

EASTERN MICHIGAN UNIVERSITY
DIVISION OF ACADEMIC AFFAIRS

**REQUEST FOR INCLUSION OF A COURSE IN THE
GENERAL EDUCATION PROGRAM:
EDUCATION FOR PARTICIPATION IN THE GLOBAL COMMUNITY**

DEPARTMENT/SCHOOL: _____ ENGLISH _____ COLLEGE: _____ ARTS AND SCIENCES _____
DEPARTMENT CONTACT: _____ JEFF PARKER _____ CONTACT PHONE: _____ 487-1310 _____
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1. Subject Code, Number, and Title: CRTW 201 _____
2. Credit Hours _____ 3 _____
3. Course Description:

This workshop is an introduction to the writing of fiction and poetry. Students will investigate the basic method and forms of the two genres and learn the relationship between form and content through their own writing experiments and through workshop discussions. Students will also make connections between critical and creative thinking as they read and discuss a range of contemporary writers. As they read examples of literary practices in their own time, they will develop vocabularies and methods of evaluation that they can apply to their own work and the work of their peers.

4. This course is (check one):
 - an existing course with no revisions (need not go through the input system)
 - an existing course with revisions (attach this form to Request for Course Revision form)
 - a new course (attach this form to Request for New Course form)
5. Check the General Education requirement this course is intended to meet. If the course is to be proposed for more than one requirement, submit a separate form for each one.
 - Effective Communication**
 - Quantitative Reasoning (*QR designation*)**
 - Writing Intensive (*WI designation*)**
 - Perspectives on a Diverse World**
 - Global Awareness
 - U.S. Diversity
 - Knowledge of the Disciplines**

- | | |
|--|---|
| <input checked="" type="checkbox"/> Arts | <input type="checkbox"/> Humanities |
| <input type="checkbox"/> Science | <input type="checkbox"/> Social Science |

Learning Beyond the Classroom (*LBC designation*)

- Self and Well Being
- Community Service, Citizenship, and Leadership
- Cultural and Academic Activities and Events
- Career and Professional Development
- International and Multicultural Experience
- Undergraduate Research

6. Rationale. Provide a concise, clear, jargon-free explanation of why this is a General Education course and how it fits into this specific area of the program. (The rationale should explain to students why they are taking the course. It should address both why it is part of the General Education program and why it fits into the particular category.) This rationale should appear on the general course syllabus provided here and should be included in specific course syllabi given to students.

This course is a workshop in creative writing. Students acquire basic knowledge in the practice and evaluation of poetry and fiction, as well as in the use of literary vocabularies and techniques. Literary models will inspire and direct students' own creative writing and inquiry into the relationship between form and content and between critical and creative thinking. The discipline of creative writing as a field of art, one continuous with other arts, will be stressed in the course by focusing on the process of creativity and procedures for generating new writing. We expect students to experiment in forms and to explore the genres of fiction and poetry, including the ground between them. We also encourage students to find forums and audiences for their creative work by editing and printing small collections of writing and by reading, exhibiting, and performing their creative work. Introduction to Creative Writing (CRTW 201) meets the general education requirements for Arts in the Knowledge of Disciplines.

7. Clearly and concisely explain how this course meets each of the General Education outcomes for the requirement checked in number five (all outcomes should be addressed). To do this, (a) list the General Education outcomes for the requirement and explain how the course meets each outcome; and (b) explain, in general terms, the method(s) of evaluation to be used in the course and how these methods assess the degree to which students have met the General Education outcomes for this requirement.

Outcome #1 - Acquire basic knowledge and skills in the use of vocabularies, materials, tools, techniques, and intellectual methods in an arts discipline

CRTW 201 aims to introduce students to the wide range of vocabularies, materials, tools, techniques, and intellectual methods that find some place in contemporary writing. In workshop discussion students are introduced by the instructor to certain vocabularies involved in the arts discipline including critical language and the language of creation such as character, plot, sestina, voice, conflict-action, objective correlative,

meter (iambic pentameter etc), and so forth. The entire course focuses on language, the primary material and tool of creative writing, in numerous contexts. But the course emphasizes that language as a material and tool goes beyond that which the student writes on the page him/herself. Found texts, sometimes manipulated and sometimes merely de-contextualized, are engaged as legitimate materials in creative writing. The techniques and intellectual methods for creating texts in lyric or narrative modes are the subject of numerous exercises designed to develop voice, explain the inverted checkmark structure of narrative, show how to build scenes, and etc. Students will acquire these skills through the reading and discussion of contemporary writing and through their own hands-on engagement with creating texts. In workshop discussions focused on peer writing, students will sharpen their ability to use basic ideas and terms fluidly and in multiple contexts.

Outcome #2 - Examine the relationship between creative and critical thinking

By introducing students to the language, methods and forms of contemporary fiction and poetry, students will garner a foundation in the methods of praxis and theory of creative writing. By completing specific writing experiments, students will learn to define and solve fundamental challenges of poetry and fiction. Students will learn the difference between discursive and performative modes of writing, and abstract and concrete use of language. The workshop is by definition a community in which the student brings his creative work so that the class can focus on it in a critical way, thereby achieving insight into method for incorporating the criticism into the creative work of the revision. The relationship between creative and critical thinking is explored in both written and oral methods, and refined by guidance from the instructors.

Outcome #3 - Learn the relationship of content and form

Students will practice established forms of poetry such as the sonnet or sestina and contemporary forms such as the list and hypermedia, as well as experiment with methods of writing such as collage and erasure, as they develop an understanding of the relationship between form and method as well as form and content. For instance, one writing assignment asks students to go to Ford Gallery, the art gallery on campus, and to respond to a piece of artwork there in terms of both its form and its content. How might a student create literary analogues to abstract painting or to color-field painting or to a representational painting based on an ancient Greek myth? Students will demonstrate an understanding of how content and form work together to create meaning in all their writing assignments. Students will be evaluated on their ability to generate work that shows a clear and specific relationship between form and content, and students will be asked to describe that relationship in the work of others.

Outcome #4 - Begin to understand historical development in an arts discipline

This course will provide sufficient background—cultural, artistic, and historical—to intelligently read the assigned contemporary texts and understand the traditions those texts are participating in or rejecting and why. This knowledge will be acquired in short lectures and long workshop discussions on assigned texts. Students will examine current literary models with an eye toward understanding the historical development of the contemporary and inquiring into the relationship between content and form, between the critical and the creative, and between poetry and fiction.

Outcome #5 - Develop ability to evaluate work in an arts discipline

CRTW 201 regularly asks students to evaluate the work of their peers and the work of professional writers; in doing so, students will set up categories for analysis and criteria for evaluation of poetry and fiction. Students develop the ability to do this with their exposure to the instructor's evaluation of the professional work discussed in the workshop, the explanations for "How to Workshop Texts" on the syllabus, and the

instructor's feedback to their comments in workshop and on their writing. All of this steers their understanding and development of creative and critical apparatuses for critiquing the work of others, revising their own work, editing small collections, and selecting and delivering their work most performative work in a public reading.

Outcome #6 - Learn to define and solve artistic problems

In the course of the semester students will write a number of exercises in poetry and fiction that aim to investigate and "solve" fundamental problems of writing fiction and poetry. For example, students will explore how to use "found" material—a process which includes selection of an existing text, re-motivation of that text, possible editing of the text, possible re-formatting of the text, and thinking about the consequences of re-contextualization. They will identify problems with their own writing, and significantly revise the writing accordingly. Students will also be expected to discuss and expand their writing process; many of the assignments given to students are aimed at helping them articulate and respond to artistic problems in process and methods of writing.

B. Methods of Evaluation

The premise of the writing workshop is that on any given day students present their creative work which is closely discussed and critiqued by the group. By design the instructor steers the workshop discussion into areas that he or she feels will best serve the problems of the work at hand and the collective problems of the class as a whole. To that end, a very large part of the evaluation of this course is the instructor's evaluation of the students' participation in the workshop. Second is the completion of various writing experiments and projects assigned by the instructor. As with most creative endeavors there are multiple ways to achieve goals. Instructors design individual exercises and assignments that can be used in workshop to address problems related to poetry and prose. In recognition of this, we avoid mandating prescriptive assignments. The various faculty members who teach the course design assignments in accordance with individual methods that assure the achievement of the stated goals. Finally there is the completion of a mid-term collection of works which is returned to the student and revised for the final portfolio. All students will be graded on participation, preparation for class, completion of written assignments, attendance of outside literary readings, and their ability to revise their own for the final portfolio.

Evaluating Participation in Workshop

Instructors will evaluate student participation in workshop and how that participation meets the individual outcomes such as acquiring basic knowledge and skills in the use of vocabularies, materials, tools, techniques, and intellectual methods of the creative writing discipline; that it examines the relationship between creative and critical thinking; and most importantly that it develops their ability to evaluate work in creative writing and to define and solve artistic problems. Instructors will note student's ability to reference traditions discussed in class as well as their command of vocabulary defined and demonstrated in class. Instructors provide a section in the syllabus called "How to Workshop a Text", which prepares students for the rigors of engaging creative writing from an arts perspective:

How to Workshop Texts

The purpose of the workshop is to help your peers know how you read their work. In order to do this well you should ask provocative questions that will encourage revision; you should offer helpful suggestions that will encourage rethinking the work; you should hold up a mirror to the work that will enable each student to see more clearly what s/he has accomplished. In other words, our job is to describe the work to its author. This difficult task involves figuring out how the piece works and

how it might have worked otherwise. Because we are looking at work-in-progress, it is especially important to hold off on evaluation of each others' work—praise will come as a reward of the descriptive process. Two kinds of readings are essential at this crucial checkpoint: a holistic structural reading and a close reading of the writing assignment's parts.

Types of comments to avoid in workshop:

-I like it. It's perfect, good job.

-I think you should use the word "dog" here rather than "hound" (without an explanation of WHY)

-I don't like this character.

-It's cool

In general, avoid the phrases: *I like, I don't like, this works, this doesn't work*—and all their equivalents. Instead interrogate the piece itself, what is it like? Suggest its context, explore its nature and its possibilities:

-Is there drama in this situation?

-I'm wondering what this word suggests.

-This reminds me of...

-It's like...

-I think this character wants...

-What if...?

-The rhythm is...

-Could this be expanded to...?

-Is the conflict between...?

-Does this connect with...?

-The atmosphere seems... and so forth

Consider:

What's new or surprising about this poem/story?

Does the piece have a strong voice?

What ambiguity (open to various levels of interpretation without being vague) can you find? Is the poem clear? Is it cohesive?

What senses does the poem employ?

What figurative language does the poem use?

What patterns (image, rhetorical, sound) can you find in the poem?

Does it use language in an unusual and energetic way?

Is it an argument poem or a mood poem?

What is its structure?

What is its tone?

Who is the narrator or speaker?

Are the emotions of the poem convincing?

How does the poem/story accrue meaning?

Is the poem obsessive? narrative? musical (lyric)?

Does it have drive and purpose?

How would you describe its rhythm?

What expectations does it set up? Does it fulfill or subvert those expectations?

Would rearranging its parts help enhance lyric or narrative tension?

- How do its metaphors accumulate meaning? Do they contradict each other?
- What is the poem's/story's overall effect?
- What images are strongest?
- What was your experience of reading the poem/story? Hearing it read aloud?

Evaluating Writing Experiments and Assignments

Many of the individual writing experiments instructors assign students address individual outcomes within the Arts category of Knowledge of the Disciplines, and it is on these bases that instructors will evaluate them. Many of the assignments engage a number of the outcomes at once. And assessment of the written works will in large part be based on how well students understand the techniques and methods they've been asked to use rather than on the quality of the final product as a literary work. Find below some samplings of individual assignments and how they would be evaluated:

-“The Diamond Mine’ [a story to be read in class] makes unusual use of the second person, in that the *you* seems sometimes to be the reader and sometimes the character otherwise called *he*. Take a few paragraphs of the story you are writing and recast them as if they were addressed to one of the characters.” This exercise probes a number of outcomes at once. It introduces a tool or technique as well as a vocabulary item in the usage of the second person “you” form of narration. It invokes the critical-creative apparatus because students must reread the story and see their way through it critically to grasp the claim the assignment is based on, that the usage of the second person in the story is problematic. In so doing, students have defined an artistic problem and must now attempt to solve it, the other side of the critical-creative relationship, by applying what they have just learned to their own work. The assignment will be evaluated and discussed based on the evidence in the students’ work that they have managed these tasks and not on the quality of the exercise as a literary work unto itself.

-“Write about something that happened to you. But write it in the first person *from the point of view of someone else* who was present.” This exercise is designed to teach students a basic tool or technique of creative writing. It requires students to write what they know but to break away from pure autobiography, which is not the stuff of strong narrative. They begin to develop their imaginative skills by putting themselves inside a character’s head and perhaps without knowing it attributing to that character the biases and prejudices and life experience they know him or her to have. Part of the evaluation of this type of assignment involves pointing this out to students and suggesting that this is the type of exercise one always must perform whenever writing from a character’s point of view: They have to *know* that character, and they have to allow for a multitude of perceptions in order for conflict to arise.

-“Quickly list as many cliché metaphors as you can think of: *the path of life, eyes like pools, crazy as a bedbug, nose to the grindstone*, and so forth. Then switch half a dozen of the comparisons: *eyes like bedbugs, nose to the path, the grindstone of life*. Some of these may be fresh new ways of saying something.” This exercise illustrates a technique for “freshening up” language. All too often students write descriptions in the most predictable of ways while contemporary writing must always be reinventing and rejuvenating itself, finding new ways of expressing the modern world. In evaluating this exercise, the instructor would talk about which of the switched comparisons were leading to sound, fresh ways of describing something and how they might be applied to a story or poem.

-“Write either a prose poem or a short-short story such that no one would claim it was the other. If a poem, dwell on the language but tell no story. If a story, plain-speak a plot.” This exercise would be assigned after discussion of the formal distinctions between the prose poem and the short-short story. Students would be made aware of the properties of the two forms and the various differing assumptions one applies to “story” and to “poem”. The assignment would be evaluated precisely on the students’ management of the relationship between content and form in the final piece, which should be a genre-transcending work.

-“Meter Hunt: Go to a place with people and texts, and look for scraps of written or heard language that fall into any of the different meters (trochaic, dactylic, iambic, anapestic etc)—try assembling a list poem of randomly found iambic lines and study the effect.” This experiment will be evaluated on the student’s ability to correctly identify various meters and to collect a wide variety of examples as well as the integrity of the student’s arrangement of the final iambic poem. For instance, does the list accumulate meaning? Does it build into a narrative? Does it sustain lyric intensity?

-“Name Game: Write down all the letters in your first, middle, and last name, then generate a list of words that can be made out of those letters. You can repeat letters from the name as many times as you wish. Treat the letters of your name as the only letters in a new alphabet. You will probably only come up with about 200 words, and that’s okay; these words will come to play in the rich psychology of self-naming and self-identification. Write a poem using only the LETTERS generated by your own name. You can also do the same thing with the SOUNDS from your name, giving you a larger pool of words to work with—and generating a poem that relies more heavily on orality.” This experiment will be evaluated on the students’ ability to write within the confines of their own names; also, innovation, imaginative language use, sustained coherence, and effective use of structure will be considered.

-“Rhythm Experiment/Poem Composed While Walking: Set aside at least 45 minutes for a walk outdoors. Go for a walk in a familiar or unfamiliar environment, urban or rural, try to let the rhythm of walking dictate your thoughts, let your thoughts wander and return to their senses; don’t bring a friend or an ipod. Let the natural sounds and senses of the environment shift through you. Let sounds pace through your body as your body paces through the landscape. The rhythm of walking replicates the unwilled rhythms of the body—breathing, sucking, beating heart—and paces a limbo between being and doing, idling and vigilance. Let yourself get into that in-between space. Let fragment of language or a sentence catch the rhythm and repeat itself as the sensorimotor connectivity of walking repeats. Let language walk itself out of habitualized routes. Compose a poem out of this language. Try composing it entirely in your head as you walk; or after at least fifteen minutes of walking, stop and write a couple lines down then resume walking and repeat. Consider the following thought by Robin Skynner: “To walk, we have to lean forward, lose our balance, and begin to fall. We let go constantly the previous stability, fall all the time, trusting that we will find a succession of new stabilities with each step.” (NOTE: *enjambment*=to walk) This experiment will be evaluated on the student’s ability to demonstrate a strong rhythmic element and to weave together impressions external to the student with emotions and impressions internal to the student. The use of rhythm to inform and manipulate the semantics of the poem, as well as innovative use of form and language will also be considered.

A large part of students' grade will depend on their ability to revise their work effectively. While the workshop is about discussing how to evaluate work in creative writing, the revision is where students exhibit that ability. Individual poems and stories will be critiqued by the instructor and returned to the student at mid-term with the expectation of significant revision. Putting together a collection of work is an artistic problem unto itself, and instructors will discuss different methods for grouping stories or poems (thematically, narratively, randomly, chronologically) and the various merits of those techniques. The Final Portfolio will be evaluated based on student responses to comments in workshop, instructor comments on the mid-term collection, the individual stories and poems, and the collection as a whole. The work should clearly exhibit an understanding of the relationship between creative and critical thinking (responses in the creative work to critical issues raised by peers or instructor), their ability to evaluate their own work in creative writing (that is they saw fit to revise based on their judgment as well as their peers and instructor and defined their own artistic problems), and solved the artistic problems in their work using the vocabularies, materials, tools, techniques, and intellectual methods discussed.

- 8. Attach a syllabus (1-inch margins and 10-12 pt. font). The syllabus must include the rationale from #6 above and clearly reflect the outcomes and methods of evaluation detailed in #7 above.

Please submit all materials in electronic form.

Action of the Department/College

1. Department

Vote of department faculty: For _____ Against _____ Abstentions _____

Department Head _____
Date

2. College

College Dean _____
Date

Action of General Education Advisory Committee

Vote of General Education Committee: For _____ Against _____ Abstentions _____

Chairperson, General Education Advisory Committee _____
Date

Approval

Associate Vice-President for Undergraduate Studies and Curriculum _____
Date

CRTW 201 Introduction to Creative Writing

Rationale

This course is a workshop in creative writing. Students acquire basic knowledge in the practice and evaluation of poetry and fiction, as well as in the use of literary vocabularies and techniques. Literary models will inspire and direct students' own creative writing and inquiry into the relationship between form and content and between critical and creative thinking. The discipline of creative writing as a field of art, one continuous with other arts, will be stressed in the course by focusing on the process of creativity and procedures for generating new writing. We expect students to experiment in forms and to explore the genres of fiction and poetry, including the ground between them. We also encourage students to find forums and audiences for their creative work by editing and printing small collections of writing and by reading, exhibiting, and performing their creative work. Introduction to Creative Writing (CRTW 201) meets the general education requirements for Arts in the Knowledge of Disciplines.

Course Description:

This workshop is an introduction to the writing of fiction and poetry. Students will investigate the basic method and forms of the two genres and learn the relationship between form and content through their own writing experiments and through workshop discussions. Students will also make connections between critical and creative thinking as they read and discuss a range of contemporary writers. As they read examples of literary practices in their own time, they will develop vocabularies and methods of evaluation that they can apply to their own work and the work of their peers. Students will practice basic conventions and craft of poetry and fiction, creating small anthologies of their work and giving readings as capstone projects.

Course Goals/Objectives:

The goals of the course are to introduce students to the language, methods, and forms of contemporary fiction and poetry, and to provide a common foundation for students who plan to take upper-level creative writing courses. By completing specific writing experiments, students will learn to define and solve fundamental challenges of poetry and fiction, such as prosody and character. We expect students to write and experiment in fiction and poetry, to critically discuss contemporary models as well as their peers writing, to make connections between form and content and between critical and creative thought, and to find forums and audiences for creative work by editing and printing small collections of writing and by reading, exhibiting, and performing the writing.

Schedule of Classes:

Week 1 – introduction to the course; beginning language experiments
(collage, found text, erasure, collaborations, improvisation)

Week 2 – introduction to contemporary poetry with special attention to structure/form and figurative language; selected readings/discussions of contemporary poetry
Poems for the Millenium, ed. by Jerome Rothenberg and Pierre Joris

Week 3 – experiments with forms and methods: metaphor, prosody, associative logic

Week 4 – workshop/discussions of abstract vs. concrete language

Week 5 – workshops

Week 6 – workshops

Week 7 – in small groups, peer discussion/editing of student poems for the group's
mid-term small anthology of students' poetry

Week 8 – introduction to contemporary fiction with special attention to structure/form and narrative; selected readings/discussion of contemporary fiction

Contemporary Short Fiction, ed. by Rosellen Brown

Week 9 – experiments with forms and methods: characters, dialogue, detailing

Week 10 – workshops/discussions of discursive vs. performative modes

Week 11 – workshops

Week 12 – workshops

Week 13 – in small groups, peer discussion/editing of stories for the group's final anthology of students' fiction

Week 14 – student readings/performance of their creative work

Week 15 – student readings/exhibit of anthologies

Outline of Content to be Covered:

- I. Introduction to the Course
- II. Introduction to Contemporary Poetry
 - a. Experiments with forms, subjects, language
 - b. Readings/discussions from anthology
 - c. Workshop/discussions of student poetry
 - d. Peer-editing, printing group's anthology of poems
- III. Introduction to Contemporary Fiction
 - a. Experiments with forms, elements of short fiction
 - b. Readings/discussions from fiction anthology
 - c. Workshop/discussions of student fiction
 - d. Peer-editing, printing group's anthology of fiction
- IV. Introduction to Publishing/Reading/Performing
 - a. Readings/Performances/Exhibits of student anthologies

Student Expectations – Work for the Class:

Workshop classes depend on the presence and participation of all students. Students will read selected contemporary poetry and fiction from the anthologies and be prepared for discussions. Students will write and revise both poetry and fiction. They will write experiments in class, and also at least 2 poems and 2 short stories for workshop or peer-group discussions. Groups will select, edit, and print small collections of students' writing, a mid-term poetry collection and a final fiction collection. They will also participate in a final reading/performance of their work at the end of the semester.

Method of Grading:

Because creative writing depends on the freedom to experiment, we recommend that individual creative writing projects be responded to in detailed written and oral comments, and that grades be determined by the level of participation in the class and by completion of all work assigned. Assessment of students' written works will be based on how well students understand the techniques and methods they've been asked to use, and students' demonstrated understanding of the integral relationship between form and content and their ability to create forms that relate to the content of their own writing. Each assignment will come with a set of explicit criteria—for example use of metaphor or colloquial language—that will be the basis for evaluation. Students are also required to actively engage in informed discussions and workshops. Grades may be assigned in general areas, as follows, to calculate the final grade:

30% -- class attendance, participation in discussion

30% -- completion of writing experiments, projects, assignments

20% -- completion of the mid-term collection of student work

20% -- revision of the collection/final anthology

How to Workshop Texts

The purpose of the workshop is to help your peers know how you read their work. In order to do this well you should ask provocative questions that will encourage revision; you should offer helpful suggestions that will encourage rethinking the work; you should hold up a mirror to the work that will enable each student to see more clearly what s/he has accomplished. In other words, our job is to describe the work to its author. This difficult task involves figuring out how the piece works and how it might have worked otherwise. Because we are looking at work-in-progress, it is especially important to hold off on evaluation of each others' work—praise will come as a reward of the descriptive process. Two kinds of readings are essential at this crucial checkpoint: a holistic structural reading and a close reading of the writing assignment's parts.

Types of comments to avoid in workshop:

- I like it. It's perfect, good job.*
- I think you should use the word "dog" here rather than "hound" (without an explanation of WHY)*
- I don't like this character.*
- It's cool*

In general, avoid the phrases: *I like, I don't like, this works, this doesn't work*—and all their equivalents. Instead interrogate the piece itself, what is it like? Suggest its context, explore its nature and its possibilities:

- Is there drama in this situation?*
- I'm wondering what this word suggests.*
- This reminds me of...*
- It's like...*
- I think this character wants...*
- What if...?*
- The rhythm is...*
- Could this be expanded to...?*
- Is the conflict between...?*
- Does this connect with...?*
- The atmosphere seems... and so forth*

Consider:

- What's new or surprising about this poem/story?
- Does the piece have a strong voice?
- What ambiguity (open to various levels of interpretation without being vague) can you find? Is the poem clear? Is it cohesive?
- What senses does the poem employ?
- What figurative language does the poem use?
- What patterns (image, rhetorical, sound) can you find in the poem?
- Does it use language in an unusual and energetic way?
- Is it an argument poem or a mood poem?
- What is its structure?
- What is its tone?
- Who is the narrator or speaker?
- Are the emotions of the poem convincing?
- How does the poem/story accrue meaning?
- Is the poem obsessive? narrative? musical (lyric)?

Does it have drive and purpose?

How would you describe its rhythm?

What expectations does it set up? Does it fulfill or subvert those expectations?

Would rearranging its parts help enhance lyric or narrative tension?

How do its metaphors accumulate meaning? Do they contradict each other?

What is the poem's/story's overall effect?

What images are strongest?

What was your experience of reading the poem/story? Hearing it read aloud?

Experiments

This course will encourage experimentation and verbal/textual play.

The purposes of these directed experiments are 1) to produce a lot of raw material quickly 2) to learn to generate your own literary response every time you read or really listen to something 3) to open up your processes of writing 4) to write in a manner that feels alien yet compelling 5) to prime your imagination for literary exploration 6) to create an atmosphere where everything is the potential inspiration for a poem and where a premium is put on writing. Please consider the revisions as invitations for inventing new experiments, new procedures, new experiences.

Outside Readings and Response Papers

As members of a writing community, it's important to participate in the literary convention of "the reading." I've designed some of the course material and assignments around your participation in The BathHouse Reading Series (hosted by EMU's Creative Writing program), I expect that everyone who CAN attend all four of these reading will do so. They are all on campus and should not last longer than one hour. You will write a 1-2 page double-spaced response paper for each one. If you absolutely cannot attend four of these readings, check with me for alternative readings. Although I encourage you to attend as many readings as you like, no open mike or student readings will be acceptable for this assignment. Your reports should be typed and respond to the literary content (What images, metaphors, rhythms, sounds etc captured your imagination? Did the work tend toward narrative or was it more lyrical? How did the author treat his or her subject matter? How would you characterize the author's use of language? the author's style?) as well as to the writer (How did he or she present the work? What kind of introductions, if any, did the author give? Were they helpful? In your estimation was the author a good presenter of his or her work? Why?). Please visit the Creative Writing website for information of each writer: www.emich.edu/public/english/creative-writing/readingseries/pdp, If you need to attend a reading elsewhere, try these websites for readings in Ann Arbor at Shaman Drum Bookstore and at University of Michigan: www.shamandrum.com/calendar, www.lsa.umich.edu/english/grad/mfaeve.htm.

Bibliography

American Poetry Since 1950: Innovators and Outsiders, edited by Eliot Weinberger (Marsilio Publishers).

The Anchor Book of New American Short Stories, ed. Ben Marcus (Anchor).

The Best American Nonrequired Reading, ed. Dave Eggers (Houghton Mifflin, 2002-2004).

Contemporary Short Fiction, ed. Rosellen Brown (Scribner's).

Creative Reading, Ron Padgett (Teachers and Writers).

Extreme Fiction; Fabulists and Formalists, ed. by Robin Hemley and Michael Martone (Longman).

Imagining Language, edited by Jed Rasula and Steve McCaffery (MIT).

Microfiction, ed. Jerome Stern (W.W. Norton)

McSweeney's Mammoth Treasury of Thrilling Tales, ed. Michael Chabon (Vintage).

Poems for the Millenium, eds. Jerome Rothenberg and Pierre Joris (University of California Press).

Postmodern American Poetry: A Norton Anthology, edited by Paul Hoover (Norton).

The Scribner Anthology of Contemporary Short Fiction; Fifty North American Stories Since 1970, ed. by Michael Martone (Touchstone).

Sudden Fiction International, ed Robert Shapard and James Thomas (W.W. Norton).

Wild East: Stories from the Last Frontier, ed. Boris Fishman (Justin, Charles and Co.).