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# REQUEST FOR APPROVAL TO USE W DESIGNATION

LSC# 252  
Action \_\_\_\_\_

COVINT

PI PROFESSOR COMMITMENT

Professor

Anthony Farrington

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Writing Summary for ENGL 221: Creative Writing

In addition to the current catalog description for Creative Writing, where students are “expected to produce a

substantial body of written work”—ENGL 221 involves a great deal of reading, discussing, and thinking about writing.

In Creative Writing, students question aesthetic, narrative, and dramatic forms. They also experiment with

6. READING RESPONSES

After each assigned reading, there is an in-class reading response. The purpose of this is to show that

students are critically engaged with the assigned readings. The evaluative criteria is interested solely in critical

Indiana University of Pennsylvania  
Department of English

Course Syllabus  
for  
*Creative Writing*

ENGL 221, section 001  
Spring 2005

afarrin@iup.edu  
Office: 140 Keith Hall  
Phone: (724) 357-0165 (or [724] 357-2262 to leave a message)

Office Hours:  
M&W 10:30-11:30, 2-3; F 10:30-11:30  
& by appointment

Prerequisite:

ENGL 202 (or permission from the instructor).

Texts and Supplies:

*Doubletakes: Pairs of Contemporary Short Stories*. Ed. T. Coraghessan Boyle. Boston, MA:  
Thomson Wadsworth, 2004.

*Unsettled: The American West as a Story of the West*. New York: W. W.

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Further, this course will investigate contemporary aesthetic expectations. For example, the

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2. Each writing assignment must be accompanied by a learning letter. The portfolio requires a three to four page "reflective" essay, and the poetry and prose assignments require a one to two page essay.

late the assignment is.

4. Much of the class will be participation/discussion. This is an extremely important part of class. And it might retroactively affect your overall grade. If you are a non-participant, your grade will not be affected; but you cannot help your grade either. On the other hand, if you positively contribute to the class, your grade might be positively affected. The reverse is also true. (Note: Attendance is also considered a part of this grade. See my attendance policy under "Unexcused Absences" below.)

5. Final grades will be based primarily on the quality of submitted assignments (drafts, revisions, etc), reading responses, class participation (including attendance), written and spoken criticism, and overall course "effort." I give scores (from 1 to 10) on reading responses. And I tend to give letter-grades on written assignments. Unless otherwise indicated, a 'B+' is worth 87 points. A 'B' is worth 85 points. And a 'B-' is worth 82 points. The 'C's (77, 75, & 72 points) and 'D's (67, 65, & 62 points) are broken down similarly. Finally, an 'A' is worth 100 points. A 'B+' is worth 87 points.

make copies of all major assignments, essays, etc. on campus. I will

Accommodations for students with disabilities:

IUP is committed to providing equal opportunities for all students. Students with disabilities who

require special accommodations should discuss their needs with the Disability Support Services (a unit of the Advising and Testing Center). Further information may be obtained by calling 724-357-4067.

Academic Honesty:

Students are expected to conduct themselves in an honest and ethical manner, to do their own



**ENGL 221 Student Outcomes Assessment Matrix**

<b>Goals or Objectives</b>	<b>Assignments Assessed</b>	<b>Program Objective</b>	<b>NCTE Standards</b>	<b>INTASC Standards</b>
1	Journal	1-2-3-4	1-2-3-4-5-6-7-8-9-10-11-12	1-2-3-4-5-6-7-8-9-10-11-12

**Schedule for ENGL 221: Creative Writing (Spring 2005)**

WEEK ONE

- Jan 10: course syllabus
- Jan 12: introductions to class.
- Jan 14: In-class reading &/or writing exercise.

WEEK TWO

- Jan 17: Martin Luther King Day—No classes
- Jan 19: "How to Become a Writer" (*fiction 462*).
- Jan 21: In-class reading &/or writing exercise.

WEEK THREE

- Jan 24: New poem draft due. Read poetry: Jan 2, Jan 3, Jan 4, Sept 13.
- Jan 26: In-class reading &/or writing exercise.

class text, read, & defend. In-class reading &/or writing exercise.

WEEK FOUR

- Jan 31: New poem draft due. In-class reading &/or writing exercise. Triggering Town assignment (TBA).
- Feb 2: New poem draft due. Read poetry: Jan 13, Jan 15, Jan 18, Sept 20.
- Feb 4: In-class reading &/or writing exercise.

WEEK FIVE

- Feb 7: **FIRST FIVE POEMS due.** In-class reading &/or writing exercise. Triggering Town assignment (TBA).
- Feb 9: Read poetry: Feb 18, Mar 9, April 27, Sept 29.
- Feb 11: *New Growth Arts Review*—practice workshop (poetry).

WEEK NINE

Mar 7: ~~Spring Break~~

Mar 9: **Spring Break**

Mar 11: **Spring Break**

WEEK TEN

Mar 14: *New Growth Arts Review*—practice workshop (fiction).

Mar 16: *New Growth Arts Review*—practice workshop (fiction) continued.

Mar 18: In-class reading &/or writing exercise.

WEEK ELEVEN

Mar 21: In the Cemetery Where Al Jolson Is Buried (fiction 374).

Mar 23: **Dept. mini-conference. No classes. Course withdrawal deadline.**

Mar 25: People Like That Are the Only People Here (fiction 434).

WEEK TWELVE

Mar 28: **PROSE #2 due.** Bullet In the Brain (fiction 650). Talking PUBLICATIONS (intro).

Mar 30: Talking PUBLICATIONS continued. In-class reading &/or writing exercise.

Apr 1: New poem **draft due.** Workshop.

WEEK THIRTEEN

Apr 4: **MSS SUBMISSION LETTER due.** New poem **draft due.**

Apr 6: Workshop.

Apr 8: Workshop.

WEEK FOURTEEN

Apr 13: **PUBLICATION LETTER & Packet due.** New poem **draft due.** Workshop.

Apr 15: Workshop.

WEEK FIFTEEN

Apr 18: **SECOND FIVE POEMS due.** Workshop.

Apr 20: Workshop.

Apr 22: Workshop.

WEEK SIXTEEN

Apr 25: Course wrap-up; **PORTFOLIO due.** Workshop.

**FINAL EXAMS:** We will have a final exam. It will take place in our usual classroom. Bring paper and

*SAMPLE of an IN-CLASS WRITING EXERCISE*

**This exercise revolves around loss and memory: The entire purpose of this exercise is to generate writing. To students: While I read the following, I want you to note the scope of lost things.**

DAY SEVEN (from "The Ten Day Cat")

One reason I hate pets is that they always die. And, call me cowardly, I don't want my children to go through that. I don't want to go through it again. As a child, I lost all my pets. A few dogs ran away. Another was run over; I still see her blonde legs kicking in the heavy grass; I still hear my little cousin screaming. I still hear the single shot of the twenty-two pistol my uncle carried with him. "She was hurting," he said, which made me, even then catch my breath. I've also lost three cats. One blue one who died from something in my hand. ...

laughed. A few months later, she was pregnant again. We didn't lose that baby. I raised her by myself for almost her entire life. And when my daughter finally re-located the Persian cat on the seventh day, she terrorized it. She carried it everywhere, sometimes upside down. She fed it pretend food. She expected it to meow on cue. When she

was done with it, my daughter did it for her. I'm not sure if she ever

Here are some things I've destroyed without sufficient reason: a marriage, a beautiful woman, a friend's trust,

lover, the trust of an old friend who already distrusted the world enough, two luna moths in a mayonnaise jar for no reason whatsoever, a thick black snake that had just swallowed a mid-sized sunfish when I was ten and curious, things

**To conclude: consider what you have destroyed. Consider that what you have lost is in great part your own doing. In the next few minutes, think about your own role in the losses of your life. Jot down some notes: "Here are some things I've destroyed without sufficient reason." And think about the possibilities—in what**