

**WRITING 2211F: THE NAKED WRITER: FUNDAMENTALS OF CREATIVE WRITING – DISTANCE STUDIES**

**Instructor: Terence Green**  
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**Office hours: Tues., 10:30-12:30, UC 1422**

**COURSE DESCRIPTION AND OBJECTIVES****DESCRIPTION**

Students will explore the fundamentals of creative writing and challenge their creativity through the writing of fiction/literary non-fiction, poetry, and drama. In a workshop setting, students will share their work and provide critical feedback on the work of their peers. Use of basic elements such as image, dialogue, character, voice, plot, theme, and setting will be discussed. Students will consider technique, inspiration, influence, revision, and process through reading, writing, and workshop participation.

**LEARNING OBJECTIVES**

Upon successful completion of this course, the student will have demonstrated the ability to

- identify the fundamental elements of creative writing (plot, character, dialogue, etc.);
- analyze published fiction, poetry, and drama;
- write in three genres;
- provide classmates with critical feedback;
- incorporate class feedback into revisions.

**REQUIRED TEXTBOOK**

Custom Course Pack available at [The Book Store At Western](#)

**COURSE REQUIREMENTS**

<b>Method of Evaluation</b>	<b>Grade Value</b>	<b>Due Date</b>
Poem	15%	Unit 3 – Final Draft
Creative Nonfiction	20%	Unit 4 – Group Workshop Unit 6 – Final Draft
Short Story Workshop Draft	10%	Units 7-10
Revision Assignment with Revision Notes	35%	Units 7-10 – Full



Students seeking academic accommodation for any missed tests, exams, participation components and/or assignments must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation on medical grounds cannot be granted by the instructor or the Program in Writing, Rhetoric, and Professional Communication, and the Program requires students in these circumstances to follow the same procedure when seeking academic accommodation on non-medical (i.e. non-medical compassionate or other) grounds.

Students seeking academic accommodation for any missed tests, exams, participation components and/or assignments must also apply to the Academic Counselling office of their home Faculty and provide documentation. Where in these circumstances the accommodation is being sought on \_\_\_\_\_, students should consult in the first instance with their instructor, who may elect to make a decision on the request directly, or refer the student to the Academic Counselling office of their home Faculty.

Students should also note that individual instructors are not permitted to receive medical documentation directly from a student, whether in support of an application for accommodation on medical grounds, or for other reasons (e.g. to explain an absence from class which may result in a grade penalty under an \_\_\_\_\_). Medical documentation \_\_\_\_\_ be submitted to the Academic Counselling office of a \_\_\_\_\_.

		David Starkey from <i>Creative Writing: Four Genres in Brief</i>
<b>UNIT 4</b> Monday Oct 1, 2018	Workshop: Creative Nonfiction Discussion: "That Crafty Feeling" Writing Exercise #4: Character Study	<u>Online Readings</u> : Workshop Etiquette, Peer Workshop Assignment, Excerpt from <i>How Should A Person Be?</i> by Sheila Heti <u>Course Pack</u> : "That Crafty Feeling" by Zadie Smith from <i>Changing My Mind</i>
<b>READING WEEK</b>	<b>OCT 8 - 12</b>	
<b>UNIT 5</b> Monday Oct 15, 2018	Discussion: Narrative Explorations & "Simple Recipes" Writing Exercise #5: Brainstorming	<u>Online Readings</u> : Listen to some podcasts from The Moth, This American Life, and Unfictional <u>Course Pack</u> : "Simple Recipes" by Madeleine Thien
<b>UNIT 6</b> Monday Oct 22, 2018	<b>Creative Nonfiction Assignment Due (20%)</b> Assignment: Short Story Workshop Discussion: "Hills Like White Elephants" Writing Exercise #6: Conflict	<u>Online Readings</u> : Short Story Workshop Assignment, Revision Assignment, Explore <i>The New Yorker</i> Podcasts, Dialogue, Subtext <u>Course Pack</u> : "Hills Like White Elephants" by Ernst Hemingway, "Introduction," <i>Fiction: A Longman Pocket Anthology</i> , Edited by R.S. Gwynn
<b>UNIT 7</b> Monday Oct 29, 2018	<b>Class Workshop (20%): Short Story (10%)</b> Discussion: "The Lottery" and "Break All the Way Down"	<u>Online Readings</u> : "Break all the Way Down" by Roxane Gay (Joyland.com) <u>Course Pack</u> : "The Lottery" by Shirley Jackson; "Types of Prose in Fiction" and "Choosing a Point of View" by Jack Hodgins, "Tension" by Heather Sellers from <i>The Practice of Creative Writing</i>
<b>UNIT 8</b> Monday Nov 5, 2018	Class Workshop: <b>Short Story</b>	<u>Online Readings</u> : Explore the online journal <i>Joyland: A Hub for Short Fiction</i>
<b>UNIT 9</b> Monday Nov 12, 2018	Class Workshop: <b>Short Story</b>	<u>Online Readings</u> : Explore the online journal <i>Drunken Boat</i>
<b>UNIT10</b> Monday Nov 19, 2018	Class Workshop: <b>Short Story</b>	<u>Online Readings</u> : Explore the online journal <i>Electric Literature</i>
<b>UNIT 11</b> Monday Nov 26, 2018	Revision Strategies	<u>Course Pack Readings</u> : "Mermaid in the Jar" by Sheila Heti <u>Course Pack</u> : "Revision" by Heather Sellers from <i>The Practic</i>