TERM: Spring 2024

COURSE TITLE: Creative Writing for Non-Majors

COURSE NUMBER: ENGL 2105-01

SECTION TIMES/DAYS: MWF 10:50 A.M. – 12:00 Noon

INSTRUCTOR: Sarah Maclay

CORE AREA: Creative Experience

COURSE DESCRIPTION/PRINCIPAL TOPICS

Here’s an opportunity to try your hand at writing in several genres—prose, poetry and drama. Through reading, discussion, quizzes, and brief responses to exemplary works and literary events; writing exercises in poetry, prose, and drama (both during and outside of class), and in drafting, workshopping and revising creative pieces, you’ll draft and craft your work for inclusion in a final portfolio, developing greater skill in responding constructively and imaginatively to your own writing and that of fellow students, while gaining knowledge of key concepts and greater critical acumen.

STUDENT LEARNING OUTCOMES

Students will increase understanding and appreciation of literary techniques involved in writing poetry, prose and drama; write poetry of several types, short stories and prose exercises that consciously use literary aspects of fiction and non-fiction, and scenes or very short plays that are ready to perform; develop skill in revising this creative work; increase effectiveness in giving constructive criticism on the poetry, prose and dramatic work of others, and develop the ability to use the feedback they receive, while building a polished portfolio of their creative work.

RECOMMENDED BACKGROUND

Completion of Freshman Year Seminar & Rhetorical Arts courses, or equivalent, with minimum grade of‘ C.

REQUIRED TEXTS

*Creative Writing: Four Genres, In Brief,* by David Starkey

*A Streetcar Named Desire,* by Tennessee Williams

*The Playwright’s Workbook*, by Jean-Claude van Itallie

*A Doll’s House,* by Henrik Ibsen

Various links toexcerpts to be provided

COURSE WORK/EXPECTATIONS

Course work will include writing original poetry, short stories and prose exercises, scenes (or short plays) and brief exercises which will be revised for inclusion in genre portfolios and developed for a final portfolio; participating with gusto in the workshops, which are the heart of this course, by contributing original writing and commenting on the writing of others; attending literary events and writing about them in brief field reports; reading and writing about assigned works, with occasional quizzes; field research; and participating heartily in classroom discussions, in both live sessions and on discussion boards. There are opportunities to take part in demos, too.