



School of Liberal Arts  
**CRWR 202**  
**Introduction to Creative Writing 2**  
Fall 2024  
3 Credits

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## Course Outline

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**INSTRUCTOR:** Jamella Hagen, MFA  
**E-MAIL:** [jhagen@yukonu.ca](mailto:jhagen@yukonu.ca)  
**OFFICE HOURS:** by appointment  
**DATES:** September 10-December 3, 2024  
**CLASS:** A2605  
**TIME:** Tuesdays, 5:30-8:20pm

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### COURSE DESCRIPTION

#### Calendar Course Description

Introduces beginning writers to the writing of two creative writing genres (varies per term). The study and development of craft, the exploration of voice, and the acquisition of critiquing skills are emphasized.

#### Detailed Course Description

In this multi-genre workshop course, students will write their own original fiction, creative nonfiction, and/or other genres of creative work such as poetry, oral stories, writing for children, or short pieces for stage or screen. The course will include selected readings by contemporary writers, short lectures and discussions of the writing craft, in-class writing exercises, and workshop discussions of students' own creative pieces. Our readings will include work by writers with a range of voices and styles, including Indigenous writers, Northern writers, BIPOC writers, and LGBTQ2S+ writers. In addition to reading and writing, we will also briefly touch on publishing and developing portfolios for future study, but the emphasis will be on students' current writing projects. Regular attendance and commitment to deadlines are essential in this course, but topics are open and creative exploration is our focus.

### COURSE REQUIREMENTS

Prerequisite(s): English 100 or 101, or Creative Writing 201, 202, 241, 242, or 243, or permission of the instructor.

### EQUIVALENCY OR TRANSFERABILITY

Receiving institutions determine course transferability. Find further information at:  
<https://www.yukonu.ca/admissions/transfer-credit>

## **LEARNING OUTCOMES**

Upon successful completion of the course, students will be able to:

- write original fiction and creative nonfiction;
- critique written fiction and creative nonfiction from an editorial perspective based on the requirements of craft;
- revise fiction and creative nonfiction as part of an editorial process;
- analyze literature from a writer's perspective and describe the effects of authorial choices such as narrative structure, syntax, and point of view.

## **COURSE FORMAT**

Students will attend class in-person once a week on Tuesdays from 5:30-8:20pm. In addition, students can expect to spend about 6 hours per week outside of class time on reading and writing assignments. It is important to note that the time required will vary by individual.

Classes will feature writing exercises, short lectures, discussions of course readings, and workshops of student writing. During writing workshops, the instructor will facilitate discussion of students' written assignments. The aim will be to recognize the strengths and possibilities of the piece under discussion, and to offer suggestions for revision. All editorial feedback should be generous and specific, and should be provided in support of both the writer and the piece of writing under discussion.

## **EVALUATION**

### **Attendance and Participation**

Active participation in this course is fundamental to developing a constructive, creative environment and achieving course learning outcomes. For this reason, class participation in the form of contributions to in-class and online discussion as well as completion of writing exercises is worth 20% of the course grade.

### **Assignments**

This course includes three major writing assignments, as well as frequent online writing exercises. Assignments will normally be discussed in class a few days after they are handed in. As class discussion is frequently based on students' work, all assignments must be completed and submitted on Moodle by the due date, in Microsoft Word format.

### **Readings**

Reading is integral to the writing process, and this course incorporates a variety of assigned readings by professional writers. In addition, students will be expected to read the work of their fellow students and provide constructive written feedback. All assigned readings and written feedback must be completed before their scheduled discussions.

### **Final Portfolio**

There will be no final examination in this course. Instead, students will submit an end-of-term portfolio consisting of the three required writing assignments, two of which must be revisions. Revisions will be based on in-class discussion and written comments.

## EVALUATION

<b>Writing Assignments</b> Short Introductory Assignments (100-500 words each) Workshop Assignment: Fiction, creative nonfiction, poetry, oral storytelling, writing for children, stage or screenplay, or another genre discussed with the instructor (1500-5000 words for prose, 2 poems or 2-3 pages for poetry, 5-12 pages for stage/screen)	25%
<b>Portfolio</b> 2 revised versions of short introductory assignments Revised version of workshop assignment Open Assignment: You will submit one new piece of writing in your portfolio. For length, refer to the same guidelines above as for the workshop assignment.	55%
Class participation	20%
Total	100%

## COURSE WITHDRAWAL INFORMATION

Refer to the YukonU website for important dates.

## TEXTBOOKS & LEARNING MATERIALS

All readings and class resources will be posted on Moodle.

## ACADEMIC INTEGRITY

Students are expected to contribute toward a positive and supportive environment and are required to conduct themselves in a responsible manner. Academic misconduct includes all forms of academic dishonesty

such as cheating, plagiarism, fabrication, fraud, deceit, using the work of others without their permission, aiding other students in committing academic offences, misrepresenting academic assignments prepared by others as one’s own, or any other forms of academic dishonesty including falsification of any information on any Yukon University document.

Please refer to Academic Regulations & Procedures for further details about academic standing and student rights and responsibilities.

## ACADEMIC ACCOMMODATION

Reasonable accommodations are available for students requiring an academic accommodation to fully participate in this class. These accommodations are available for students with a documented disability, chronic condition or any other grounds specified in section 8.0 of the Yukon University Academic Regulations (available on the Yukon University website). It is the student’s responsibility to seek these accommodations by contacting the Learning Assistance Centre (LAC): [LearningAssistanceCentre@yukonu.ca](mailto:LearningAssistanceCentre@yukonu.ca).

## TOPIC OUTLINE

\*Note that instructor will make changes to this schedule based on class needs and emergent learning.

Week / Module	Readings and Assignments
<b>1. Situating Ourselves as Creative Writers and/or Storytellers</b> What is a creative writing class? What can a creative writing class be?	Introductory writing exercise
<b>2. Toward a writing community and a writing practice</b> <b>Co-creating a class philosophy</b> <b>Discussion: Generative AI in Creative Work</b> <b>30-Day Writing Challenge</b>	Content Readings: Tanya Talaga, Excerpt from <i>Seven Fallen Feathers</i> , Annie Wenstrup, “In Summer My Neighbors Practice Target Shooting While Wildfires Surround Us,” Michael Christie, “The Beggar’s Garden,” Dave Deveau, Excerpt from <i>Nelly Boy</i> <b>30-Day Writing Challenge: Week 1</b>
<b>3. Considering Voice and Genre</b>	Craft Readings: Excerpt from <i>Craft in the Real World</i> , Mathew Salesses Excerpt from <i>Imaginative Writing</i> , Janet Burroway Excerpt from <i>The Anti-Racist Writing Workshop</i> , Felicia-Rose Chavez <i>Critical Response Process</i> , Liz Lerman <b>30-Day Writing Challenge: Week 2</b>
<b>4. Introduction to Publishing</b>	“4 Ways to Get Your Work Published in Canadian Literary Magazines,” by Event Magazine <b>30-Day Writing Challenge: Week 3</b> <b>Workshops</b>
<b>5. Introduction to the Workshop</b>	Further discussions of Lerman, Chavez, Salesses, and Burroway <b>30-Day Writing Challenge: Week 4</b> <b>Workshops</b>

<b>6. Craft Focus: Character</b>	Readings: Patti Flather, "Such a Lovely Afternoon," Chris Tse, "A Song for the Paper Children," Kirsten Madsen, "Mule Deer" <b>Workshops</b>
<b>7. Local Writers: Genre and Possibility</b>	Readings: Nadine Sander-Green, Excerpt from <i>Rabbit, Rabbit, Rabbit</i> , Lulla Johns, "22 Miles Home" <b>Workshops</b>
<b>8. Craft Focus: Northern Stories Literary Reading with Local Writers/Storytellers</b>	
<b>9. Craft Focus: Language, Style, Syntax</b>	Readings: Michael Reynolds, "Song of the Barium Swallow," C.D. Wright, Excerpt from <i>Cooling Time</i> , Ivan Coyote, Excerpt from <i>Care Of</i> <b>Workshops</b>
<b>10. Fall Reading Week—No Classes</b>	
<b>11. Craft Focus: Development and revision</b>	Craft Reading: Janet Burroway, "Play it Again, Sam: Revision" <b>Workshops</b>
<b>12. Craft Focus: Active Voice Reading Series at Yukon Arts Centre with Tanya Talaga and Ivan Coyote</b>	<b>Workshops</b>
<b>13. Final Class: Readings, Celebration of Your Work!</b>	<b>Final Portfolio Due December 3, 2024</b>