

FAÑOMNÅKAN/SPRING 2025

EN 411 SPECIAL PROJECTS: Creative Writing

Section 01: Provisional meeting time: W: 2:00-4:50

Classroom: Office #EC 216

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Office Hours: M 10:00-12:00; T 10:00-11:00; W 10-12:00; TH 10-11:00

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Catalog Description

The writers will practice writing fictional stories within the context of Jungian psychology of the mythic unconscious, along with perfecting key elements such as character development, plot structure, imagery, and dialogue. Students will practice their own creative writing endeavor through writing a series of fictional short stories of the mundane, mythical, fantastical, and beyond. The primary purpose of this course is to develop the creative skills of the student with focus on the powers of myth and the unconscious. The readings are basically literary; while the Jung material will be addressed in lectures by the instructor and discussion.

Readings

The listed readings (below) are assembled to bulwark and enrich the composition of short stories planned by the student through (1) the creation and play of dialogue as seen in the memoir *Tuesdays with Morrie* by **Mitch Albom**; (2) the experience and appreciation of the mundane and familiar as seen in *Convenience Store Woman* by **Sayaka Murata**; (3) exploring the world of the fantastical and the dynamic of the mentor and mentee such as *The Sorcerer's Apprentice: An Anthology of Magical Tales* by **Jack Zipes**; and (4) lastly, via **C. G. Jung's** writings (below) the role of the unconscious, symbolism, and forces of both individuation and socialization that contribute to the developing awareness of the young creative writer and their artistic vision.

Listed Readings

- *Tuesdays with Morrie* by **Mitch Albom** (Crown Publishing Group)
- *Convenience Store Woman* by **Sayaka Murata** (Granta Books)
- *The Sorcerer's Apprentice: An Anthology of Magical Tales* by **Jack Zipes** (Princeton UP)
- *C. G. Jung, The Basic Writings of C.G. Jung* (Princeton UP 2001)
- *C. G. Man and His Symbols* (Dell 1968)

II Student Learning Objectives

1. Develop Writing Skills
 - Demonstrate the ability to craft compelling narratives using clear and engaging prose.

- Employ effective techniques in characterization, dialogue, setting, and plot development.
- Master technical conventions such as grammar, prose, etc.

2. Explore Literary Techniques

- Analyze and apply literary devices such as imagery, symbolism, metaphor, and tone.
- Experiment with a variety of narrative structures and points of view

3. Understand Genre Conventions

- Identify and work within the conventions of specific genres (e.g., short stories)
- Explore how to subvert or innovate within traditional genre forms.

4. Build a Writing Process

- Develop effective habits for brainstorming, drafting, revising, and editing.
- Cultivate discipline and routine in maintaining a creative writing practice.
- Recognize creative process steps to fully appreciate and create a systematic approach to creative writing.

5. Explore Diverse Voices and Perspectives

- Read and analyze works by a diverse range of authors to inform and inspire writing.
- Experiment with writing from different cultural, historical, and personal perspectives.

III Attendance Policy

Three absences without official excuse will drop a letter grade for the semester. Most importantly, keep in touch by email or phone regarding your absences, emergencies, assignments, and so on. Communication is MUCH better than silence when it comes to these official matters.

IV Graded Assessment

A minimum of 25-30 pages of discursive and experimental prose fiction with a focus on mythical structures, folklore, and the unconscious, all contributing to the individuation of the protagonist and associated characters.

V Meeting Schedule

Wed. January 22: Introductions, syllabus

Mon. January 27: Read **Tuesdays with Morrie** pp. 1-44

Wed. January 29: Read **Tuesdays with Morrie** pp. 45-88

Mon. February 3: Read **Tuesdays with Morrie** pp. 89 - 132

Wed. February 5: Read **Tuesdays with Morrie** pp. 133 - 176

Mon. February 10: Read **Tuesdays with Morrie** pp. 177-224

Wed. February 12: Read **Convenience Store Woman** pp. 1-35

Mon. February 17: Read **Convenience Store Woman** pp. 36 - 70

Wed. February 19: Read **Convenience Store Woman** pp. 71-105

Mon. February 24: Read **Convenience Store Woman** pp. 140 - 176

Wed. February 26: Read **The Sorcerer's Apprentice** pp. 1-28

Mon. March 3: Read **The Sorcerer's Apprentice** pp. 29-56

Wed. March 5: **Jung Basic Writings** on "Individuation" 266-268;
Handout: Read aloud Rollo May's "What is a Myth?"

Mon. March 10: Read **The Sorcerer's Apprentice** pp. 57-84

Wed. March 12: Read **The Sorcerer's Apprentice** pp. 85-112

Mon. March 17: SPRING BREAK

Wed. March 19: SPRING BREAK

Mon. March 24: Read **The Sorcerer's Apprentice** pp. 113-140; Jung **Basic Writings** 3-7; 123-139

Wed. March 26: Read **The Sorcerer's Apprentice** pp. 141-168

Mon. March 31: Read **The Sorcerer's Apprentice** pp. 169-196; Jung **Basic Writings** on "Identity" 261

Wed. March 31: Read **The Sorcerer's Apprentice** pp. 197-224

Mon. April 5: Read **The Sorcerer's Apprentice** pp. 225-252

Wed. April 7: Read **The Sorcerer's Apprentice** pp. 253-280

Mon. April 12: Read **The Sorcerer's Apprentice** pp. 281-308

Wed. April 14: Read **The Sorcerer's Apprentice** pp. 309-336

Mon. April 19: Read **The Sorcerer's Apprentice** pp. 337-364

Wed. April 21: Read **The Sorcerer's Apprentice** pp. 365 - 392

Mon. April 26: Read **The Sorcerer's Apprentice** pp. 392 - 432

Wed. April 28: **Scheduled Research Time**

Mon. May 3: **Scheduled Research Time**

Wed. May 5: **PRESENTATIONS**

Mon. May 10: **Writing Portfolio Due**

Wed. May 12: **LAST CLASS**

Mon. May 17: OFFICIAL EXAM PERIOD

Tues. May 18 OFFICIAL EXAM PERIOD

VI Plagiarism Policy Statement

“Plagiarism is the deliberate attempt to deceive the reader through the appropriation and representation as one’s own the work and words of others. Academic plagiarism occurs when a writer repeatedly uses more than four words from a printed source without the use of quotation marks and a precise reference to the original source in a work presented as the author’s [read plagiarist’s] own research and scholarship. Continuous paraphrasing without serious interaction with another person’s views, by way or argument or the addition of new materia and insights, is a form of plagiarism in academic work.”

VII Official AI Statement:

“The use of Artificial Intelligence (AI) as a research tool is allowed, but it must not replace the student’s original ideas, creativity, and critical thinking. AI should be used only as a tool to assist in research, and proper attribution must be given to any AI-generated content. All work submitted for grading must be the sole product of the student’s endeavors. **Any violation of academic integrity will be dealt with accordingly.**