Course title: Immersive Approaches to Sustained Creative Writing
Course code: CRWR 2002 PRAG
Programs offering course: Central European Studies, Communication, New Media, and Journalism
Language of instruction: English
U.S. semester credits: 3.00
Contact hours: 45.00
Term: Fall 2020

Course Description
This course is designed to give students an in-depth experience of the creative writing process and the personal and creative challenges faced therein. The focus is on creative self-development within an immersive context. The course encourages students’ involvement with local environment as well as cooperation with local practitioners to explore topics that students find relevant to their study abroad in Prague, both academically and personally. Through writing and sharing their texts, students gain insights into personal experience in Prague that otherwise would not have been considered, and thus develop their self-awareness and cultivate their intercultural aptitude delving deeply into their abroad experience. Students engage with the process within themselves, but are also required to develop an understanding of how other writers and artists of note have met similar challenges and either overcome them or not (special attention is given to prominent Czech writers including Franz Kafka and writers who suffered from communist repression). This includes referencing a study of creativity and literature within the different published genres such as self-examination, memoir, biography, psychology and self-help (for example, ‘The Artists Way’ by Julia Cameron), and associated non-literary art forms. Over the course of the semester, students engage with each other to nurture a supportive environment, which develops critical thinking and encourages creative responses.

Learning Objectives
By completing this course, students will:

- demonstrate understanding of the demands of sustained creative activity in connection with the aim of publication as well as personal creative self-development;
- develop critical thinking skills, including reasoning and supporting arguments for defending and promoting their approach to their own creative work within a justifiable framework of critical study of different genres of literature both contemporary and historical contexts;
- produce deep reflections and self-examination of own experience abroad through the creative act of writing and share their insights with others;
- articulate personal, critical, social and commercial pressures and contexts within the creative process orally and in writing as well as constructive critiques to their peers' texts;
- produce a text for submission to a publisher or social media.

Course Prerequisites
None

Methods of Instruction
The primary activity is doing your own writing, i.e. sustaining a creative process in writing both in class and as home assignments. The second level of activity involves reading learning from analytical consideration of published texts. The third level involves reflective processes both individual examination and interactive giving constructive criticism on your peers’ writing. Learning includes: in-class study and participation, peer discussion, workshops, field work (literary festivals and associated events, critique of live performance), in class exercises and short assignments. A one-day weekend workshop focusing poetry writing is an essential and mandatory part of the class.

Assessment and Final Grade
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<tr>
<th>Course Requirements</th>
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<td><strong>Text Analyses</strong></td>
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<td>Discussing Assigned Reading: Students will discuss assigned readings and produce 3 analyses of different genres (900–1,000 words each), which are due in weeks 2, 3, 5. Reading fuels the writer’s task. It is not passive reception, but delving into the texts pro-actively, with incisive curiosity, and a critical eye. Focus points for analytical reading can be based on the Critique Criteria for Literary Prose (see CANVAS).</td>
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<td><strong>In-Class Exercises</strong></td>
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<td>Critiquing Peers’ Creative Writing: Students will be evaluated on providing constructive feedback to peers on their writing during the weekend workshop on Week 6 (both in writing and orally). During their responses, students focus on specifics in the text (e.g., identify one strong point and one weak point) and explain clearly their standpoint, including convincing supporting argumentation.</td>
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<td><strong>Short Papers</strong></td>
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<td>Analyzing Creative Writing: students will submit two short pieces of creative writing (1,000–1,500 words each) over the course of the semester (weeks 4, 8). The assessment components include clarity of structure, application of concepts covered in class and the clarity of the line of reasoning and supporting arguments.</td>
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<td><strong>Final Project</strong></td>
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<td>Final project will be based on one extensive (3,000 – 3,750 words) piece of creative writing prepared for a submission to a publisher (e.g., Prague Monitor, Prague Journal, etc.) and/or social media (e.g. expat.cz, brnoexpatcentre.eu, etc.) in a form such as prose, lyric and other that the student chooses based on criteria analyzed and discussed throughout the course. The text will be assessed in a three-stage process: 1. First draft, 2. Revision, 3. Final Draft, submitted during Week 9, 11, 12. Students are not restricted on the topic they present for their final project apart from drawing a connection to their study abroad experience in Prague.</td>
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<td><strong>Class Participation</strong></td>
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<td>Assessment of students’ participation in class is an inherent component of the course grade. Students are required to actively, meaningfully and thoughtfully contribute to class discussions and all types of in-class activities throughout the duration of the class. Students are responsible for following the course content and are expected to ask clarification questions if they cannot follow the instructor’s or other students’ line of thought or argumentation. Students are required to search for and bring relevant texts to each class based on weekly schedule (more information will be provided during the first week of classes). Students will be required to discuss the reasons for their choices of material. Students are expected to actively participate in discussion over teacher provided material. Class participation also includes students’ active participation in Canvas discussions and other additional tasks related to the course content as specified by the instructor. If missing a class, the student is expected to catch up on the class content and to submit well-reflected and in-depth contributions to Canvas discussions on the particular topic or reflections to the instructor to ensure that his/her absence from the class will not significantly affect his/her participation grade. Students will receive a partial participation grade every three weeks via Canvas Participation Assignment, including comments on their progress and achievement, and suggestions for improvement.</td>
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<td><strong>Attendance</strong></td>
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<td>Regular class attendance is required throughout the program. If you will miss a class for any reason, notify the Program Coordinator and your instructor beforehand via Canvas. You are responsible for any materials covered in class during your absence, and except in the specific cases listed below, credit will not be granted for missed assessments. Excessive absences will result in a notification letter, and finally a warning letter, sent to you and your home school, based on the following:</td>
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The notification letters are intended to ensure that you are well advised in advance of any potential for failure or dismissal, so that you can take steps to avoid this.

As the table shows, **missing more than 20% of any class (e.g., due to undocumented illness, travel delays, flight cancellations, over-sleeping, etc.) results in automatic failure of the course.**

If you miss an assessment in class due to an absence, you will be able to make it up in the following instances:

- You provide a relevant doctor’s note from a local medical professional to your Program Coordinator within 24 hours of your absence (a scan or photograph sent via e-mail are acceptable)
- A CIEE staff member verifies that you were too ill to attend class.
- You provide evidence of a family emergency to your Program Coordinator.
- You have an approved absence related to the observance of a religious holiday from the Academic Director based on a request submitted before you arrived onsite.

Please note: Absences incurred due to documented illness, documented family emergency or the observance of a religious holiday approved before arrival onsite do not count towards the total of absences. Students may self-certify one absence due to illness without providing a doctor’s note as long as they notify the Program Coordinator within 24 hours of their absence by e-mail or a text message.

**Other attendance-related policies**

If you transfer from one CIEE class to another during the Add/Drop period, you will not be considered absent from the first session(s) of the new class provided you were marked present for the first session(s) of the original class.

If you are over 15 minutes late for a class, the instructor is required to mark you absent.

In case of class conflicts (irregularities in the class schedule, including field trips and make-up classes), always contact the Academic Department to decide the appropriate course of action.

Please remember to track your attendance on the Canvas Course Sites and report any errors in the record to the Academic Department within one week of the discrepancy date, as later claims may not be considered.

These attendance rules also apply to any required co-curricular excursion, activity, or event, and to for-credit internships.

CIEE staff does not manage absences at partner institutions providing direct enrollment classes (FAMU, ECES and FSV), but they have similar attendance policies and attendance is monitored there. Grade penalties may result from excessive absences.

*N.B. Course schedule is subject to change due to study tours, excursions, or local holidays. Final schedules will be included in the final syllabus provided to students on site.*

**Weekly Schedule**

**Week 1**

Class: 1.1  Creativity and self-expression

Decisions and opportunities associated with choosing creative writing as a viable career path across a variety of literary and media platforms or as a way of self-development. Note this topic will background other weekly topics.

Reading:

Week 2
Class: 2.1

Making the choice of the subject material and a decision whether the material and subject is within the writer's capabilities and skill range.

Students will read extracts and bring to class for discussion.

Students to be briefed about Final Paper and their options of the genre.

Reading:
Cameron, J., 2002.
Herodotus, 2013.

Due: Analytical Text Considerations 1

Week 3
Class: 3.1 Form

Considerations of literary forms and how the writer decides which one(s) best suit their expression and abilities.

Students to bring to class: one chapter of a novel, one short story, one poem, one comic book, one strip cartoon, one song, one piece of advertising copy.

Visit to Kafka Museum and reflection of contexts

Reading:
Barnes, J., 2011.

Due: Analytical Text Considerations 2

Week 4
Class: 4.1 Content

Considerations on how content is constrained or enabled by form. Aspects of censorship. Aspects of self-censorship. Understanding the host country in connection to censorship and self-expression of an individual. Launch of Final Paper.

Guest speaker: Petruška Šustrová (journalist, former opposition leader)

Reading:
Parker, H., 2016.

Due: Short Paper 1

Week 5
Class: 5.1

Structural demands of narrative and the relation to variety within prose and poetry.

Reading:
Selected poems:
Week 6
Class: 6.1 Midterm Exam Period

One-day weekend workshop (6 hours) on creativity and self-expression with guest speaker Dr Katerina Kovačová. Workshop will include assessed (written and orally presented) peer reflection exercises.

Week 7
Class: 7.1 Midterm Exam Period

No classes

Week 8
Class: 8.1 Style

How writers develop and use style. Students to bring one extract each of: a novel/short story from 2 different centuries, 2 different genres, 2 different cultures, i.e. 6 extracts in total. Students will discuss why the styles attract them and consider how they develop, perceive and present their own 'style'.

Reading:
Due: Short Paper 2

Week 9
Class: 9.1

In class review of progress and sharing of difficulties encountered within the individual writing process.

Reading:
Speake, J., 2003, pp

Week 10
Class: 10.1 Publication

Demands and opportunities within traditional publishing approaches and the impact of new media platforms and distribution models / social media.

Reading:
Morris, T., 2015

Final Project: stage 1

Week 11
Class: 11.1 Legal and Business considerations for writers.

Copyright. Use of literary agents. Commercial pressures and other challenges in publication.

Due: Final Project: Stage 2

Week 12
Class: 12.1 Writing as a career and as a way of further self-development.

Areas of support, development and financial implications.
Week 13
Class: 13.1 Final Exam Week

Presenting creative writing projects and peer critique

Course Materials
Readings


Poetry

