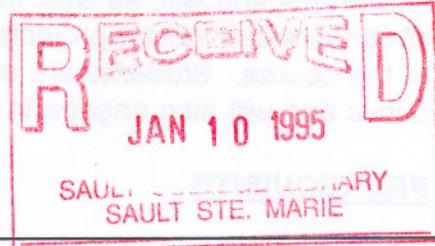


SAULT COLLEGE OF APPLIED ARTS AND TECHNOLOGY

SAULT STE. MARIE, ON

COURSE OUTLINE



COURSE TITLE: CREATIVE WRITING

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CODE NO.: LIB 200-3

SEMESTER: WINTER

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PROGRAM: GENERAL ARTS AND SCIENCE

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AUTHOR: MICHAEL SEYMOUR

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DATE: JANUARY 1995

PREVIOUS OUTLINE DATED: -----

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APPROVED:

A handwritten signature in black ink that reads "N Koch".

NADEAN KOCH, DEAN, SCHOOL OF  
ARTS AND GENERAL EDUCATION

1995 01 06

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DATE

## **PHILOSOPHY\GOALS**

This course offers a guided framework enabling students to explore and develop their creativity through writing in an enjoyable light. It serves to stimulate the creative process by employing a variety of traditional and innovative approaches to writing. Many types of literary styles will be studied so that students may apply various structures and techniques to their writing. Students will respond to fun in-class writing challenges and will, as well, keep a daily journal. They will also accumulate a portfolio of self-directed writing projects to be compiled in a small publication at the conclusion of the course. Students are encouraged to share their accomplishments with the public and will also engage in open and positive feedback of each other's work.

## **PREREQUISITE**

To register in Liberal Arts 200-3, students must have successfully completed English 120 or its equivalent. A portfolio of 6-8 poems and/or 2-3 short stories or approximate equivalent will be submitted to the professor in order for students to be considered for admission to the course.

This is a one-semester, three-credit course which takes place three hours per week.

## **COURSE OBJECTIVES**

Upon completion of the course, students will be able to do the following:

1. Recognize different styles of literature and read them critically.
2. Overcome writer's block and enjoy the writing process through various disciplinary techniques designed to flex creative muscle.
3. Understand what makes a good writer and appreciate good writing.
4. Demonstrate through writing the following genre:
  - a) fiction\non-fiction
  - b) short story
  - c) poetry
  - d) drama
5. Select the appropriate "Point of View" to communicate an effective viewpoint to the audience.
6. Demonstrate effective revising and editing skills.
7. Access writer's markets and submit material to publishers.

(cont.)

8. Identify literary terms and adapt them to writing.
9. Appreciate the importance of diction to the writing process.
10. Read their work convincingly to an audience.

### INSTRUCTIONAL METHODS

A variety of unique methods will be employed to encourage the creative process. Several in-class scenarios will be provided challenging students to react in a creative manner, and students will offer constructive feedback for each other's work. As well, guest speakers will offer their own unique perspectives to the writing process, and the location for classes may sometimes change to break away from ritual and habit.

### TOPICS TO BE COVERED

**Note:** These topics sometimes overlap and are not necessarily intended to be explored in isolated units or in the order below.

Students will be encouraged to build a personal portfolio of writing from which they will choose a selection to read to an audience.

In addition, the following will be explored:

1. Working like a writer.
2. Keeping a journal.
3. Point of view.
4. Language as your medium:
  - a. avoid cliches like the plague
  - b. there is no such thing as a synonym
  - c. who is your audience
  - d. concrete is a good foundation
5. Poetry:
  - a. what is this thing called "poetry"
  - b. practicing your "poetic" prowess
  - c. oops - don't do it that way
6. Fiction:
  - a. plot your plot
  - b. set your setting
  - c. attack your point of attack

(cont.)

7. Drama:
  - a. audition the characters
  - b. will it be the slums of Detroit or a castle in medieval England
  - c. some do's and don't's
8. Effective oral communication - sell your stuff convincingly.
9. Becoming a household name through publishing.

### **GRADING**

In-class writing scenarios & activities	<b>20%</b>
*Portfolio work (approx. 30 pages or equivalent)	<b>20%</b>
Publishing package	<b>20%</b>
Journal writing	<b>20%</b>
Poetry reading	<b>10%</b>
Reviews and critiques	<b>05%</b>
Class publication	<b>05%</b>

\* This mark is "self-assessed" by the student under given criteria.

\*\* Regular attendance is essential for meaningful progress in this course.

### **METHOD OF ASSESSMENT**

The following letter grades will be assigned as final grades in accordance with college policy:

- A+ Consistently outstanding
- A Outstanding achievement
- B Consistently above average achievement
- C Satisfactory or acceptable achievement  
in all areas subject to assessment
- R Repeat - The student has not achieved the objectives  
of the course and the course must be repeated.  
CR Credit exemption
- X A temporary grade, limited to situations with  
extenuating circumstances, giving a student  
additional time to complete course requirements.

(cont.)

**Note:** Students may be assigned an "R" grade early in the course for unsatisfactory performance.

### **TEXTS**

The professor will provide essential materials for the course. However, a substantial amount of material for review and discussion will be provided by student writing.

### **SUPPLEMENTAL READING**

- a) Conquering the Magazine Market, Connie Emerson.
- b) 1995 Writer's Market, Mark Garvey.
- c) Writing From Both Sides of the Brain, Henrietta Glausser.

### **COURSE MATERIALS**

Students are asked to purchase either a ruled composition book with a hard cover (approximately 8.5 by 11 inches), or a hard-cover "record book" (5 by 8 inches) with ruled lines for journal writing. Please avoid loose-leaf or spiral notebooks.

### **SPECIAL NOTES**

Please refer to the definition of "academic dishonesty" in the "Statement of Student Rights and Responsibilities."

Students are encouraged to access the Special Needs Office if they require specific accommodation.

### **IN CLOSING**

This outline represents a course development in process. To meet the needs of students and changes in circumstances, the professor may revise this outline while the course is in progress.

It has been said that routine is the worst destroyer of creativity. In that light, perhaps, with the help of students, the agenda should never remain constant but grow like a carefully nurtured garden.