

WRITING 1000G
THE WRITERS' STUDIO
Winter 2019**Section: 002****Time: Thursday 9:30-12:30****Location: UC 1220****Professor: Dr. Aaron Schneider****Email: aschnei4@uwo.ca or OWL email****Office: UC 2431**

Office Hours: Wed 10:30-11:30 and Thurs 12:30-1:30

DESCRIPTION

Students are introduced to the creative process of writing through in-class exercises, peer workshop, analysis of creative texts, journaling, essay writing, and a review of grammar, mechanics, and composition. Students learn strategies for idea generation in a variety of genres (poetry, fiction, nonfiction, screenwriting), composing a first draft, approaching revision, and effective editing and proofreading techniques.

LEARNING OBJECTIVES

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

1. identify the fundamental elements of creative and essay writing;
2. generate ideas in a variety of genres: poetry, fiction, creative non-fiction, drama/screenwriting, and

EXAM

The exam will test the skills that you have developed over the course of the semester in terms of your writing ability (purpose, coherence, cohesion, style, and grammar) and your understanding of the fundamental elements of creative writing as discussed in class and in course readings.

SUBMITTING ASSIGNMENTS

Late assignments will receive a penalty of 5% per day. To qualify for an extension, you must have a

Writing Studies 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 on medical grounds for any missed tests, exams, participation components and/or assignments worth less than 10% of their final grade 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 non-medical grounds, 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 'Attendance' policy in the course). All medical documentation must be submitted to the Academic Counselling office of a student's home Faculty.

Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

SPECIAL REQUESTS: SPECIAL EXAMINATIONS, INCOMPLETE STANDING, AEGROTAT STANDING

CLASS MEETING SCHEDULE

Week 1 (January 10):

Meeting Focus:

Introduction to the course
Images and writing through the senses

Readings: Pick up textbooks from the bookstore

Week 2 (January 17):

Meeting Focus:

Image Poem Workshop
Giving and Receiving Feedback
Grammar: Parts of Speech etc.

Readings:

Imaginative Writing: "Image," p. 15-27 and "Poetry," p. 297-327
Imaginative Writing "American History looks for light—a prayer for the survival of Barack Obama," p. 39,
"Snow Day," p. 41 and "Facing It," p. 42
The Canadian Writer's Handbook, "Paragraphs," p. 16-27
OWL Handouts: Parts of Speech, Subject and Verbs, Workshop Etiquette, Reading Image Poems

Week 3 (January 24):

Image Poem Due

Meeting Focus:

Setting Workshop
Grammar: Fragments

Readings:

Imaginative Writing: "Setting," p. 135-165 (pay particular attention to "The Werewolf")
The Canadian Writer's Handbook: "Fragments," p. 49
OWL Handouts: Fragments
Bring a photograph with people in it to Week 4 (can be on your phone, computer, tablet)

Week 4 (January 31):

Meeting Focus:

Discuss "A Plague of Tics"
In class writing exercise: The Photograph
Grammar: Run-on Sentences

Readings:

Imaginative Writing: "Creative Nonfiction," p. 225-255

Bring a photograph with people in it (can be on your phone, computer, tablet)

Week 5 (February 7):
Flash Fiction Due

Meeting Focus:
In-class Dialogue Exercise

Readings:
Imaginative Writing: "Voice," p. 47-61, "Drama," p. 328-367
OWL Handouts: Point of View (PDF), "The Neighbour" by Deepha Shankaran and "Reunion" by John Cheever

Week 6 (February 14):
Analysis Due

Meeting Focus:
Sign up for proposal presentations
Listen in class & discuss: "The Man in the Well" by Ira Sher (from *This American Life*)
Discuss: "Snap" by Emi Benn
Mechanics: *Commas*

Readings:
Imaginative Writing: "Story," p. 166-175, "Character," p. 94-109
The Canadian Writer's Handbook: "The Comma." p. 150

Meeting Focus:

Narrative Presentations

Discuss: "Difficult People"

Readings:

Imaginative Writing: "Developing a Draft to Research," p. 195-202

Online Readings: "Difficult People" by Catriona Wright (link) and "Girl" by Jamaica Kincaid

Week 10 (March 21):

Meeting Focus:

Narrative Presentations

Mechanics: Apostrophes, Semicolons, Colons, Dashes, Parentheses

Readings:

The Canadian Writer's Handbook: "The Essentials of Punctuation," p. 158-179

Week 11 (March 28):

Meeting Focus:

Narrative Draft Workshop (small groups)

One-on-one meetings with professor

Readings:

Imaginative Writing: "Revision," p. 203-206 and "Editing," p. 207-208

The Canadian Writer's Handbook: "Revising, Editing, and Proofreading," p. 14-16