



CIEE Prague, Czech Republic

Course Name:	Immersive Approaches to Sustained Creative Writing
Course Number:	CRWR 2002 PRAG
Programs offering course:	CES/CNMJ
Language of instruction:	English
U.S. Semester Credits:	3
Contact Hours:	45
Term:	Fall 2019

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 will 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 will engage with the process within themselves, but also be 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 will be given to prominent Czech writers including Franz Kafka and writers who suffered from communist repression). This will include 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 will 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 be able to:

- 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

No prerequisites.

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

1. Text Analyses:	15%
2. In-class Exercises:	20%
3. Short Papers:	20%
4. Class Participation:	20%
5. Final Project:	25%

Course Requirements

Analytical Considerations of Texts

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).

In-class Exercises



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.

Short Papers

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.

Final Project

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.

Class Participation

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.



CIEE Prague Attendance Policy

Regular class attendance is required throughout the program, and **all absences are treated equally regardless of reason** for any affected CIEE course. Attendance policies also apply to any required co-curricular class excursions or events, as well as Internship.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

Missing classes will lead to the following penalties:

90-minute semester classes:

<i>Number of 90-minute classes</i>	<i>Equivalent percentage of the total course hours missed</i>	<i>Minimum penalty</i>
one to two 90-minute classes	up to 10%	no penalty
three 90-minute classes	10.1–15%	reduction of the final grade by 3%
four 90-minute classes	15.1–17%	reduction of the final grade by 5%; written warning
five 90-minute classes	17.1–20%	reduction of the final grade by 7%; written warning
six and more 90-minute classes	more than 20%	automatic course failure and possible expulsion

180-minute semester classes:

<i>Number of 180-minute classes</i>	<i>Equivalent percentage of the total course hours missed</i>	<i>Minimum penalty</i>
one 180-minute class	up to 10%	no penalty
two 180-minute classes	10.1–20%	reduction of the final grade by 5%; written warning
three and more 180-minute classes	more than 20%	automatic course failure and possible expulsion

Persistent absenteeism (students approaching 20% of the total course hours missed, or violating the attendance policy in more than one class) will result in a written warning, a notification to the student's home school, and possibly a dismissal from the program.



Missing more than 20% of the total class hours will lead to a **course failure**, and **potential program dismissal**. This is a CIEE rule that applies to all CIEE courses and is in line with the Participant Contract that each CIEE student signs before arriving on-site.

Late arrival to class will be considered a partial (up to 15 minutes late) or full (15 or more minutes late) absence. **Three partial absences due to late arrivals will be regarded as one full class absence.**

Students must notify their professor and Program Coordinators (PC) beforehand if they are going to miss class for any reason and are responsible for any material covered in class in their absence.

If missing a class during which a test, exam, the student's presentation or other graded class assignments are administered, **make-up assignment will only be allowed in approved circumstances**, such as serious medical issues. In this case, the student must submit a local doctor's note within 24 hours of his/her absence to the PC, who will decide whether the student qualifies for a make-up assignment. Doctor's notes may be submitted via e-mail or phone (a scan or a photograph are acceptable), however **the student must ensure that the note is delivered to the PC.**

Should a truly **extraordinary situation** arise, the student must contact the PC immediately concerning permission for a make-up assignment. Make-up assignments are not granted automatically! The PC decides the course of action for all absence cases that are not straightforward. **Always contact the PC with any inquiry about potential absence(s) and the nature thereof.**

Personal travel (including flight delays and cancelled flights), handling passport and other document replacements, interviews, volunteering and other similar situations are not considered justifiable reasons for missing class or getting permission for make-up assignments.

For class conflicts (irregularities in the class schedule, including field trips, make-up classes and other instances), **always contact the Academic Assistant** to decide the appropriate course of action.

Course attendance is recorded on individual Canvas Course Sites. **Students are responsible for checking their attendance regularly to ensure the correctness of the records.** In case of discrepancies, students are required to contact the Academic Assistant **within one week of the discrepancy date** to have it corrected. Later claims **will not** be considered.

CIEE staff does not directly manage absences at FAMU and ECES, but they have similar attendance policies and attendance is monitored there. Grade penalties may result from excessive absences.

CIEE Academic Honesty Policy



CIEE subscribes to standard U.S. norms requiring that students exhibit the highest standards regarding academic honesty. Cheating and plagiarism in any course assignment or exam will not be tolerated and may result in a student failing the course or being expelled from the program. Standards of honesty and norms governing originality of work differ significantly from country to country. We expect students to adhere to both the American norms and the local norms, and in the case of conflict between the two, the more stringent of the two will preside. Three important principles are considered when defining and demanding academic honesty. These are related to the fundamental tenet that one should not present the work of another person as one's own.

The first principle is that final examinations, quizzes and other tests must be done without assistance from another person, without looking at or otherwise consulting the work of another person, and without access to notes, books, or other pertinent information (unless the professor has explicitly announced that a particular test is to be taken on an “open book” basis).

The second principle applies specifically to course work: the same written paper may not be submitted in two classes. Nor may a paper for which you have already received credit at your home institution be submitted to satisfy a paper requirement while studying overseas.

The third principle is that any use of the work of another person must be documented in any written papers, oral presentations, or other assignments carried out in connection with a course. This usually is done when quoting directly from another's work or including information told to you by another person. The general rule is that if you have to look something up, or if you learned it recently either by reading or hearing something, you have to document it.

The penalty ranges from an F grade on the assignment, failure in the course to dismissal from the program. The Academic Director is consulted and involved in decision making in every case of a possible violation of academic honesty.

Weekly Schedule

	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.
Week 1	Reading: McDermid, V., 2007. Dillard, A., 1990.
Week 2	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
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.

Week 3

Visit to Kafka Museum and reflection of contexts

Reading:
Kafka, F., 2009.
Barnes, J., 2011.

Due: Analytical Text Considerations 2
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)

Week 4

Reading:
Winston, B., 2014.
Parker, H., 2016.

Due: Short Paper 1
Structural demands of narrative and the relation to variety within prose and poetry.

Week 5

Reading:
Selected poems:
Levine, P., 1991.
Ferlinghetti, L., 1993.

Olds, S., 2004.

Week 6
Midterm Exam
Period

Due: Analytical Text Considerations 3
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
Midterm Exam
Period

No classes

Week 8

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:
Winton, T., 2009.
Barbery, M., 2006.

Week 9

Due: Short Paper 2
In class review of progress and sharing of difficulties encountered within the individual writing process.

Reading:
Speake, J., 2003, pp

Week 10

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

Reading:
Morris, T., 2015

Week 11

Final Project: stage 1
Legal and Business considerations for writers. Copyright. Use of literary agents. Commercial pressures and other challenges in publication.



- Week 12** Due: Final Project: Stage 2
Writing as a career and as a way of further self-development. Areas of support, development and financial implications.
- Week 13** Due: Final project: Stage 3
Final Exam Week Presenting creative writing projects and peer critique

Course Materials

Readings

- Barbery, Muriel. *The Elegance of the Hedgehog*. Paris: Éditions Gallimard, 2006.
- Barnes, Julian. *Homage to Hemingway*. The New Yorker, 2011.
<http://www.newyorker.com/magazine/2011/07/04/homage-to-hemingway>. Accessed 4 July 2011.
- Cameron, Julia. *The Artist's Way*. Deckle Edge. 2002.
- Dillard, Annie. *The Writing Life*. New York: Harper Perennial, 1990.
- Herodotus. *The Histories*. New York: Cambridge University Press, 2013.
- Kafka, Franz. *Metamorphosis*. Classix Press, 2009.
- McDermid, Val. *Why I Write*. Guardian Media, 2007.
- Morris, Tony. *The Filmmakers' Legal Guide*. Bath: Brown Dog Books, 2015. Kindle Edition.
- Parker, Harry. *Anatomy of a Soldier*. London: Faber&Faber, 2016.
- Speake, Jennifer, Fitzroy Dearborn. *Literature of Travel and Exploration: An Encyclopedia*, Abingdon: Routledge, 2003.
- Winston, Brian. *The Rushdie Fatwa and After: A Lesson to the Circumspect*. London: Palgrave Macmillan, 2014.
- Winton, Tim. *Breath*. London: Picador, 2009.

Poetry

- Levine, Philip. *What Work Is*. New York: Alfred A. Knopf, 1991.
- Ferlinghetti, Lawrence. "Autobiography." *These are My Rivers: New & Selected Poems, 1955-1993*. New York: New Directions. 1993.



Olds, Sharon. "I Go Back To May 1937." *Strike Sparks: Selected Poems, 1980-2002*. New York: Alfred A. Knopf, 2004.