

FW 2024-25

AP/CWR 2600 6.0B/C (Y)	<i>Introduction to Creative Writing</i>
Course Directors:	Name: Samantha Annie Bernstein and Martha Batiz Office: TBA Ext. N/A e-mail: sbernst@yorku.ca ; mbatiz@yorku.ca
Time:	Section B: Tuesday 11:30-2:20 Section C: Monday 11:30-2:20
Delivery Format:	SEMINAR
Description:	This course introduces students to the craft of fiction and poetry writing. It requires no previous creative writing experience, but a commitment to learning the craft, reading widely, and applying techniques to their own work. Students must also be willing to share their work with others and to receive constructive critique from their peers and instructor. Through lectures, discussions, group work, and writing assignments, students learn methods for analyzing and discussing literary works (e.g. attention to literary devices); study and apply techniques of the craft (e.g. characterization, setting, symbol, prosody); and learn methods for editing creative writing. Course readings will ground discussions of concepts central to strong writing and allow students to practice and improve their literary analysis. Writing exercises and assignments will promote understanding of concepts we discuss and strengthen students' creative writing skills; in-class workshops will give students experience offering and receiving productive feedback. For their final portfolios, students will use feedback from the instructor and their peers to revise their work, and they will reflect critically on their reading, writing, and revising, promoting an understanding of their development as writers and critical readers. By the end of the course, students will have a strong foundation in creative writing techniques, know how to edit their own writing, and be more confident readers and writers.
Category:	N/A
Historical Requirement:	N/A
Requirements:	Fall Exercises 20% (4 x 5%) Quizzes 10% (1 per semester, 5% each) Fall Poetry Portfolio – 15% Winter Prose Portfolio – 15% Participation – 20% (10% per semester) Winter Exercises 20%
Reading List:	Required Text: <i>Writing Fiction. Gotham Writers Workshop</i> , Edited by Alexander Steele. New York: Bloomsbury Publishing, 2003.

	<p>Readings on eClass: Walt Whitman, “Song of Myself” (sections 1 &2); Ocean Vuong, “Someday I’ll Love Ocean Vuong; Adrienne Su, “Personal History”; Ethel Rackin, “Images: The Truth is in the Details” (eClass); Adrienne Rich, “Diving into the Wreck”; W.S. Merwin, “Separation”; Langston Hughes, “Harlem”; Eileen Myles, “Uppity”; Ethel Rackin, “Sound and Rhythm” (eClass); Dylan Thomas, “Fern Hill”; Don Paterson, “Why do you stay up so late?”; Ren, “Hi Ren”; E.E. Cummings, “My Sweet Old Et Cetera”; Meaghan Strimas, “Clean”; Edna St. Vincent Millay, “Time does not bring relief...”; (eClass); Ocean Vuong, “On Earth We’re Briefly Gorgeous”; Emily Dickinson, “I’m Nobody! Who Are You?”; Allen Ginsberg, “America”; Sylvia Plath, “Daddy”; Molly Peacock, “Honey Crisp”; John Keats, “Ode on a Grecian Urn”; Frank O’Hara, “On Seeing Larry Rivers’ Washington...”; Terese Mason Pierre, “Vermeer’s Girl”; <i>Norton Introduction</i>, “The Sonnet” (eClass); Natalie Diaz, “Abecedarian Requiring Further Examination...”; Tan Tzy Jiun, “Abecedarian on Attention Deficit Hyperactivity Disorder”; William Shakespeare, “Sonnet 18”; Gwendolyn Brooks, “A Lovely Love”; Theodore Roethke, “The Waking”; Elizabeth Bachinsky, “Miss Teen Motel 6”; Patricia Smith, “Hip-Hop Ghazal”; P.K Page, “The Blue Guitar”; Kate Siklosi, “Coup”; William Wordsworth, “Composed Upon Westminster Bridge”; Eva H.D. “Temagami Sunset, Far From Home”; Billeh Nickerson, “Langley”; Aisha Sasha John, “So the second thing I bought was a mirror”; Lillian Allen, “My Toronto Poetic Gesture”; Natalie Diaz, “Postcolonial Love Poem”; Andrew Marvell, “To His Coy Mistress”; Frank O’Hara, “Having a Coke With You; Billy-Ray Belcourt, “Love and Heartbreak are Fuck Buddies”; Thom Gunn, “The Hug”; Ethel Rackin, “Revision”;</p> <p>Joyce Carol Oates, “Why We Write, Why We Read”; Susan Sontag, “Directions: Write, Read, Rewrite, Repeat Steps 2 and 3 as Needed”; Liliana Heker, “The Stolen Party”; Margaret Atwood, “Stone Mattress”; Arthur C Clarke, “The Nine Billion Names of God”; Carmen María Machado “The Husband Stitch”; Chimamanda Ngozi Adichie “A Private Experience”; “The Dirty Kid,” by Mariana Enríquez; “The Gospel According to Mark,” by Jorge Luis Borges; Raymond Carver, “What We Talk About When We Talk About Love”; Ernest Hemingway, “Hills Like White Elephants”; Ana Maria Shua, “Concatenation”; Liliana Blum, “Lazarus”; Luisa Valanzuela, “The Best Shod”; <i>Nonfiction: Personal Essays</i>, Susan Shapiro; <i>Giving Up the Ghost</i>, Emily Urquhart; <i>Showing Up</i>, Shannon Terrell</p>
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