

Introduction to Creative Writing

Instructor: Alexander Duringer

ENGL 2250-008 MW 3:00-4:20PM

Location: BU C 206

Email: alexander.duringer@utah.edu

Office: Quarterly West Office (LNCO)

Office Hours: by appointment

COURSE DESCRIPTION:

The aim of this course is to introduce students to writing in different creative genres. We will learn how to write poems and prose as well as how to give constructive feedback in a workshop setting. We will also discuss formal, craft-based elements such as lineation, imagery, syntax, and point of view. Students will respond to weekly readings (either peers' work or instructor-selected texts). Students will work in pairs to help guide discussions once during the semester.

COURSE OUTCOMES AND OBJECTIVES:

- Draft three creative pieces demonstrating awareness of craft
- Explore conventions of contemporary publishing practices
- Utilize revision skills to improve creative pieces
- Critically engage with texts (both peer-produced and published) via discussion, writing, and presentations to develop personal aesthetics

REQUIRED TEXTS/MATERIALS:

- A physical notebook is recommended
- laptop/tablet is recommended

COURSE REQUIREMENTS:

- Three workshop pieces
- Discussion lead of assigned texts (30 minutes)
- Reading responses (300-500 words)
- Workshop participation (half page minimum response to each peer)
- Final - Portfolio with revisions and (3pg) reflective craft essay
- One-on-One Meeting (at least once)

GRADING:

- Workshop obligations 30%
- Discussion Leads - 15%
- Reading Responses - 25%
- Final Portfolio - 20%
- Participation - 10%

ATTENDANCE:

Class participation is a must. EVERY THREE ABSENCES=YOUR GRADE AUTOMATICALLY DROPS HALF A LETTER GRADE. (A=A-, B+=B and so forth.)

GRADING POLICY:

1. Poems/Prose. Your creative writing will not be marked individually with a letter grade. I expect you to learn from comments, mine as well as those of your peers, and letter grades get in the way of learning

through evaluation. The purpose of this class is to teach you to revise your work to the absolute best of your abilities; your peers, and I, are here to facilitate that process. Basically, if your poems show a serious lack of attention paid to their construction, and you put the minimum amount of effort into workshopping your peers' poems, your grade will reflect this. Workshop pieces are due in Canvas the week prior to your workshop date.

2. Group discussion leads. On the second day of class I will ask you to pair up with a partner and select a day to present on a group of texts. Texts will often include groupings of both craft essays and four to five poems or one to two short stories. Your group's task will be to "present" those texts by making connections between the craft essays and creative works. You should come prepared with questions to ask the group and be able to identify key elements of each text. Students who are not presenting are expected to participate in discussion and be ready with thoughts/annotations of the readings.

3. Reading Responses. Due on Friday evenings (on weeks when we don't have workshop). To help you prepare for class discussion you will be responsible for writing 300-500 word responses about anything from that week's reading. How you choose to do this is up to you. You might:

- Make connections between craft essays and creative works
- Do a close reading of a few of the texts
- Discuss feelings around a text you found particularly compelling
- Describe what elements from a reading you might seek to utilize in works of your own

4. Critiques/Workshops. In order to get everything (and everybody) in, I'll keep each poem's workshop time to 15 minutes maximum. Please bring in copies of your workshop text for everyone to read a week before it will be workshopped *and* post to Canvas. Students will be required to come to class with prepared notes to deliver in-class and post a half-page minimum response to Canvas for each piece up for workshop by 11:59 pm on the day that workshop occurred. Ideally these will be completed **before** class begins, but you may have things you want to add or retract after the physical workshop takes place.

5. Final Portfolio. Students will complete a final portfolio made up of revised creative pieces as well as a reflective essay focusing on your growing identity as a writer.

Americans With Disabilities Act (ADA)

The University of Utah seeks to provide equal access to its programs, services, and activities for people with disabilities. All written information in this course can be made available in an alternative format with prior notification to the Center for Disability & Access (CDA). CDA will work with you and the instructor to make arrangements for accommodations. Prior notice is appreciated. To read the full accommodations policy for the University of Utah, please see Section Q of the Instruction & Evaluation regulations. In compliance with ADA requirements, some students may need to record course content. Any recordings of course content are for personal use only, should not be shared, and should never be made publicly available. In addition, recordings must be destroyed at the conclusion of the course.

If you will need accommodations in this class, or for more information about what support they provide, contact:

Center for Disability & Access
801-581-5020
disability.utah.edu
65 Student Services Building

201 S 1460 E
Salt Lake City, UT 84112

Safety at the U

The University of Utah values the safety of all campus community members. You will receive important emergency alerts and safety messages regarding campus safety via text message. For more safety information and to view available training resources, including helpful videos, visit safeu.utah.edu.

To report suspicious activity or to request a courtesy escort, contact:

Campus Police & Department of Public Safety
801-585-COPS (801-585-2677)
dps.utah.edu
1735 E. S. Campus Dr.
Salt Lake City, UT 84112

Addressing Sexual Misconduct

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status, or genetic information.

If you or someone you know has been harassed or assaulted, you are encouraged to report it to university officials:

Title IX Coordinator & Office of Equal Opportunity and Affirmative Action

801-581-8365
oeo.utah.edu
135 Park Building
201 Presidents' Cir.
Salt Lake City, UT 84112

Office of the Dean of Students

801-581-7066
deanofstudents.utah.edu
270 Union Building
200 S. Central Campus Dr.
Salt Lake City, UT 84112

To file a police report, contact:

Campus Police & Department of Public Safety
801-585-COPS (801-585-2677)
dps.utah.edu
1735 E. S. Campus Dr.
Salt Lake City, UT 84112

If you do not feel comfortable reporting to authorities, the U's Victim-Survivor Advocates provide free, confidential, and trauma-informed support services to students, faculty, and staff who have experienced interpersonal violence.

To privately explore options and resources available to you with an advocate, contact:

Center for Student Wellness

801-581-7776

wellness.utah.edu

328 Student Services Building

201 S. 1460 E.

Salt Lake City, UT 84112

Academic Misconduct

It is expected that students comply with University of Utah policies regarding academic honesty, including but not limited to refraining from cheating, plagiarizing, misrepresenting one's work, and/or inappropriately collaborating. This includes the use of generative artificial intelligence (AI) tools without citation, documentation, or authorization. Students are expected to adhere to the prescribed professional and ethical standards of the profession/discipline for which they are preparing. Any student who engages in academic dishonesty or who violates the professional and ethical standards for their profession/discipline may be subject to academic sanctions as per the University of Utah's Student Code: Policy 6-410: Student Academic Performance, Academic Conduct, and Professional and Ethical Conduct.

Plagiarism and cheating are serious offenses and may be punished by failure on an individual assignment, and/or failure in the course. Academic misconduct, according to the University of Utah Student Code:

“...Includes, but is not limited to, cheating, misrepresenting one's work, inappropriately collaborating, plagiarism, and fabrication or falsification of information...It also includes facilitating academic misconduct by intentionally helping or attempting to help another to commit an act of academic misconduct.”

For details on plagiarism and other important course conduct issues, see the U's Code of Student Rights and Responsibilities.

Calendar (This document is subject to change as the course progresses)

Week 1	
Jan. 6	<p>Syllabus Review Getting to Know You</p> <p><u>Ocean Vuong, "Essay on Craft"</u></p>
Jan. 8	<p>Poetry / Workshop & presentations Sign-up Reading due: "The Hatred of Poetry" (In Canvas)</p>
Week 2	
Jan. 13	<p>Craft: Essays concerning the line (in Canvas)</p> <p>Poetry Readings:</p> <p><u>Larry Levis, "Winter Stars"</u> <u>Carl Phillips "Hymn"</u> <u>Henri Cole - "Radiant Ivory"</u></p> <p>Discussion Leads:</p> <p>1) 2)</p>
Jan. 15	<p>Craft: Hugo's "Writing Off the Subject" and "The Triggering Town" (in Canvas)</p> <p>Creative:</p> <p><u>James Schuyler, "Korean Mums"</u> <u>Natalie Diaz "I Watch Her Eat the Apple"</u> <u>Ross Gay, "Ode to Buttoning and Unbuttoning My Shirt"</u> <u>Mary Ruefle, "Blood Soup"</u> <u>Quan Barry, "Thanksgiving"</u></p> <p>Discussion Leads:</p> <p>1) 2)</p>
Week 3	
Jan. 20	No Class, MLK Day
Jan. 22	<p>Craft: Doty - "A Tremendous Fish" and "Remembered Stars"</p> <p>Creative Readings:</p> <p><u>Elizabeth Bishop, "At the Fishhouses"</u> <u>Carolyn Forché - "The Colonel"</u></p>

	<u>The Dragon</u> <u>Spencer Reece, "The Clerk's Tale"</u> Discussion Leads: 1) 2)
Week 4	
Jan. 27	Creative Readings: Tanck's <i>Winter Here</i> (Parts 1 and 2) Discussion Leads: 1) 2)
Jan. 29	Group A Workshop Poems Due to Canvas by Friday Tanck's <i>Winter Here</i> (Parts 3 and 4) Discussion Leads: 1) 2)
Week 5	
Feb. 3	<i>Winter Here</i> QandA No Response, but come with questions Read workshop article - mock workshop
Feb. 5	Workshop Group A 1) 2) 3) 4)
Week 6	
Feb. 10	Workshop Group B
Feb. 12	Workshop Group C
Week 7	

Feb. 17	President's Day - NO CLASS
Feb. 19	Workshop Group E
Week 8	
Feb. 24	
Feb. 26	
Week 9	
Mar. 3	<p>Hybrid Writing - Beginning</p> <p>Craft Essay: "Unconscionable Mystification"</p> <p>Creative Reading: Prose Poem series by Diana Khoi Nguyen Baudelaire's "Intoxication" and "The Desire to Paint"</p> <p>Discussion Leads:</p> <p>1)</p> <p>2)</p>
Mar. 5	<p>Craft Essay: "Storytelling in Miniature"</p> <p>Creative texts: "Sticks" by George Saunders "Popular Mechanics" - Raymond Carver Excerpts from <i>Pieces for the Left Hand</i> Pay close attention to the Davis pieces mentioned in Craft Essa</p> <p>Discussion Leads:</p> <p>1) Daniel</p> <p>2) Amaya</p>
Week 10	
Mar. 10	<p>Reading: <i>Plat</i> "Garden" pp. 13-39 Webb Interview</p> <p>Discussion Leads:</p> <p>1)</p> <p>2)</p>
Mar. 12	<p>Reading: <i>Plat</i>; "Mancala" and "House" pp. 42-83</p> <p>Discussion Leads:</p> <p>1) Colin</p> <p>2) Elle Dykstra</p>

Week 11	
Mar. 17	Plat Q&A No Response, but everyone is responsible for bringing a discussion question
Mar. 19	Workshop Group A
Week 12	
Mar. 24	Workshop Group B
Mar. 26	NO CLASS - AWP
Week 13	
Mar. 31	Workshop Group D
Apr. 2	Workshop Group E
Week 14	
Apr. 7	<p>Reading Response due</p> <p>Reading: Saunders' essay from <i>A Swim in a Pond in the Rain</i>: "A Page At a Time"</p> <p>Discussion Leads:</p> <p>1)</p> <p>2)</p>
Apr. 9	<p>Short story workshop</p> <p>Craft essay: Gardner</p> <p>Story: "Nadia" and "Ironhead," "End of the Line" (?)</p> <p>Discussion Leads:</p> <p>1)</p> <p>2)</p>
Week 15	
Apr. 14	<p>Craft Essay</p> <p>Story: Yoon, "Once the Shore"</p> <p>Discussion Leads:</p> <p>1)</p> <p>2)</p>
Apr. 16	
Week 16	

Apr. 21	Volunteer workshop
Apr. 23	NO CLASS
Week 17	

