Welcome to Creative Expression in Writing!

Course Summary:

This course will explore the use of language in original, creative ways in short stories, poems, and essays. While the class is a literary focused class, students will be explore how to use language innovatively and subvert the traditional rules of form, rather than adhere to them. Students will develop a personalized creative practice that can be used in all aspects of their life.

Course Objectives:

1. Explore your own potential and produce original creative pieces.
2. Engage in artistic collaboration and the creative reinterpretation of art made by others.
3. Take creative risks beyond your comfort zones.
4. Experience what it is to make the unimagined possible and real.
5. Appreciate how experimentation, failure, and revision can play a valuable role in the creation of successful and innovative works of writing.
6. Explore the role of artistic expression in addressing issues that face society.

*You are expected to keep a notebook or journal throughout the class for journal assignments

Grading Options:

1) No Grade Requested (NGR): - this is the default option
2) Credit/No Credit (CR/NC): Your attendance will determine your grade.
3) Letter Grade (A, B, C, D, No Pass): Your attendance, participation in discussions, written work, and participation in workshop will account for 100% of your grade.

*Please Note: If you require proof that you completed a Continuing Studies course for any reason (for example, employer reimbursement), you must choose either the Letter Grade or Credit/No Credit option. Courses taken for NGR will not appear on official transcripts or grade reports.
Tentative Weekly Schedule (workshop schedule will change depending on number of students):

**Week 1: Introductions/ Syllabus Overview**
Creativity and Creative Practice - *What is creativity? Where does creativity come from? How do we create a personalized creative practice and maintain it?*
In Class Reading: Robert Hass’s “A Story About the Body” (pg. 143 POEMS)
Robert Bly’s “Warning to the Reader” (pg. 83 POEMS)

**Week 2: Creativity as a Response to the World**
Reading: *Don’t Let Me Be Lonely* by Claudia Rankine
Small Group Workshop #1

**Week 3: Figurations: The “Real” versus the “Imagined”**
Denise Duhamel’s “A Nap on the Afternoon of My 39th Birthday” (pg. 276 POEMS)
Kit Robinson’s “The Person” (pg. 210 POEMS)
Steven Schutzman’s “The Bank Robbery” (pg. 94 FICTION)
John L’Heureux’s “The Anatomy of Desire” (pg. 117 FICTION)
Small Group Workshop #2

**Week 4: Imitation and Translation: Writing as An Act of Attention**
Tobias Wolff’s “Bullet in the Brain” (handout)
T. Coraghessan Boyle’s “The Hit Man” (pg. 79 FICTION)
Stephen Dobyns Definitions (Handout)
Small Group Workshop #3

**Week 5: Hunting and Gathering: Language as Artifact**
Association Games
Gertude Stein’s: “22 Objects from Tender Buttons” (pg. 34 POEMS)
Elizabeth Bishop’s “12 O’Clock News” (pg. 60 POEMS)
Barbara L. Greenberg’s “Important Things” (pg. 149 FICTION)
Small Workshop #4

**Week 6: Experiments in Story**
Eula Biss’s “The Pain Scale” (Handout)
T.S. Eliot’s “Hysteria” (pg. 46 POEMS)
David Ignatow’s “The Story of Progress” (pg. 72 POEMS)
Philip F. O’Connor’s “Gerald’s Song” (pg. 186 FICTION)
Small Workshop #5

**Week 7: Experiments in Line**
Jack Matthew’s “A Questionnaire For Rudolph Gordon” (pg. 83 FICTION)
Wang Ping’s “Of Flesh and Spirit” (pg. 268 POEMS)
Sina Queyras’s “Cento” (Handout)
Small Workshop #6

**Week 8: The Art of Failure**
James Richardson’s “Vectors” Thirty-six Aphorisms and Ten-Second Essays” (pg. 218 POEMS)
Fanny Howe’s “Doubt” (pg. 136 POEMS)
Raymond Carver’s “Popular Mechanics (pg. 68 FICTION)
William Basinski’s “Disintegration Loops” (Video)
Large Workshop #1

Week 9: Revision and Revisioning
Joan Didion’s “Goodbye To All That” (handout)
Anne Carson’s “Short Talks” (pg. 215 POEMS)
Anne Waldman’s “Stereo” (pg. 178 POEMS)
Large Workshop #2

Week 10: Final Class
Large Workshop #3/Revisions due/ Class Party / Farewells

Please contact the Stanford Continuing Studies office with any questions
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