

**INTRODUCTION TO CREATIVE WRITING (INCW)
CTY COURSE SYLLABUS**

DAY	LESSON	OBJECTIVE
WEEK ONE		
Monday:		
Morning –	<ul style="list-style-type: none"> • Introductions • Ice Breaker: “37 Things” • Pre-assessment of Skills 	<ul style="list-style-type: none"> • Discovering things in common and discovering our individuality • Reading, analysis, annotation, editing, and defining creative writing
Afternoon –	<ul style="list-style-type: none"> • Expectations & Goals for class (journals, workshop, different paces, etc.) • Discuss reading as a writer – What is the author trying to convey? Why choose to write this story? In this style? (structure, dialogue, tone, diction, etc.) • Discuss what books/authors they like, what topics & styles they tend toward? • Read: George Saunders’ “The Falls” • Writing Exercise (Character): “20 Questions” and Random Connections 	<ul style="list-style-type: none"> • Preparing for the expectations and defining the aspects of literary fiction • Content and Meaning in Fiction • Getting to know the students interests • Generating story ideas from our personal experiences and understanding where it originates • Identifying some of the crucial aspects of creative writing and writing it well • Discussion and Critical Analysis • Understanding Our characters
Evening Session –	<ul style="list-style-type: none"> • Read “Elements of Short Fiction,” O’ Connor’s “A Good Man is Hard to Find,” and Lorrie Moore’s, “How to Become a Writer (respond in journal: RIJ) • Writing Ex: Con’t from the afternoon: Develop (in detail) a Character and Gesture Exercise 	<ul style="list-style-type: none"> • Responses focus students’ understanding of the content and meaning in a short story, how the writer crafted it, and the writer’s purpose in writing it • Developing round, multifaceted characters/Primary and secondary characters • Identifying terminology of the craft
Tuesday:		
Morning –	<ul style="list-style-type: none"> • (Con’t) Reading and Exercises/Group Work • Discuss: George Saunders’ “The Falls” Personal Experience and Character • POV Exercise/”The Lens” • Group Exercise 	<ul style="list-style-type: none"> • Critical Analysis: Personal Experience and Character • POV, Diction Language, and Voice • Understanding Narrative Perspective/ Compression of Time/Authenticity in a work of Fiction • Abstract ideas and distinct language

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Afternoon –	<ul style="list-style-type: none"> • Perspective/“Psychic Distance” • Brainstorm on the board common clichés & cliché storylines, etc. (<i>handout</i>) • Discuss Moore/Taboo Subjects & Cliché: How to use it effectively • Writing Exercises: Character and Scenes Read and Discuss Plot • Writing Exercises: Use Character/Cliché Exercises to Develop Opening Scenes 	<ul style="list-style-type: none"> • (Con’t)Understanding and applying Narrative Perspective • Reading writing about writing, deconstructing a story, and understanding the writer’s objective • Understanding Literary Fiction vs. Genre Fiction • Writing Skills • Choosing the proper POV
Evening Session –	<ul style="list-style-type: none"> • Read: Elements of Fiction/Formalist Criticism • Raymond Carver’s “Cathedral” • “The Well-chosen Modifier” – Write a story with no adjectives or adverbs (10-15 minutes) • Writing Exercise: “Cutting the Fat” 	<ul style="list-style-type: none"> • Analytical reasoning and responding to reading • The power of simplicity: understanding how additives can be unnecessary and too easy, ala Carver • Specific Word Choice/Concrete Nouns and Active Verbs
Wednesday:		
Morning –	<ul style="list-style-type: none"> • “The Coffee Shop”/Cornerhouse Commons or The Quarry • Writing Ex: “Finding Fiction,” “Random Connections,” and “Sparkwords” (<i>exercises</i>) 	<ul style="list-style-type: none"> • Begin Short Story and draw the opening Scene/“Story Maps” • Individual Instructor Advice • Application of Terminology and technique to words
Afternoon –	<ul style="list-style-type: none"> • Activity: “Exquisite Corpse” • Discuss: Carver 	<ul style="list-style-type: none"> • Theme and Meaning through Subtext • Effective use of Dialogue (i.e.) • Direct vs. Indirect Discourse
Evening Session –	<ul style="list-style-type: none"> • Read: Rick Moody’s, “Boys,” Jamaica Kincaid’s, “Girl” and Gabriel Garcia Marquez’, “The Very Old Man with Enormous Wings” • Writing Ex.: Magic Realism 	<ul style="list-style-type: none"> • Detail, Metaphor Imagery, and Setting and Mood • Cadence and Tone • Magic Realism
Thursday:		
Morning –	<ul style="list-style-type: none"> • Continue reading and responding to Readings, if necessary • Exercise: Reading and Responding/Pairs • Activity: “Balderdash” 	<ul style="list-style-type: none"> • The Tip of the Iceberg: Understanding how what’s left “unsaid” in a story can inform the reader/Interpretation and Inference • Developing Discussion Questions and Thoughts • Developing Discussion Tactics

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Afternoon –	<ul style="list-style-type: none"> • Discuss: Moody and Kincaid • Writing Exercise: “Playing With Unconventional Narratives” • Writing—Short Stories 	<ul style="list-style-type: none"> • Economy of Language • Stream of Consciousness/ Integrated Theme • Sharing and Critiquing work
Evening Session –	<ul style="list-style-type: none"> • Film: Mapping Your Story 	<ul style="list-style-type: none"> • Understanding Narrative Arc and Structure
Friday:		
Morning –	<ul style="list-style-type: none"> • Writing Lab 	<ul style="list-style-type: none"> • Crafting the Short Story
Afternoon –	<ul style="list-style-type: none"> • Vladimir Nabokov’s “Signs and Symbols” 	<ul style="list-style-type: none"> • Metaphor and Meaning/Reading For JOY: Writing Skills
Sunday:		
Evening Session –	<ul style="list-style-type: none"> • Writing Lab (7-9 pm) 	<ul style="list-style-type: none"> • Continue writing Short Stories
WEEK TWO		
Monday:		
Morning –	<ul style="list-style-type: none"> • Writing Lab: (9-12 am) • Individual Instructor Discussion: Review Stories 	<ul style="list-style-type: none"> • Skills
Afternoon –	<ul style="list-style-type: none"> • Writing Lab: (1-3 pm) 	<ul style="list-style-type: none"> • Skills
Evening Session –	<ul style="list-style-type: none"> • Read & Critique/Respond to Stories 1-4 	<ul style="list-style-type: none"> • Preparing for Workshop and Applying Reading Response Skills
Tuesday:		
Morning –	<ul style="list-style-type: none"> • Writing Lab (9-12 am) • Audio Story: Joe Hill, “POP ART” 	<ul style="list-style-type: none"> • Finish First Drafts and Responses • Cadence, Rhythm, Tone, Technique
Afternoon –	<ul style="list-style-type: none"> • Workshop Stories 1-4 	<ul style="list-style-type: none"> • Application of Skills
Evening Session –	<ul style="list-style-type: none"> • Read & Critique/Respond to Stories 5-8 	
Wednesday:		
Morning:	<ul style="list-style-type: none"> • Workshop Stories 5-8 	Preparing for Workshop
Afternoon:	<ul style="list-style-type: none"> • Read—Intro to Poetry • Writing Exercise: “Stick on Tattoo Poetry Begin Poetry Lessons –Read miscellaneous poems from the text. Read and Discuss for form and meaning 	<ul style="list-style-type: none"> • Things to avoid/Things to Achieve with Poetry • Getting Started
Evening Session:	<ul style="list-style-type: none"> • Read & Critique/Respond to Stories 9-13 	

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DAY	LESSON	OBJECTIVE
Thursday:	•	
Morning –	• Workshop Stories 9-13	
Afternoon –	• Scansion and Fixed Form Read: (<i>see handouts and text</i>)	• Learning, “The Rules”
Evening Session –	• Irregular and Open forms • Read: (<i>see handouts and text</i>)	• “The Rules” and how to break them • “Just Write!”
Friday:		
Morning –	• Writing Lab: (9-12 am) • Mini Workshops • Instructor Conferencing	• Skills: Fixed forms
Afternoon –	• Writing Lab: (1-3 pm) • Mini Workshops • Instructor Conferencing	• Skills: Irregular and Open forms
Sunday:		
Evening Session –	• Read & Critique/Respond to Poems 1-7	
WEEK THREE		
Monday:		
Morning –	• Writing Lab: (9-12 am) • Mini Workshops • Instructor Conferencing Discussion: Story and Structure/Revision and Editing	• Understanding Structure and Identifying areas for Revision
Afternoon:	• Workshop Poems 1-7 • Music and Poetry	• Writing and Responding to the Arts
Evening Session	• Read & Critique/Respond to Poems 8-13	
Tuesday:		
Morning:	• Workshop 8-13	
Afternoon –	• Writing Lab: Revision • Instructor Conferencing	
Evening Session -	• Finish Workshops • Reflect on Workshop Experience	
Wednesday:		
Morning –	• Writing Lab: Revision	
Afternoon –	• Writing Lab: Revision	
Evening Session –	• Review for Post Assessment • Writing Exercise: “Listening”	• Terminology and Craft Review • Inspiration
Thursday:		
Morning –	• Reacting to Music through Poetry and Prose • Assemble anthology	• Poetry/Fiction and Expanding Horizons

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Afternoon –	<ul style="list-style-type: none">• Post Assessment	<ul style="list-style-type: none">• Assessment of Skills
Evening Session –	<ul style="list-style-type: none">• Students read from the piece they chose for anthology	
Friday:		
Morning	<ul style="list-style-type: none">• Discuss where students want to go next with their writing	<ul style="list-style-type: none">• Guide students in continued learning after the program; frame writing as a lifetime pursuit