

PROGRAMA PUENTE

Creative Writing in Mendoza

Class Meeting Information

Course Description

We will take 14 weeks to develop and discuss an introduction to creative writing. There will be both short assignments and longer assignments which are meant to explore, define and refine tools needed for creative writing. There will be critical readings of published texts and of each participant's work, which will be used to develop knowledge and apply literary critical criteria regarding a text's structure and key elements.

The course synthesizes both reading and writing with an emphasis on the creative production. The texts span the genres of prose; fiction [novels and short stories], non-fiction and poetry. Selected published works will be analyzed in class both to provide inspiration for student writing as well as to represent strategies.

Writing Assignments are used to promote creative exploration and self-expression. Students will build a body of work throughout the 4 months together. Earlier drafts and revisions should be saved and not deleted. One longer text will be selected for submission in the final portfolio.

This is a workshop whose main objective is the production of original work. The weekly assignments should be available on the Internet for the instructor and everyone else in the class each week. If the work isn't e-mailed, please bring enough photocopies for everyone.

Prerequisites — Classes or Knowledge Required for this Course

No previous experience is required.

Course Objectives

At the end of this course, students will be able to:

- Use writing as an exploration of creativity.
 - Develop goals and reach deadlines as a writer
 - Develop a familiarity with the vocabulary of writing
 - Develop methods of constructive critique of one's own writing as well as the writing of peers
 - Start a writing portfolio
 - Prepare a text for a publisher or a competition
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Course Text or Online Resources

The texts for this course are:

- *The texts produced in the class*
- *The Cambridge Introduction to Creative Writing*
- *Dubliners and Ulysses – James Joyce*
- *Selected Short Stories – Borges and David Foster Wallace*
- *Franny and Zooey – Salinger*
- *On the Road – Kerouac*
- *After Dark – Murakami*
- *Walden – Thoreau*
- *Songs of Innocence and Experience - Blake*

Optional Text Resources (which may be assigned by your instructor):

- *Obligatory Online Participation through the platform supplied by the University*

Evaluation and Grading

Evaluation of Student Performance

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|---|-----|
| Classroom Participation/Attendance | 30% |
| Writing assignments (creative and critical) | 50% |
| Final Portfolio | 20% |

100%

As this is a workshop, the interaction with and production of texts form the bulk of the grade. Over the 14 weeks, all students should submit work at least six (6) times not including the critiques of the other students.

In class we will discuss the assigned reading and the works of the other students.

Grading Scale

| | | | | |
|----|---|-------------|---|------|
| A | = | 93% | – | 100% |
| A- | = | 90% | – | 92% |
| B+ | = | 87% | – | 89% |
| B | = | 83% | – | 86% |
| B- | = | 80% | – | 82% |
| C+ | = | 77% | – | 79% |
| C | = | 73% | – | 76% |
| C- | = | 70% | – | 72% |
| D+ | = | 67% | – | 69% |
| D | = | 63% | – | 66% |
| D- | = | 60% | – | 62% |
| F | = | 59% or less | | |



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Code of Conduct

All participants in the course are bound by the Universidad de Congreso, found at <http://www.ucongreso.org/institucional/la-universidad/bienvenida>

Netiquette

When we have a need for communication that is private, whether personal, interpersonal, or professional, we will use individual email or telephone. Our primary means of communication is written. The written language has many advantages: more opportunity for reasoned thought, more ability to go in-depth, and more time to think through an issue before posting a comment. However, written communication also has certain disadvantages, such a lack of the face-to-face signaling that occurs through body language, intonation, pausing, facial expressions, and gestures. As a result, please be aware of the possibility of miscommunication and compose your comments in a positive, supportive, and constructive manner.

Academic Honesty Policy

The University is an institution of learning, research, and scholarship predicated on the existence of an environment of honesty and integrity. As members of the academic community, faculty, students, and administrative officials share responsibility for maintaining this environment. It is essential that all members of the academic community subscribe to the ideal of academic honesty and integrity and accept individual responsibility for their work. Academic dishonesty is unacceptable and will not be tolerated at the Universidad de Congreso. Cheating, forgery, dishonest conduct, plagiarism, and collusion in dishonest activities erode the University's educational, research, and social roles.

If students who knowingly or intentionally conduct or help another student perform dishonest conduct, acts of cheating, or plagiarism will be subject to disciplinary action at the discretion of Universidad de Congreso.

Course Outline

Lesson 1 - Orientation Week (First Week of Course)

Writing: First Impressions of Mendoza

- **Lesson Learning Objectives:**
 - Introduction to Creative Writing, Traveling
 - **Method(s) of Instruction:**
 - *Writing: First Impressions*
- Orientation Week Objectives:**
- Navigate around the course site
 - Describe the contents of the course syllabus

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Lesson 2 –Introduction Creative Writing

- **Lesson Learning Objectives:**
 - Argentina and Critiquing Other’s Work
- **Method(s) of Instruction:**
 - Reading: Chapter 1 Morley; Borges “The Garden of the Forking Paths” and “Funes, the Memorious”
 - Writing: Responding to Art: Writing Response to Paintings or Photographs

Lesson 3– Creative Writing in the World (1)

- **Lesson Learning Objectives:**
 - Writing from Experience
- **Method(s) of Instruction:**
 - Reading Chapter 2: Morley; Salinger: *Franny and Zooey*
 - Writing: “Working Against Language on Behalf of Language”, Pg 49. Morley
 - Listen: “A Poet’s Creed” - Borges

Lesson 4– Creative Writing in the World (2)

- **Lesson Learning Objectives:**
 - Writing from Experience
- **Method(s) of Instruction:**
 - Reading: Finish Salinger: *Franny and Zooey*
 - Discuss: “Working Against Language on Behalf of Language”, Pg 49. Morley

Lesson 5 – Challenges of Creative Writing

- **Lesson Learning Objectives:**
 - Discussions about what keeps us from writing
- **Method(s) of Instruction:**
 - Reading: Chapter 3: Morley; Selections from Joyce’s *Dubliners*.
 - Writing: Exercises in Style, Experimentations with Style
 - Listening: Borges, “Word-Music and Translation”

Lesson 6 – Composition and Creative writing

- **Lesson Learning Objectives:**
 - Writing Habits
- **Method(s) of Instruction:**
 - Reading: Morley Chapter 4; Joyce’s “Grace” and “Dubliners”; Selections from *Ulysses*
 - Writing: Field Work: Connecting Disparate Things
 - Listening: Borges, “The Metaphor”

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Lesson 7 – Processes of Creative Writing (1)

- **Lesson Learning Objectives:**
 - Planning, Editing, Deadlines, Method
- **Method(s) of Instruction:**
 - Reading: Morley Chapter 5; Kerouac, *On the Road*
 - Writing: Improvised Daily Writing

Lesson 8 – Processes of Creative Writing (2)

- **Lesson Learning Objectives:**
 - Planning, Editing, Deadlines, Method
- **Method(s) of Instruction:**
 - Finish Kerouac, *On the Road*
 - Discuss: Improvised Daily Writing

Lesson 9 – The Practice of Fiction (1)

- **Lesson Learning Objectives:**
 - Literary Fiction, Novella, Form and Structure, Characterization
- **Method(s) of Instruction:**
 - Reading: Morley Chapter 6; Murakami *After Dark*
 - Writing: Creating Character in Short Story

Lesson 10 – The Practice of Fiction (2)

- **Lesson Learning Objectives:**
 - Literary Fiction, Novella, Form and Structure, Characterization
- **Method(s) of Instruction:**
 - Reading: Finish Murakami *After Dark*
 - Discuss: Creating Character in Short Story

Lesson 11 – Creative Nonfiction

- **Lesson Learning Objectives:**
 - Reality and Literature, Your Story
- **Method(s) of Instruction:**
 - Reading: Morley Chapter 7: Selections from Thoreau's *Walden*
 - Writing: Writing about the World: Travel Writing

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Lesson 12 – Writing Poetry

- **Lesson Learning Objectives:**
 - Rhyme, Language Play, Free Verse, Why Poetry?
- **Method(s) of Instruction:**
 - Reading: Morley Chapter 8, Blake, *Songs of Innocence and Experience*,
 - Writing: Making a Small Truth
 - Listening: Borges, “The Riddle of Poetry”

Lesson 13 – Performing Writing

- **Lesson Learning Objectives:**
 - Speaking and Performing, Reading To a Public, Music
- **Method(s) of Instruction:**
 - Reading: Morley Chpt. 9, David Foster Wallace , “Mr. Squishy”, “Good Old Neon”, and “The Soul in Not a Smithy”
 - Writing: Believing In Character (Pg. 166, Morley)

Lesson 14 – Writing in the Community and Academy

- **Lesson Learning Objectives:**
 - Communities of Writing
- **Method(s) of Instruction:**
 - Reading: Morley Ch. 10
 - Writing: Finding Poetry (Morley pg. 209)
 - Listening: William Burroughs’ Lectures on Creative Writing

Lesson 15 – Presentation of Final Projects – Portfolio and Longer Piece

- **Lesson Learning Objectives:**
 - Building a Portfolio
- **Method(s) of Instruction:**
 - Writing: Submit 3 Main Revisions of one Longer Piece: Inspiration/Revision/Final Project