



### Creative Writing: Course Overview

The course will provide students intensive exposure to and practice with the crafting of fiction and non-fiction narrative, poems, writing workshops, peer review, editing and revising. Students will explore the major elements of narrative writing such as characterization, conflict, dialogue, narration, setting, point of view, theme, voice and style—as well as the fundamental components of poetry and the essay. Students will understand and use the steps of the writing process. **Note:** Writing units are interchangeable between Creative Writing I and II (with approximately 4 units per semester). In addition, Creative Writing III includes a student-driven independent study/project component, student writing mentoring, and editorial work (with teacher approval) for *Valley Visions*, the district-wide literary magazine.

Suggested Texts: Gardner, John. *The Art of Fiction: Notes on Craft for Young Writers*; *The Writer's Digest Handbook of Short Story Writing Volume II*, Jean M. Fredette, ed. *Creative Writing: Forms and Techniques* by Lavonne Mueller and Jerry Reynolds

### Creative Writing I, II and III (Independent Study), One Semester

Unit 1: SHORT STORY [3-5 Weeks]	Suggested Readings: *SHORT STORIES	
<p><b>Concepts and Objectives:</b></p> <p>Recognize and utilize the fundamental components of the short story, including (but not limited to) <i>Characterization, Conflict, Dialogue, Narration, Plot, Point of View, Setting, Structure, Voice</i></p> <p>Understand and utilize the steps of the writing process including prewriting, drafting, revising, editing, and publishing.</p> <p>Assess written work for strengths and needs through the help of peer writing and/or workshop groups, setting goals for improvement.</p>	<p><b>Characterization:</b> John Updike: “A &amp; P” Raymond Carver: “Cathedral”</p> <p><b>Conflict:</b> William Faulkner: “A Rose for Emily” Kate Chopin: “The Story of an Hour”</p> <p><b>Dialogue:</b> Ernest Hemingway: “The Short, Happy Life of Francis Macomber” Amy Tan: “Two Kinds”</p> <p><b>Narration:</b> Mark Twain: “The Celebrated Jumping Frog of Calaveras County” Tim O’Brien: “Speaking of Courage”</p> <p><b>Plot:</b> John Cheever: “The Swimmer” W.W. Jacobs: “The Monkey’s Paw”</p>	<p><b>Point of View:</b> Jean Paul Sartre: “The Wall” Ernest Hemingway: “Indian Camp”</p> <p><b>Setting:</b> John Steinbeck: “Chrysanthemums,” Flannery O’Connor: “Everything that Rises Must Converge”</p> <p><b>Structure:</b> Raymond Carver: “A Small, Good Thing” Gabriel Garcia Marquez: “A Very Old Man with Enormous Wings”</p> <p><b>Voice:</b> J.D. Salinger: “A Great Day for Bananafish” Eudora Welty: “A Worn Path”</p> <p style="text-align: center;">*(See <b>supplemental sources</b> for specific texts)</p>

### UNIT 1 ASSIGNMENT: WORK OF SHORT FICTION

<p align="center"><b>Unit 2: PERSONAL NARRATIVE [3-5 Weeks]</b></p>	<p align="center"><b>Suggested Readings: PERSONAL NARRATIVE</b></p>
<p><b>Concepts and Objectives:</b></p> <p>Incorporate use of real events in narrative prose; recognize and utilize the fundamental components of personal narrative, including (but not limited to) <i>Conflict, Dialogue, Informal language, Plot, Point of View, Setting, Structure, Voice</i></p> <p>Understand and utilize the steps of the writing process including prewriting, drafting, revising, editing, and publishing.</p> <p>Assess written work for strengths and needs through the help of peer writing and/or workshop groups, setting goals for improvement.</p>	<p align="center"><u>COLLECTIONS/ANTHOLOGIES</u></p> <p>PEN/Faulkner Foundation: <i>Three Minutes or Less: Life Lessons from America’s Greatest Writers</i>  Philip Gerard, ed: <i>Writing Creative Nonfiction: Instruction and Insights from Teachers of the Associated Writing Programs</i>  Judith Kitchen &amp; Mary Paumier Jones, eds: <i>In Short: A collection of Brief Creative Nonfiction</i>  Natalie Goldberg: <i>Writing Down the Bones</i>  David Sedaris: <i>Naked, Me Talk Pretty One Day, Dress Your Family in Corduroy and Denim</i>  Alice Walker: <i>To Hell With Dying</i>  Barbara Kingsolver: <i>High Tide in Tucson</i></p> <p align="center"><u>NARRATIVE PIECES</u></p> <p>George Orwell: “Shooting An Elephant”  E.B. White: “Once More to the Lake”  Terry Tempest Williams: “Clan of the One-Breasted”  <i>Women</i></p>
<p align="center"><b>UNIT 2 ASSIGNMENT: PERSONAL NARRATIVE</b></p>	

<p align="center"><b>Unit 3: POETRY [3-5 weeks]</b></p>	<p align="center"><b>Suggested Readings POETRY</b></p>
<p><b>Concepts and Objectives:</b></p> <p>Read, analyze, and utilize various poetic devices including metaphor, simile, meter, rhythm, imagery, form, rhyme, assonance, consonance, syllabic meter personification, cliché, mood/tone, voice, concrete detail.</p> <p>Recognize and write various poetic forms and structures including free verse, blank verse, haiku, sonnet, form poetry, concrete poetry, quatrain, etc.</p>	<p>John Frederick Nims, ed.: <i>Western Wind: An Introduction to Poetry</i>, second edition.</p> <p>J.D. McClatchy, editor: <i>The Vintage Book of Contemporary American Poetry</i></p>
<p align="center"><b>UNIT 3 ASSIGNMENT: COLLECTION OF STUDENT POETRY</b></p>	

<b>Unit 4: ESSAY [3-5 Weeks]</b>	<b>Suggested Readings ESSAY</b>
<p><b>Concepts and Objectives:</b></p> <p>Understand how to organize, articulate, and execute an engaging, informative, and entertaining essay, employing previous creative writing devices as used in fiction writing, including parody and satire.</p>	<p>Robert Atwan and Joyce Carol Oates, eds: <i>The Best American Essays of the Century</i></p> <p>Judith Kitchen &amp; Mary Paumier Jones, eds: <i>In Short: A collection of Brief Creative Nonfiction</i></p>
<p align="center"><b>UNIT 4 ASSIGNMENT: COLLECTION OF STUDENT ESSAYS</b></p>	

<b>Unit 5: PLAY/SCREENWRITING [3-5 Weeks]</b>	<b>Suggested Readings PLAY/SCREENWRITING</b>
<p><b>Concepts and Objectives:</b></p> <p>Understand, describe, and put into practice the concepts embodied in the structures of a play</p> <p>Study, analyze, and write completed dramatic format, with consideration of all relevant dramatic elements.</p> <p>Develop an awareness and understanding of the theatre, film and TV industries as they relate to script writing</p>	<p>W. Downs and L.A. Wright: <i>Playwriting: From Formula To Form</i></p> <p>E. Lane and N. Shengold, eds: <i>Take Ten: New 10-Minute Plays</i></p> <p>Rib Davis: <i>Writing Dialogue for Scripts</i></p>
<p align="center"><b>UNIT 5 ASSIGNMENT: TEN-MINUTE OR ONE-ACT PLAY/SCENE</b></p>	

<p style="text-align: center;"><b>Unit 6: INQUIRY [3-5 Weeks]</b></p>	<p style="text-align: center;"><b>Suggested Readings INQUIRY</b></p>
<p><b>Concepts and Objectives:</b></p> <p>Study various forms of inquiry writing such as review, expository essay, editorial writing.</p> <p>Write an [informal] research-based/reflective composition on a genre, writer or writing topic of interest; write for personal discovery.</p> <p>Utilize research techniques and materials.</p>	<p>Robert Atwan and Joyce Carol Oates, eds: <i>The Best American Essays of the Century</i></p> <p>Lynn Bloom, Edward M. White, and Shane Borrowman, eds. <i>Inquiry: Questioning, Reading, Writing</i></p> <p>John McPhee and Carol Rigolot, editors: <i>The Princeton Anthology of Writing</i></p>
<p style="text-align: center;"><b>UNIT 6 ASSIGNMENT: INQUIRY PAPER</b></p>	

<p style="text-align: center;"><b>UNIT 7: Student Portfolio [3-5 weeks]</b></p>
<p><b>Concepts and Objectives:</b></p> <p>Reveal efforts following the process of fiction, nonfiction, and poetry writing through invention, drafting, peer and self-evaluation.</p> <p>Reveal experimentation, progression and significance of editing and the revision process.</p> <p>Complete a high-quality collection of student work.</p> <p>Become familiar with strategies for publication submission.</p> <p>Format, layout and assemble portfolio of student work.</p> <p>Present portfolio at close of semester.</p> <p>Include student portfolio works in class anthology</p>
<p style="text-align: center;"><b>UNIT 7 ASSIGNMENT: PORTFOLIO OF STUDENT WORK/CLASS ANTHOLOGY</b></p>

## Suggested Supplemental Sources for Creative Writing I, II and III

*Particular works specifically referenced in Scope and Sequence listed in parentheses*

### **Short Story:**

Atwan, Robert and Harvey S. Wiener. Enjoying Stories. New York: Longman. 1987 (“A Very Old Man with Enormous Wings,” “Monkey’s Paw,” “A Rose for Emily,” “The Story of an Hour,” “To Hell With Dying”)

Best American Short Stories (series). Boston: Houghton Mifflin Company.

Carver, Raymond. Where I’m Calling From: Stories. New York: Random House. 1989.  
 (“Cathedral,” “A Small, Good Thing”)

Eggers, Dave, et al. Created in Darkness by Troubled Americans: The Best of McSweeney’s Humor Category. New York: Random House. 2004.

Halikowska, Teresa and George Hyde, editors. Eagle and The Crow: Modern Polish Short Stories. London: Serpent’s Tale. 1996.

Hemingway, Ernest. Complete Short Stories of Ernest Hemingway. New York: Macmillan, 1987.  
 (“Indian Camp,” “Short Happy Life of Francis Macomber”)

O’Brien, Tim. The Things They Carried. New York: Penguin Books. 1990. (“Speaking of Courage”)

Richter, David H., editor. Borzoi Book of Short Fiction. New York: Knopf. 1983. (“A & P,” “Everything That Rises Must Converge,” “The Swimmer,” “The Notorious Jumping Frog of Calaveras County,” “The Wall,” “A Worn Path”)

Rico, Barbara Roche and Sandra Mano, editors. American Mosaic: Multicultural Readings in Context. Boston: Houghton Mifflin Co. 1995.

Rosen, Kenneth, editor. The Man to Send Rain Clouds: Contemporary Stories by American Indians. New York: Random House. 1975.

Wilkie, Brian and James Hurt, editors. Literature of the Western World. Volume 2. New York: Macmillan Publishing Co. 1988.

**Personal Narrative:**

Erma, Bruce, editor. Coming of Age: Short Stories About Youth & Adolescence. Lincolnwood, Illinois: NTC/Contemporary Publishing Company; Teacher edition. 1995.

Kingsolver, Barbara. High Tide in Tucson. New York: Harper Collins. 1995.

Kitchen, Judith and Mary Paumier Jones, editors. In Short: A Collection of Brief Creative Nonfiction. New York: W.W. Norton. 1996.

PEN/Faulkner Foundation. Three Minutes or Less: Life Lessons from America's Greatest Writers. New York: Bloomsbury Publishing. 2000.

Sedaris, David. Dress Your Family in Corduroy and Denim. Boston: Little Brown and Co. 2004

---. Me Talk Pretty One Day. Boston: Little Brown and Co. 2000.

---. Naked. Boston: Little Brown and Co. 1998.

White, E.B. Essays of E.B. White. New York: Harper and Row. 1977. (“Once More to the Lake”)

Williams, Terry Tempest. Refuge: An Unnatural History of Family and Place. New York: Random House. 1991. (“Clan of the One-Breasted Women”)

**Essays/Inquiries:**

Bloom, Lynn. Edward M. White, and Shane Borrowman, editors. Inquiry: Questioning, Reading, Writing. New York: Pearson/Prentice Hall, 2003. 2nd ed.

McPhee. John and Carol Rigolot, editors. The Princeton Anthology of Writing. New Jersey: Princeton University Press. 2001.

## **Play/Screenwriting**

Davis, Rib. Writing Dialogue for Scripts. London: A&C Black, Ltd. 2003.

Downs, W. & Wright, L. A.. Playwriting: From Formula To Form. Fort Worth, TX:  
Harcourt Brace. 1998.

Lane, Eric and Nina Shengold editors.. Take Ten: New 10-Minute Plays. New York: Random  
House. 1997

Wright, Michael. Playwriting Master Class: The Personality of Process and The Art of Rewriting.  
Tulsa: University of Tulsa. 2000.

## **Works on Craft:**

Fredette, Jean M. The Writer's Digest Handbook of Short Story Writing, Volume II. Cincinnati:  
Writer's Digest Books. 1991.

Gardner, John. The Art of Fiction: Notes on Craft for Young Writers. New York: Random House.  
1983.

Goldberg, Natalie. Writing Down the Bones: Freeing the Writer Within. New York: Random House.  
1986.

King, Stephen. On Writing: A Memoir of the Craft. New York: Scribner. 2000.

Lamott, Anne. Bird by Bird: Some Instructions on Writing and Life. New York: Random House.  
1994.

## **WEBSITES OF INTEREST:**

*Classic Short Stories, B&L Associates:* <http://www.bnl.com/shorts/>

*Playwriting 101:* <http://playwriting101.com/>

*Poetry 180:* <http://www.loc.gov/poetry/180/>

*Poets Against the War:* <http://www.poetsagainsthewar.org/>

*ReadBook Online.net:* <http://www.readbookonline.net/readOnLine/>

*Short Story Classics: The Best from the Masters of the Genre:* <http://www.shortstories.computed.net/>

## **Quartleries/Magazines**

*American Scholar*

*Atlantic Monthly*

*Glimmer Train*

*Granta*

*Harper's*

*National Geographic*

*New Republic*

*New Yorker*

*Smithsonian*

*Story*

*Utne Reader*

*Vanity Fair*