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

COURSE OUTLINE
ENGL 221 - CREATIVE WRITING

Prepared By: Cindy Lou Daniels
Revised By: Robert Strong, December 2005
Updated By: Cindy Lou Daniels, Spring 2007
Revised By: Kirk Jones, Spring 2015

SCHOOL OF BUSINESS AND LIBERAL ARTS
ENGLISH/HUMANITIES DEPARTMENT
MAY 2015
ENGL 221 - CREATIVE WRITING
A. **TITLE:** Creative Writing

B. **COURSE NUMBER:** ENGL-221

C. **CREDIT HOURS:** 3

D. **WRITING INTENSIVE:** Yes

E. **COURSE LENGTH:** 15 Weeks / 1 Semester

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

G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:**
   3 hours of lecture per week.

H. **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.

I. **PRE-REQUISITES/CO-COURSES:** Expository Writing OR Oral and Written Expression OR permission of the instructor.

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

<table>
<thead>
<tr>
<th>Course Objective</th>
<th>Institutional SLO</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. demonstrate an understanding of at least one genre of literary art and the creative process inherent therein and apply the literary conventions in their own work;</td>
<td>1. Communication 2. Critical Thinking</td>
</tr>
<tr>
<td>b. create a portfolio of creative work that has been written and revised during the course;</td>
<td>1. Communication 3. Professional Competence</td>
</tr>
<tr>
<td>c. read works by masters of the craft and analyze the craft and technique of these works as it applies to their own creative writing;</td>
<td>1. Communication 2. Critical Thinking</td>
</tr>
<tr>
<td>d. share their own writings within the class and evaluate the works of fellow classmates in workshop and submit a minimum of one work for publication to a respected publisher (New Media or</td>
<td>2. Communication 4. Inter-Intrapersonal Skills</td>
</tr>
</tbody>
</table>
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:

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