

# **Creative Writing II (EN 245)**

## **Course Syllabus**

**Fall and Spring Semesters, 2018-2019**

**Instructor:** Emma Richardson <erichardson@themsms.org>  
**Classroom:** Hooper 107  
**Office:** Hooper 108  
**Phone:** 662/329-7360, ext. 8507 (office)

**Office Hours:** Office Hours: MWF 9:00 – 10:00 a.m. and 2:00 – 3:00 p.m.  
T 2:30 – 4:00 p.m.  
Th 8:00 – 11:00 a.m. and 1:00 – 4:00 p.m.

**Tutorial:** Monday 7:00 – 8:30 p.m.

### **Supplementary Textbooks:**

*The Art of Fiction: Notes on Craft for Young Writers* (John Gardner)

*Gotham Writers' Workshop: Writing Fiction* (Alexander Steele, ed.)

*Write Great Fiction series:*

*Description and Setting* (Ron Rozelle)

*Dialogue* (Gloria Kempton)

*Characters, Emotion & Viewpoint* (Nancy Kress)

*Plot & Structure* (James Scott Bell)

**Length of Course:** One year. (The class meets 1½ hours a week on Tuesdays or Thursdays for ½ unit English elective credit.)

**Objective:** The purpose of the course is to continue to develop and practice composition techniques that will enable students to produce a variety of forms, to establish and maintain a voice appropriate for those forms, and to edit works appropriately for print and electronic publication. Specifically, students will

- I. Write poetry in a variety of poetic forms
  - A. Lyric
  - B. Narrative
  - C. Other poetic forms (such as visual/concrete poems)
- II. Write creative non-fiction
  - A. Descriptive essays
  - B. Personal narrative essays
- III. Write short fiction
- IV. Compile and produce a literary magazine for publication
  - V. Satisfy the protocols for manuscript submissions
- VI. Participate in local, state, and national writing competitions

## CHRONOLOGY OF PRESENTATIONS:

**First Quarter: The student refines the craft of poetry:**

Meter	Getting into and out of a poem
The sound of sense	Revising
Stanzas and fixed forms	And revising
Form as "necessary nothing"	Editing
Choosing subject matter	Business: "Scents, Cents, Sents, Sense"
Exploring characters	Utilizing metaphor

**Presenting the portfolio (must contain 3 revised and edited poems from Weeks 1-6; 2 additional poems [from student prompts]; and a "reflection" (Due October 2, 2018)**

**Second Quarter: The student refines the personal essay:**

Images  
Active verbs  
Verbals  
Figurative language  
The "hook"  
Dialogue  
"Full-circle closure"  
Achieving a voice

**And practices the elements of fiction writing:**

Story form and structure  
Showing and telling  
Kinds of characters  
Elements of scene  
Atmosphere  
Point of view  
Theme

**Presenting the portfolio (must contain a revised and edited descriptive or narrative essay, a revised and edited short story, and a "reflection") (Due December 11, 2018)**

**Third Quarter: The student will continue writing poems, non-fiction essays, and short stories; additionally, she will prepare manuscripts for submission to contests (see list at end of syllabus for chronology). The student will also assist in producing a literary magazine for print and electronic publication.**

**Fourth Quarter:** The student will develop a major project in creative writing and continue to assist in producing a literary magazine for print and electronic publication.

**Choosing an independent project:**

1. Collection of poetry (minimum of 15 "new" poems)
2. Collection of short stories (minimum of 3 "new" stories; minimum length: 15 pages)
3. A novella (minimum length: 15 pages)
4. Collection of other creative prose (autobiography, satire, essays, "feature stories"; minimum length: 15 pages)
5. A combination of genres

(Completed independent project is due on May 7, 2019.)

## **ASSESSMENT**

Each assignment is graded on a 100-point scale. The portfolio presented at the end of the first two quarters counts 25% of the quarter grade for each of those quarters. 100% of the third quarter grade is from weekly writing assignments. The independent project for the fourth quarter counts 100% of that quarter's grade.

The semester grade will be determined by averaging the two quarter grades for that semester. The yearly grade will be determined by averaging the two semester grades.

Portfolios and independent projects are presented in lieu of semester exams.

## **DUE DATES AND LATE WORK**

Assignments are due at the beginning of the class period on the day they are due. Students should have work printed *before* the beginning of the class period. Being late to class to finish printing an assignment will result in a tardy to class.

Late work—except for an excused absence—is accepted at the discretion of the instructor; the maximum credit for late work is usually 50%. Students who have excused absences from class should follow the guidelines for submitting makeup work as prescribed in the 2018-2019 MSMS Student Handbook. Specifically for this course, if students know ahead of time that they will miss class, they should complete the weekly writing assignment and turn it in to the instructor *before* the missed class day *or* send it to class by another student.

## EDITORIAL POSITIONS

Editors and assistant editors will be needed for the print publication of *Southern Voices* (2018) and are designated by the instructor in late September. Students who wish to be considered for editorial positions should email Mrs. Richardson by September 12, 2018, stating the position they are interested in and giving a brief description of suitability for that leadership role.

## WRITING COMPETITIONS

Students will submit poetry, fiction, and non-fiction essay manuscripts to a number of competitions, which usually include (but are not limited to) the following:

### Deadlines

**October:** The Eudora Welty Ephemera Prize for High School Creative Writing (Founded in 2014 by the English Department of Mississippi University for Women, the prize is named in honor of MUW alumna Eudora Welty and gives cash awards to four or five students; recipients are invited to the Eudora Welty Writers' Symposium and give a brief reading from their works to the Symposium audience of writers and scholars.)

**December:** The Scholastic Art & Writing Awards (Founded in 1923, The Scholastic Art & Writing Awards competition is the oldest and most prestigious national writing competition for high school students in the United States. The competition has given early recognition to writers and artists who include Truman Capote, Joyce Carol Oates, Bernard Malamud, and Richard Avedon.)

Students entering this competition must register online with The Alliance for Young Artists and Writers after October 1<sup>st</sup> but before November 5<sup>th</sup>. Follow guidelines for applying/registering are given on the website listed below:

<http://www.artandwriting.org/>

**February** *Southern Voices* (Our "in-house" MSMS literary competition garners manuscripts for May publication in *Southern Voices*; place-winning entries are automatically published in *SV*.)

**May:** The Eudora Welty Awards in Creative Writing (Co-sponsored by the English Department and the Center for the Study of Southern Culture at the University of Mississippi, the competition allows just one entry per category per school; awardees are recognized at the opening session of the annual Faulkner and Yoknapatawpha Conference at Ole Miss.

## SPECIAL MSMS AWARDS FOR CREATIVE WRITING

- \* **The Chris Read Award for Fiction is given to the student whose short story is awarded “First Place” in the “in-house” *Southern Voices* writing contest. The recipient receives a certificate at the Honors Convocation/Awards Day held in May and has his/her name engraved on a permanent plaque (kept in the trophy case in Hooper lobby). If the recipient is a senior, he/she is also recognized at the Senior Celebration Dinner the evening before graduation. In addition, the award-winning story is recognized in *Southern Voices* as receiving the “Chris Read Award for Fiction.” (The award was instituted in 1994 by classmates of Chris Read, a member of the MSMS Class of 1991, whose fiction writing showed exceptional promise; Chris Read was killed in a car accident in 1993.)**
  
- \* **The Abernethy Award for Excellence in Creative Writing, first awarded in 1998, is given to the senior Creative Writing student whose portfolio of selected works is selected by a writing judge not associated with MSMS. Students who wish to compete for this award must present a portfolio of writing to the Creative Writing teacher to give to the judge by an announced date in late spring. The recipient receives a cash award, has his/her name engraved on a permanent plaque (kept in the trophy case in the lobby of Hooper), receives a personal plaque, and is recognized at the Honors Convocation in May and the Senior Celebration Dinner the evening before graduation.**

## Academic Honesty

Students are expected to be academically honest. That means the work you do should be your own work. By all means study together, discuss reading assignments together, and even discuss “strategies” for approaching written assignments together if you need to. But when it comes time to committing something to paper, do not consult another student’s work. Do not allow another student to read any of your written assignments before you hand them in. If another student’s paper reflects your own work, your own work will be called into question. Academic dishonesty will not be tolerated.

**True confession:** I have a near-photographic memory for “words on the page.”  
I’ll explain this in class.

Read the section on “Academic Honesty” in the MSMS 2018-2019 *Student Handbook*. Also, read Section R-4, “Integrating Sources, Avoiding Plagiarism,” on pages 107-118 of *The Little Seagull Handbook* (3<sup>rd</sup> ed.).

If you have any questions regarding plagiarism or “academic honesty,” you need to ask them by the end of the first week of class. Consequences for academic dishonesty at MSMS are prescribed in the Discipline Section of the MSMS 2018-2019 *Student Handbook*.

My high school English teacher used to say that using as many as *three words* in the same order from another person’s work without sufficient attribution and documentation constitutes plagiarism. That is a good thing to keep in mind. Additionally, you must provide a reference for *any idea* you borrow from a source. If you consult *any* reference “help” in order to write papers (from The Internet or other sources), you need to acknowledge that reference as you would in a research paper. This includes—among others—*Cliff’s Notes*, *Spark Notes*, and *Wikipedia* (N.B. these sources are not considered valid references by many academic institutions. Consult *The Little Seagull Handbook* for appropriate MLA documentation style.)

**A word to the wise:** The technology that makes it easy for dishonest students to find papers/information in cyberspace that they pass off as their own work *also makes it easy* for someone grading papers to locate the sources.

(Syllabus distributed to students on 7 and 14 August 2018.)

## **“Protocols” for Handing in Work**

- 1. Use an MLA heading; the font size should be “12 pt.” and the font Times New Roman. The document must be printed in Microsoft Word.**

**Sample MLA heading:**

**(top, left margin; double-spaced)**

**Sally Johnson**

**Mrs. E. Richardson**

**Creative Writing I**

**14 August 2018**

**(For the date, always use the class date that the piece of writing is due, not the date on which you might have written the piece.)**

- 2. Follow the MLA requirements for pagination. Place your last name, a space, and the page numeral in the upper right-hand corner.**
- 3. Double space lines of poetry if the poem is short.  
For longer poems, single space the lines.  
If the poem is divided into stanzas, single space to separate lines, and double space to separate into stanzas.  
  
Center the poem in the middle of the paper (but do not center individual lines; rather, “justify” lines on the left margin).**
- 4. Double space all prose works.**
- 5. Always spell check.**