DePaul University | School of Continuing and Professional Studies Program Identifier: Undergraduate Program / Graduate Programs

Course: AI 176

COURSE TITLE: CREATIVE WRITING
WINTER 2020-2021

INSTRUCTOR INFORMATION

Nina Kutty
You can reach me at 773-710-9293 or at nkutty@depaul.edu (I am also available via ninakutty@hotmail.com)
Course Dates: January 4 - March 21, 2021; Mondays-Sundays
Delivery Format: Online, d2l.depaul.edu

COURSE DESCRIPTION

CREATIVE WRITING is a special Internet-based course designed to help you explore the art of writing stories, either stories that are fictional or stories based on real experiences. You will be required to complete six fiction-writing exercises. You will draft and revise a complete short story. In addition you will complete work aimed specifically at each competence for which you have enrolled. Last, you will write a Final Essay in which you reflect on your learning and experience in the course. Throughout all of this activity, you will be expected to share your own efforts, and read and comment on the work of others in the class. The writing we do in this course is public writing and requires an audience. You will become that audience for each other.

UNLIKE OTHER COLLEGE WRITING COURSES, THERE ARE NO CLASS MEETINGS. DURING THIS COURSE, YOU, YOUR CLASSMATES, AND I WILL ACCESS THE COURSE VIA D2L, GOOGLE DOCS AND USE THE ONLINE DISCUSSION FORUM TO EXCHANGE ASSIGNMENTS, WORK COLLABORATIVELY, HAVE CLASS "DISCUSSIONS" AND CONDUCT WORKSHOP SESSIONS. WE WILL BE ACTIVELY SHARING AND CRITIQUING THE WORK PRODUCED IN THE COURSE. IN THIS ENVIRONMENT IT IS ESPECIALLY CRITICAL THAT YOU SEEK ANSWERS TO YOUR QUESTIONS; DON’T HESITATE TO ASK ANY AND ALL QUESTIONS AS THEY ARISE.
LEARNING OUTCOMES AND COMPETENCIES:

AFTER COMPLETING THIS COURSE, YOU WILL BE ABLE TO:

- **Differentiate between narrative and exposition (telling and showing)**
- **Apply the fundamentals of fiction writing— including elements of plot, character and setting to the development of a story**
- **Exercise the options involved in selecting a narrative point of view**
- **Apply narrative techniques to shape and create a story that is either wholly fictional, comes from your own life, or derives from the experiences of others**
- **Work to revise, rewrite, edit, and proofread your own work and help others with this crucial process**
- **Participate in online discussions and other forms of sharing the work generated by members of the class**
- **Explore those resources of the World Wide Web that are of interest to creative writers**
- **Reflect on your experience and production in the course and assess your own learning**

IN THIS COURSE, YOU WILL DEVELOP ONE OR TWO OF THE FOLLOWING COMPETENCIES:

HOW THE COMPETENCES WILL BE DEMONSTRATED IN THIS COURSE

A1C: **Can analyze artistic or textual works in terms of form, content, and style.**

The course will teach the formal elements of writing fiction and so will put you and your creative process directly in touch with the impact of these elements on form, and content. Competence in the application of these formal elements will be demonstrated in written assignments. These assignments start with six exercises and become more complex and challenging, culminating in a complete story of your own. Through your work as a peer reviewer you will learn and how the elements of fiction come together in the work of your classmates and show this learning in your comments in workshop sessions. You will demonstrate competence in an exercise (Module 7) and in a Final Essay (Module 10), in which you to reflect on the course experience from several perspectives including your learning, the emotional impact of the course experience, and the impact of the new learning on plans for further growth.

A2A: **Can create an original work of art, explore its relationship to artistic form, and reflect on the creative process.**

You will write six story fragments in a series of exercises and so will gain some control of

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FORMAL ELEMENTS AS PART OF THE CREATIVE PROCESS. YOU WILL EVENTUALLY COMPOSE ONE COMPLETE AND ORIGINAL STORY, WHICH WILL BE REVIEWED BY YOUR PEERS AND REVISED. WORKSHOP DISCUSSIONS WILL EXPLORE THE WAY FORM AND CONTENT INTERACT AND THE WAYS IN WHICH FORMAL REQUIREMENTS AFFECT THE CREATIVE PROCESS. YOU WILL DEMONSTRATE COMPETENCE IN AN EXERCISE (MODULE 7) AND IN A FINAL ESSAY (MODULE 10), A FINAL ESSAY IN WHICH YOU TO REFLECT ON THE COURSE EXPERIENCE FROM SEVERAL PERSPECTIVES INCLUDING YOUR LEARNING, THE EMOTIONAL IMPACT OF THE COURSE EXPERIENCE, AND THE IMPACT OF THE NEW LEARNING ON PLANS FOR FURTHER GROWTH.

A5: CAN DEFINE AND ANALYZE A CREATIVE PROCESS.

YOU WILL WRITE AN ORIGINAL WORK OF FICTION AND REFLECT ON THIS PROCESS IN A COMPETENCE SPECIFIC ESSAY (MODULE 7) THAT WILL INCLUDE SOME RESEARCH INTO THE NATURE OF THE CREATIVE PROCESS. IN ADDITION TO SUMMARIZING YOUR RESEARCH ON THE TOPIC OF “CREATIVITY,” THIS PAPER WILL REFLECT YOUR EXPERIENCE IN WORKSHOP SESSIONS AND IN WRITING YOUR OWN COMPLETE WORK OF FICTION. YOU WILL EVENTUALLY WRITE A FINAL ESSAY (MODULE 10) IN WHICH YOU REFLECT ON THE COURSE EXPERIENCE FROM SEVERAL PERSPECTIVES INCLUDING YOUR LEARNING, THE EMOTIONAL IMPACT OF THE COURSE EXPERIENCE, AND THE IMPACT OF THE NEW LEARNING ON PLANS FOR FURTHER GROWTH.

MOST OF THE WORK WILL BE DONE BY EVERYONE. FOR EXAMPLE, I EXPECT EVERYONE TO DO THE EXERCISES AND TO WRITE A COMPLETE STORY. STUDENTS WHO TAKE THE CLASS FOR A2A ARE ALIGNED ALREADY WITH THE CORE ACTIVITIES OF THE CLASS “WRITING FICTION.” STUDENTS WHO TAKE THE A1C COMPETENCE SHOULD FOCUS MORE THAN OTHERS ON WHAT THEY CAN LEARN FROM WORKSHOP PARTICIPATION SINCE IT WILL BE IN THE ROLE OF PEER REVIEWER THAT THEY WILL BE CALLED ON TO CONDUCT THE MOST EXACTING ANALYTICAL WORK. STUDENTS WHO TAKE THE COURSE FOR A5 WILL DO RESEARCH INTO THE TOPIC OF CREATIVITY AND WRITE ABOUT THAT IN AN ESSAY WHICH ALSO REFLECT ON THEIR OWN EXPERIENCE IN THE COURSE.

LEARNING STRATEGIES & RESOURCES

TO BUY YOUR BOOKS, GO TO HTTP://DEPAUL-LOOP.BNCOLLEGE.COM.

REQUIRED TEXT:


RECOMMENDED READING (NOT REQUIRED):

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RUSZKIEWICZ, ET. AL. SF WRITER. 2ND ED. NEW YORK: LONGMAN, 2002. (OR - OTHER HANDBOOK OF ENGLISH.)

Students will engage in workshop instruction by composing scenes for peer and instructor review, a Major Work of Fiction, and a Final Reflective Essay. Additionally, students will be required to submit competence exercises. See below for the 10-week course structure.

LEARNING DELIVERABLES (GRADED EVIDENCES OF LEARNING)

GRADES WILL BE BASED ON THE FOLLOWING PERCENTAGES.

A = 100-90%

B = 80-89%

C = 70-79%

D = 60-69%

F = 0-59%

PLEASE NOTE: GRADES LOWER THAN A C- DO NOT EARN CREDIT OR COMPETENCE IN THE SCHOOL OF CONTINUING AND PROFESSIONAL STUDIES.

THE COMPETENCE SPECIFIC EXERCISES ARE GRADED SEPARATELY FROM THE OTHER COURSE WORK AND ARE WORTH 100 POINTS. THESE POINTS ARE NOT INCLUDED IN YOUR AVERAGE BUT USED ONLY TO SCORE THIS ASSIGNMENT. THIS IS THE ONLY ASSIGNMENT IN THE COURSE THAT ASKS YOU TO DISCUSS AND DEMONSTRATE COMPETENCE DIRECTLY AND SERVES AN IMPORTANT CHECKPOINT. YOUR GRADE ON THESE EXERCISES SHOULD PARALLEL YOUR GRADE FOR THE REST OF THE WORK AND VALIDATE YOUR COMPETENCE. FOR EXAMPLE, IF YOU HAVE AN OVERALL AVERAGE OF 93% ON THE OTHER WORK AND THE COMPETENCE EXERCISES GET A GRADE OF 95/100 (OR 95%) THEN YOU WOULD GET AN A FOR THAT COMPETENCE. HOWEVER, IF YOU HAVE 93% ON THE COURSEWORK AND GET A 70/100 (70%) ON THE EXERCISES, THEN YOU HAVE NOT DEMONSTRATED COMPETENCE AT THE SAME LEVEL AND SOME JUDGMENT IS GOING TO HAVE TO BE MADE ABOUT HOW TO DEAL WITH THE DISCREPANCY. FOR
EXAMPLE, ONE RECOURSE THE INSTRUCTOR HAS IS TO SPLIT THE DIFFERENCE AND GIVE YOU A B FOR THE COURSE. ANOTHER WOULD BE TO OPEN A DISCUSSION WITH YOU TO CONSIDER A REVISION OF THE EXERCISES OR PROVIDE SOME OTHER DEMONSTRATION OF COMPETENCE.

COURSE STRUCTURE

THIS COURSE CONSISTS OF TEN MODULES — EVERY WEEK, WE WILL COMPLETE ONE MODULE. EACH MODULE CONTAINS A DISCUSSION TOPIC AND/OR SUBMISSION OF TWO FICTIONAL SCENES (MODULES 2-4). DURING THESE DISCUSSIONS, YOU WILL HAVE THE OPPORTUNITY TO EXCHANGE IDEAS WITH YOUR VIRTUAL CLASSMATES ABOUT WORK IN-PROGRESS AND READING EXPERIENCES. MODULES 2-4 SPECIFICALLY ACT AS “SCAFFOLDING ASSIGNMENTS” IN WHICH WE WILL EXCLUSIVELY ADDRESS ONE COMPONENT OF SHORT STORY WRITING IN EACH SCENE. THE GOAL IS TO GAIN MASTERY OF CONCEPTS ONE AT A TIME SO THAT THEY CAN BE APPLIED IN AGGREGATE TO THE MAJOR WORK OF FICTION.

THERE IS A FINAL ESSAY AT THE END OF THE COURSE (MODULE #10). THIS IS MEANT TO SERVE AS A REFLECTIVE PERSONAL ESSAY IN WHICH YOU DESCRIBE YOUR EXPERIENCES IN THE CLASS AND CITE SUBMITTED WORK TO SHOW HOW YOU HAVE MASTERED VARIOUS CONCEPTS BEHIND WRITING A FICTIONAL SHORT STORY.

TO SEE COURSE DUE DATES, CLICK ON THE CHECKLIST LINK ON THE TOP NAVIGATION BAR. THIS PAGE CONTAINS MODULE-SPECIFIC CHECKLISTS AND DUE DATES FOR THE WORK DUE IN THE COURSE.

ASSESSMENT OF STUDENT LEARNING

UNLESS YOU ARE DOING SOMETHING DELIBERATELY “EXPERIMENTAL” I EXPECT REGULAR SPELLING AND PUNCTUATION. OTHER CONVENTIONS FOR THINGS, LIKE THE FORMAT FOR DIALOGUE, SHOULD ALSO BE FOLLOWED AND WILL BE TAUGHT IN EXERCISE 4.2. BUT THIS IS CREATIVE WRITING AND SO CONSCIOUS AND DELIBERATE EXPERIMENTS WITH THESE ELEMENTS WILL BE ALLOWED. SENTENCE FRAGMENTS? SURE, NO PROBLEM. LOTS OF GREAT WRITERS USE THEM. GRAPHIC ELEMENTS? WHY NOT? THE ONLY REQUIREMENT HERE IS THAT YOU HAVE SOME COHERENT REASON FOR MESSING ABOUT WITH THE CONVENTIONS.
Consider visiting the Writing Center to discuss your assignments for this course or any others. You may schedule appointments (30 or 50 minutes) on an as-needed or weekly basis, scheduling up to 3 hours worth of appointments per week. Online services include Feedback-by-Email and IM conferencing (with or without a webcam). All writing center services are free.

However, the real “tutors” will be your class peers — because peer feedback and commentary is the primarily way we will engage one another and the method by which you will receive feedback on your work (along with my reviews, as well).

All written assignments in this class are graded and contribute to your overall grade in the class. Late assignments will be accepted and partial credit may be awarded depending on the time of the late submission. In order to ensure full credit and as high a grade as possible, you must submit your work on time.

Pass/Fail Grade Policy

Students interested in taking a course on a Pass/Fail grade basis need to contact their academic advisor to request the option by the end of the second week of the course. SCPS students can email their requests to their advisors and include the course number, quarter, and student ID number. Non-SCPS students need to contact their home college for instructions on submitting these requests. Please review the P/F guidelines, course restrictions and GPA implications in the University catalog before making your request. A grade of Pass represents a D or better standard and therefore will not meet requirements that have a minimum standard of C- or better. For further clarification of the P/F option for SCPS students beyond the university guidelines, please refer to the SCPS catalog.

Minimum SCPS Grade Policy

SCPS degree programs with majors (BAPSBA, BAPSC, Baha, BADA, BANM, and BALS) require a grade of C- or better in courses taken at DePaul or transfer work applied to
course requirements in the Major and in the LL 261: Essay Writing course in the College Core. All other course requirements in these programs can be completed with a grade of D or better. SCPS degree completion major programs (BAABS and BALS) require a C- or better in all courses taken at DePaul applied to those programs. SCPS competence-based programs (BAIFA, BAC, BAGB and BAECE) require a D or better in courses taken at DePaul or transfer work applied to competence requirements.

**INCOMPLETE (IN) GRADE**

This process follows university policy.

A student who encounters an unusual or unforeseeable circumstance that prevents her/him from completing the course requirements by the end of the term may request a time extension to complete the work.

- The student must formally initiate the request by submitting the Contract for Issuance of Incomplete Grade form (via email, word doc), no later than week 10 (or prior to the final week of a shorter-term course).
- The instructor has discretion to approve or not approve the student’s request for an IN grade.
- The instructor has discretion to set the deadline for completion of the work, which may be earlier but no later than two quarters (not counting Summer term).
- The instructor may not enter an IN grade on behalf of a student without a completed and agreed upon contract.
- The student is alerted that IN grades are not considered by Financial Aid as evidence of satisfactory academic progress.

**COURSE SCHEDULE**

See a breakdown of the course schedule, including assignments, and the points allotted for each Module. Students are invited for Optional Zoom meetings on Saturdays from 10am - 11am during Weeks 1, 3, 5, 7, and 9. Consider these to be the course office hours in which you can pop in to ask questions about an assignment or conduct longer discussions about your work if necessary. A Zoom link will be provided via email.

Module 1 - Getting Started - 30 points total
Unit #1 - Assignment: using the Discussion Forum = 20 points
Find the Discussion Forum and leave a posting (3 to 5 paragraphs) there introducing yourself to the class

Unit #2 - Assignment: Using Google Docs = 10 points

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I will provide each of you with an invitation to our Google Docs folder, which will contain a published short story upon which you will comment to exhibit an understanding of how to post feedback.

Module 2 - Bringing Abstract Ideas to Life - Exercises One and Two - 130 points total (35 for each exercise and 30 for each discussion)

For each exercise:
Complete the exercise
Post it to the appropriate discussion forum
Read and comment on the work of three or more classmates.
Bringing Abstract Ideas to Life (due Thursday)
Person, Place, & Song (due Sunday)

Module 3 - Character and Setting - Exercises Three and Four - 130 points total (35 for each exercise and 30 for each discussion)

For each exercise
Complete the exercise
Post it to the appropriate discussion forum
Read and comment on the work of three or more classmates.
Oh! That Sort of Person (due Thursday)
Creating a Character's Background (due Sunday)

Module 4 - Situation and Plot - Exercises Five and Six - 130 points total (35 for each exercise and 30 for each discussion)

For each exercise
Complete the exercise
Post it to the appropriate discussion forum
Read and comment on the work of three or more classmates.
From Situation to Plot (due Thursday)
Verbal Dance (due Sunday)

Module 5 - Short Story Beginnings - Begin A Major Work of Fiction (a short story of 2000 to 6000 words)
By week's end (Sunday) submit some evidence of progress on your story to the instructor. This can be a detailed outline for the story, and abstract (statement summarizing the story, naming characters, and presenting major themes), or a collection of sample pages (parts of a first draft - along with an explanation of what is intended for the rest). (50 maximum points for acceptable evidence, submitted on time).

Module 6 - A Major Work of Fiction: Draft and comments - Full first draft of the Major Work is due on Sunday
This draft should be a complete early version of the story, suitable for your peers to read and comment on. An appropriate length is 2000 to 6000 words. The spelling and grammar should
be in good order (we are not proofreaders!). (50 maximum points for an acceptable draft that is submitted on time).

Module 7 - Competence Exercises - Prepare a demonstration of Competence (100 points for each competence you are taking.)
Select an exercise for each of the competences you are attempting. Do the reading and prepare a paper to submit for discussion. The exercises are found in full detail in the syllabus.

Module 8 - Peer Review
Review the stories of your classmates on Google Docs. Your comments to others over Module Seven and Eight are worth a maximum of 100 points.
Review and comment on three of the stories posted in Google Docs. Use what we have learned in class about dialogue, ploy, character, and setting and use your own good sense of what “works” and what does not. The comments should be detailed enough to help guide that author as s/he makes final revisions.
Go to Google Docs and read the stories posted there. Give the authors comments that will help them revise. Be as specific as you can. You may highlight the document and embed comments in it or put comments in the margins. Do not delete text. The goal of your review is to help the author make decisions about how to revise the story so as to improve it. Look for stories with few comments to start so that everyone gets about the same amount of feedback. Leave detailed comments on at least three of the stories.

Module 9 - Final Story - Thoroughly revise your story based on the comments you have been given and your own goals for the piece. The revision is due on Sunday. Spelling and grammar should also be in good order. Hint: do a Google search on the phrase “revision process creative writing.” (100 points for an acceptable revision turned in on time).
If you did a second competence exercise, revise it and turn it in this week.

Module 10 - The Final Reflective Essay - 100 points total
An Essay Reflecting on your learning in the course = 100 points
The Final Essay asks you to think about the course and the various things which you have learned and created, including your participation in discussion. This is an exercise in thinking about what you have learned and how, and that's called metacognition, thinking about thinking. The assignment asks you to assess the big picture and to use specific experiences and assignments as detail and example in your essay.
Note: This is not a course or instructor evaluation. It's about you and your experience and your learning. Evaluations are done separately and I hope you will fill one out.

Exam Week - this time is available for students who need it to finish the writing assigned in Modules 9 and 10. Please contact the instructor if you will be using this week and turning work in at the end of the exam period.

COURSE POLICIES

To complete the course, you must complete each of the assignments as described and submit
them to your instructor by the assigned deadline. In addition, you must participate in the course discussion forums, respond to all instructor requests and interact with fellow classmates.

It’s vitally important that you keep up with assignments and play an active role in our workshop “discussions” of the writing generated by the class. If your work is posted late after the group has moved on to the next post, it will not get much attention and you will have “done the assignment” but not learned much. In this class the workshop process itself is a very important activity and I want to see everyone actively engaged. If you are having problems keeping up, then please contact me as soon as possible so I know what’s going on and can be helpful.

Time Management and Attendance:

This course is not self-paced and require a regular time commitment EACH week throughout the quarter. You are strongly encouraged to log in to your course at least four times a week so that you can participate in the ongoing course discussions.

Online courses are no less time consuming than “face to face” courses. You will have to dedicate some time every day or at least every second day to your studies. This course will require at least the same time commitment as traditional on-site classes, but your learning activities will be spread out through the week. If you have any problems with your technology, it may take even longer. The instructor should be notified if your life events do not allow you to participate in the course and the online discussions for more than one week.

If you find yourself getting behind, please contact me immediately.

My role in this course is that of a discussion facilitator and learning advisor. It is your responsibility to make sure you log in regularly and submit your assignments. I will read all postings to the general discussion forums on a daily basis but may not choose to respond to each posting. You will receive feedback to each of your written assignments and scenes.

That means, as an online student, you will be taking a proactive approach to your learning. As the course instructor’s role is that of a learning guide, your role is that of the leader in your own learning. You will be managing your own time so that you can complete the readings, activities and assignments for the course, and you will also be expected to take a more active role in peer learning.

Online discussions are an important part of your course experience. To ensure a positive learning environment, please follow the following minimum expectations. Use your common sense, as not all situations can be covered:

• Be polite
• Respect other participants’ views or opinions
• Think before you write, and ask yourself if you would say the same thing in person
• Use positive phrases (i.e., “Good idea!” or “Thanks for the suggestions,” etc.)
• Be sensitive to cultural differences
• Avoid hostile, curt or sarcastic comments

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• No objectionable, sexist, or racist language will be tolerated
• Create a positive online community by offering assistance and support to other participants.
• Use correct grammar and syntax

THIS COURSE INCLUDES AND ADHERES TO THE COLLEGE AND UNIVERSITY POLICIES DESCRIBED IN THE LINKS BELOW:

**Academic Integrity Policy** (UGRAD)
**Incomplete (IN) and Research (R) Grades Expiration Policy**
**Withdrawal/Drop Policy** and **Withdrawal Tuition**
**Accommodations Based on the Impact of a Disability**

You are also invited to contact me privately to discuss your challenges and how I may assist in facilitating the accommodations you will use during this course. This is best done early in the term and our conversation will remain confidential.

**Protection of Human Research Participants**

**OTHER RESOURCES FOR STUDENTS**

**University Center for Writing-based Learning**

**Dean of Students Office**

**INSTRUCTOR BRIEF BIO**

I have been teaching creative and academic writing at the undergraduate level for over fifteen years, and have been with DePaul University since 2007. I hold an M.A. in English Literature from Loyola University Chicago and an M.A. in Creative Writing from Northwestern University. Currently I reside outside of Washington, DC, with my husband and daughters.

**ADDITIONAL CONSIDERATIONS**

Please note that plagiarism is a major form of academic dishonesty involving the presentation of the work of another as one’s own. Plagiarism includes but is not limited to the following:
• The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs or musical scores, whether published or unpublished, in whole or part, without proper acknowledgement that it is someone else’s.
• Copying of any source in whole or part with only minor changes in wording or syntax, even
with acknowledgement.

- Submitting as one's own work a report, examination paper, computer file, lab report or other assignment that has been prepared by someone else. This includes research papers purchased from any other person or agency.
- The paraphrasing of another's work or ideas without proper acknowledgement.
- Resubmitting one's own previous work from a different course or college, without the permission of the current instructor.

Plagiarism, like other forms of academic dishonesty, is always a serious matter. If an instructor finds that a student has plagiarized, the appropriate penalty is at the instructor's discretion.