



ENGL 202 - Introduction to Creative Writing 3 Course Outline

Approval Date: 04/08/2010

Effective Date: 05/31/2016

SECTION A

Unique ID Number CCC000268602
Discipline(s)
Division Language and Developmental Studies
Subject Area English
Subject Code ENGL
Course Number 202
Course Title Introduction to Creative Writing 3
TOP Code/SAM Code 1507.00 - Creative Writing / E - Non-Occupational
Rationale for adding this course to the curriculum This course modification reflects simplified student learning outcomes to facilitate better understanding. Textbooks have also been updated.
Units 3
Cross List N/A
Typical Course Weeks
Total Instructional Hours

	Contact Hours
Lecture	54.00
Lab	0.00
Activity	0.00
Work Experience	0.00
Outside of Class Hours	108.00

Total Contact Hours 54
Total Student Hours 162

Open Entry/Open Exit No
Maximum Enrollment
Grading Option Letter Grade or P/NP
Distance Education Mode of Instruction Hybrid
Entirely Online

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description An advanced course in the practice of creative writing, including work in creative nonfiction, short fiction and poetry. Emphasis is placed on learning and practicing elements of craft and closely examining the work of published writers and students. There will be some use of workshop format to critique student work.

Schedule Description

SECTION D

Condition on Enrollment

1a. Prerequisite(s)

- ENGL 201 or equivalent

1b. Corequisite(s): *None*

1c. Recommended: *None*

1d. Limitation on Enrollment: *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

- A. Students will evaluate an author's use of the conventions of a number of genres (e.g. fiction, poetry, nonfiction) of creative writing. .
- B. Students will write original pieces of creative writing demonstrating competency in literary techniques appropriate to the various genres.
- C. Students will learn how to participate effectively in workshop, offering and receiving critiques of writing.

2. Course Objectives: Upon completion of this course, the student will be able to:

- A. Demonstrate fluency with intermediate and advanced elements of fiction, creative nonfiction, and poetry by applying these elements in their own writing.
- B. Analyze a variety of styles and forms of creative prose and poetry.
- C. Critique the work of significant writers and aesthetic developments as a means of learning about craft and style.
- D. Utilize the stages of the writing process, from the earliest trial stages through drafting, revision, editing and submission.
- E. Demonstrate self-expression, fluency, and confidence in writing.
- F. Demonstrate fluency with intermediate and advanced elements of craft in written and verbal responses to student work.
- G.

3. Course Content

Instructors may organize a class according to literary genre or craft elements. They will introduce a variety of published short fiction, poetry and creative nonfiction to deepen students' understanding of advanced craft elements.

Instruction will also frame some of the major, ongoing innovations in specific genres with an eye toward advancing fluency in each. This may include a focus on the work of a particular author, a

particular form or a particular text.

Instruction will include the use of workshop format and conferences to critique student work.

Reading and writing skills will be assessed with informal responses, e.g. quizzes, journal entries, and short exercises. Students will also submit several formal assignments. These may be submitted in several genres or, at the student's request, the instructor may focus on a single genre for formal assignments.

The course will include instruction in:

- A. The Writing Process: Instructors will help students fully utilize the stages of the writing process by:
 - a. assigning short exercises to generate and revise material;
 - b. using readings and exercises to further train students' perspective;
 - c. helping students generate and revise drafts;
 - d. helping students generate significant revisions;
 - e. relying on workshop technique and instructor conferences for manuscript critiques.
- B. The Elements: Students will discuss and practice advanced elements of craft. These may include instruction in:
 - a. the use of active voice, filtered detail and a variety of prose rhythms;
 - b. indirect dialogue; subtext; stage direction; and the conventions of using dialect and diction;
 - c. direct and indirect methods of characterization;
 - d. hybrid forms (prose poems, short-short fiction, graphic fiction); poetic forms (sonnets, villanelles, pantoums, sestinas, etc);
 - e. the poetic line, including meter, rhyme and form;
 - f. symbolic and suggestive settings;
 - g. point of view (unreliable narrators and narratives);
 - h. narrative distance (spatial, temporal and intangible distance);
 - i. time (pacing, framing narratives, flashbacks, etc).
- C. Reading as a Writer: Students will read a variety of texts in order to analyze:
 - a. the relationship of form to content;
 - b. a writer's use of particular techniques and their effect.
- D. The Workshop Process: Students will further develop their eye and ear by:
 - a. actively listening to critiques of their work from fellow students and the instructor;
 - b. reading the work of their fellow students closely and constructively;
 - c. providing insightful and constructive written criticism;
 - d. synthesizing and making use of student and instructor feedback about their own work.
- E. Practice in a particular genre. Students will have the opportunity to focus on a particular genre through the use of informal and formal assignments.
- F.

4. Methods of Instruction:

Discussion:

Distance Education:

Lecture:

Other: Student presentations, writing practices and workshop.

5. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

Final Exam --

Additional assessment information:

Written creative work, written quizzes, written final examination, and class discussion.

Manuscript production, evaluation of written creative work, written quizzes, written final examinations and/or final portfolio, journals, presentations, workshop and class discussion.

For example:

Students will submit a manuscript of 15-20 pages in a genre of their choice demonstrating a thematic focus, vivid description, dramatic conflict and a coherent point of view

For example:

Students will complete a journal comprised of weekly craft exercises based on the textbook reading demonstrating their understanding of various craft elements, such as symbols, metaphors, narration, etc.

Letter Grade or P/NP

6. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

Weekly textbook and/or anthology readings focusing on the fundamentals of craft.

For example:

Each week I will assign a set of poems, essays and/or stories which somehow relate to the particular craft element we'll be discussing that week. You are required to write response papers to these readings. You should generate a separate response to each assigned reading. Each response should be between 3/4 and 1 1/2 pages long.

Your response papers should focus on the ways each reading illustrates the craft element under discussion for that week. For example, we'll be discussing the use of concrete detail and imagery during the first week of class. You should ask yourself how each of the titles assigned on that week's syllabus uses concrete detail and imagery. What effect does the use of concrete detail and imagery have on the piece? Be sure to choose specific examples to illustrate your impressions and opinions.

A good approach to response papers is to simply annotate each piece as you read it, keeping your eye open for the craft element under discussion. Then gather your annotations into a coherent set of impressions, questions, ideas and/or opinions.

Response papers are due each week.

For example:

Read the explanations given on p 195 (Try This 5.7) about the differences between prose poems and short-short stories. Compare "A Story About the Body" and "Nude Interrogation," looking for similarities and differences.

B. Writing Assignments

Weekly exercises and short pieces for the first 4 to 6 weeks. Thereafter, longer pieces, submitted in draft and finished form in the student's chosen genre. A final project submitted in at least two drafts. Increased expectation of writing and critical proficiency from that of ENGL 201, as outlined in course objectives. A portfolio of all work completed during the semester.

For example:

A. Choose a character you're either working with (or thinking of working with). Describe the landscape that shaped her as she grew up as if it were a landscape that she loved and cannot return to. Place this character far away from that home, thinking about that place and missing it. You can develop a lengthy description here, or you can focus on one aspect of the landscape (like a particularly vivid summer storm, or a winter night, a single room, so long as it is made distinctive by the character's remembrance.)

B. Describe the same landscape, from the same character's point of view, as if it were a place that he hated, a place he had to work hard to escape from.

Be as specific as possible with this exercise. Don't worry about putting in too much detail. Think about the work you want the details to do. Also, for both exercises, you are not allowed to mention any emotion, such as love, hate, dislike, despair, etc. The emotional atmosphere should be evident in the detail alone.

For example:

One of the most important tools you'll use as writers is the ability to write complex sentences, and to control the tone of your writing. For this exercise, I want you to write three grammatically effective long sentences. Each of these sentences must be at least one full typed page, or 300 words. Each sentence should focus on a different emotion. Examples include anger, pensiveness, sorrow, joy, boredom, despair, etc.

C. Other Assignments

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7. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Janet Burroway
Title: Imaginative Fiction
Publisher: Pearson
Date of Publication: 2014
Edition:

Book #2:

Author: Ann Charters
Title: The Story and Its Writer
Publisher: Macmillan
Date of Publication: 2013
Edition:

Book #3:

Author: Lisa Roney

Title: Serious Daring: Creative Writing in Four Genres
Publisher: Oxford University Press
Date of Publication: 2014
Edition:

Book #4:

Author: David Starkey
Title: Creative Writing: Four Genres in Brief
Publisher: Macmillan
Date of Publication: 2013
Edition:

B. Other required materials/supplies.

- An anthology of poems or short stories. A collection of poems by a single author, or a novel or collection of stories by a single author, or a memoir. Optional: a book on the creative process, e.g. Bird by Bird (Anne Lamott, Anchor)