use of detail—the difference between showing and telling
 - d. Point of view
2. Poetry:
 - a. Diction: The use of language and effect of words/word choice
 - b. Tone
 - c. Figures of speech (such as similes, metaphors, etc.)
 - d. Traditional forms and free verse
 - e. Rhyme and meter
3. Creative non-fiction
4. Film Scripts
5. Graphic Novels
6. Hypertexts

INSTRUCTIONAL METHODS:

- Lectures and discussions
- Writing workshops and seminars
- Group work
- In-class and out-of-class writing assignments
- Reflective writing
- Assigned readings
- Instructor and peer evaluations of student writing
- Self-assessment of student writing
- Student conferences (at the instructor's discretion)
- Guest presenters
- Audio/visual presentations
- Quizzes (at the instructor's discretion).
- Exams (at the instructor's discretion).
- Internet resources such as word-processing programs, online databases, a course management system, or other technological resources.

EVALUATION OF STUDENT ACHIEVEMENT:

Students must:

1. Participate in class and/or online discussion and analysis of writing models.

2. Complete reading, writing, and other assignments given at the instructor's discretion.
3. Participate in workshop activities within the deadline given at the instructor's discretion.
4. Attend class in accordance with both college and instructor policies.
5. Use sources and creative techniques responsibly and ethically.
6. Evaluate and revise creative work in the form of a creative portfolio.

Readings, discussions, and assignments which help the students analyze the elements of fiction, poetry, and other approaches in published stories by various authors, including their own.

Evaluation Standards: Evaluation of creative, analytical, and reflective work is at the instructor's discretion but should incorporate consideration of genre, creative thinking, and risk-taking, as well as whether assignment requirements and specified deadline have been met and plagiarism has been avoided.

Grading Scale

A= 90-100

B= 80-89

C= 70-79

D= 60-69

F= 0-59

INSTRUCTIONAL MATERIALS:

Textbooks

Textbooks used in Creative Writing are at the discretion of full-time faculty. Part-time faculty members should consult with faculty and the Dean of Humanities, Fine Arts, and Social Sciences, which may be informed by the full-time faculty members' suggestions. Instructors may use appropriate texts covering the course material which offer both instruction on how to write fiction and poetry as well as providing examples of published fiction and poetry for discussion.

A text such as the following, but not limited to the following, is appropriate for the course:

- Addonizio, Kim and Dorianne Laux. *The Poet's Companion: A Guide to the Pleasure of Writing Poetry*. W. W. Norton and Company, 1997.
- Burroway, Janet. *Writing Fiction: A Guide to the Narrative Craft*, eighth edition. New York: Longman, 2003.

- The New York Writers Workshop. *The Portable MFA in Creative Writing*, edited by Michelle Ehrhard. *Writer's Digest Book*, 2016.
- Stern, Jerome. *Making Shapely Fiction*. W. W. Norton and Company, 2000.

Resources

- Black/Whiteboard
 - Slide projectors and slides
 - Videos (streaming or otherwise)
 - Overhead projector, document camera, and transparencies
 - Photocopies of instructional materials
 - Computers/SMART classrooms
 - Internet resources
 - Presentations Programs (i.e. PowerPoints)
1. Almond, Steve, et al. *Now Write! Fiction Writing Exercises from Today's Best Writers and Teachers*. edited by Sherry Ellis. Penguin Publishing Group, 2006.
 2. Bailey, Tom, editor. *On Writing Short Stories*. Oxford University Press, 2000.
 3. Bart, Sandra. *The Writer's Workshop in a Box: The Ultimate Tool to Begin Your Writing Life*. Penguin Group, 2004.
 4. Bell, James Scott. *Plot & Structure*. *Writer's Digest Books*, 2004.
 5. Brewer, Robert. *Writer's Market, Deluxe Edition 2007*. *Writer's Digest Books*, 2006.
 6. Breen, Nancy. *Poet's Market 2007*. *Writer's Digest Books*, 2006.
 7. Burke, Carol and Molly Best Tinsley. *The Creative Process*. Bedford/St. Martin's, 1993.
 8. Chabon, Michael and Katrina Kenison. *The Best American Short Stories*. Boston: Houghton Mifflin Company, 2005.
 9. Diogenes, Marvin and Clyde Moneyhun. *Crafting Fiction: In Theory, in Practice*. Mayfield Publishing Company, 2001.
 10. Drake, Barbara. *Writing Poetry*, second edition. Thomson/Heinle, 1994.
 11. Edelstein, Linda N. *The Writer's Guide to Character Traits*. *Writer's Digest Books*, 2004.
 12. Elizabeth, Mary. *Painless Poetry*. Barron's, 2001.
 13. Fletcher, Ralph J. *Poetry Matters: Writing a Poem from the Inside Out*. HarperCollins Publishers, 2002.
 14. Gilchrist, Ellen. *The Writing Life*. University Press of Mississippi, 2005.
Hemley, Robin. *Turning Life Into Fiction*. Graywolf Press, 2006.

15. Hood, Ann. *Creating Character Emotions*. Story Press, 1998.
16. Lucke, Margaret. *Schaum's Quick Guide to Writing Great Short Stories*. McGraw-Hill, 1998.
17. Karr, Mary. *The Art of Memoir*. Harper Collins P, 2016.
18. Kempton, Gloria. *Dialogue*. Cincinnati: Writer's Digest Books, 2004.
19. Knoll, Jeff and Tim Schell. *Mooring Against the Tide: Writing Poetry and Fiction*, second edition. Pearson, 2006.
20. Kress, Nancy. *Characters Emotion & Viewpoint*. Writer's Digest Books, 2005.
21. Mock, Jeff. *You Can Write Poetry*. Writer's Digest Books, 1998.
22. LaPlante, Alice. *Write Yourself out of a Corner: 100 Exercises to Unlock Creativity*. W.W. Norton & Company, 2023.
24. Parini, Jay. *An Invitation to Poetry*. Prentice-Hall, Inc. 1998. Poulin, A. and Michael Waters. *Contemporary American Poetry*, eighth edition. Houghton Mifflin Company, 2005.
25. Rozelle, Ron. *Description & Setting*. Writer's Digest Books, 2005.
26. Sawyer, Thomas B. *Fiction Writing Demystified*. Ashleywilde, Inc., 2002.
27. Sedgwick, Fred. *How to Write Poetry and Get It Published*. Continuum, 2002.
28. Starkey, David. *Poetry Writing: Theme and Variations*. NTC Publishing Group, 2000.
29. Steele, Alexander. *Gotham Writer's Workshop: Writing Fiction*. Bloomsbury, 2003.

LEARNING OUTCOMES AND GOALS:

Institutional Learning Outcomes

- 1) Communication – to communicate effectively.
- 2) Inquiry – to apply critical, logical, creative, aesthetic, or quantitative analytical reasoning to formulate a judgement or conclusion.
- 3) Social Consciousness – to understand what it means to be a socially conscious person, locally and globally.
- 4) Responsibility – to recognize how personal choices affect self and society.

Course Outcomes and Competencies:

1. Apply some strategies of storytelling in the writing of at least one short story (or works of creative nonfiction, drama, film scripts, graphic novels, and hypertexts) and the analysis of published fiction.
 - 1.1. Demonstrate, through the writing of an original work, an understanding of some of the following elements of storytelling: plot, characterization, setting, point of view, symbolism, and style.
 - 1.2. Identify the narration techniques and elements of storytelling used in published works of fiction and stories written by other classmates.
2. Apply some strategies of contemporary poetry in the writing of several poems and the analysis of published poetry.
 - 2.1. Demonstrate, through the writing of several poems, an understanding of some of the aesthetic aspects of contemporary poetry, such as manipulation of stanzas and line lengths, alliteration, symbolism, setting, tone, and imagery.
 - 2.2. Identify the aesthetic aspects of poetry in published poems and poems written by other classmates.
3. Display and understanding for the dynamics of peer editing and group workshops.
 - 3.1. Participate in both the "giving" and receiving" aspects of group workshops in class, commenting on the works of other classmates and listening to the comments of others about one's own work.
 - 3.2. Meaningful participation in peer editing by writing comments about the works of other classmates.
4. Learn how to prepare and submit a piece of work for publication.
 - 4.1. Display an ability to format a work of fiction (or creative nonfiction) for submission to an agent, editor, or publisher.
 - 4.2. Demonstrate an understanding of where and how to find opportunities for publication.