

ENGL 4A Course Outline as of Spring 2008**CATALOG INFORMATION**

Dept and Nbr: ENGL 4A Title: BEG CREATIVE WRIT

Full Title: Beginning Creative Writing

Last Reviewed: 2/6/2023

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	3.00	17.5	Lecture Scheduled	52.50
Minimum	3.00	Lab Scheduled	0	6	Lab Scheduled	0
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade or P/NP

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly:

Catalog Description:

Introductory study and writing of short fiction and poetry; drama and/or creative non-fiction.

Prerequisites/Corequisites:

Course Completion of EMLS 100 (or ESL 100) OR Completion of ENGL 100B or higher (V8)

Recommended Preparation:**Limits on Enrollment:****Schedule of Classes Information:**

Description: Introductory study and writing of short fiction and poetry; drama and/or creative non-fiction. (Grade or P/NP)

Prerequisites/Corequisites: Course Completion of EMLS 100 (or ESL 100) OR Completion of ENGL 100B or higher (V8)

Recommended:

Limits on Enrollment:

Transfer Credit: CSU;UC. (CAN ENGL6)

Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area	Effective:	Inactive:
CSU GE:	Transfer Area	Effective:	Inactive:

IGETC:	Transfer Area	Effective:	Inactive:
---------------	----------------------	-------------------	------------------

CSU Transfer:	Transferable	Effective:	Fall 1981	Inactive:
----------------------	--------------	------------	-----------	-----------

UC Transfer:	Transferable	Effective:	Fall 1981	Inactive:
---------------------	--------------	------------	-----------	-----------

CID:

CID Descriptor: ENGL 200	Introduction to Creative Writing
SRJC Equivalent Course(s):	ENGL4A

Certificate/Major Applicable:

Major Applicable Course

COURSE CONTENT

Outcomes and Objectives:

Upon completion of the course, students will be able to:

I. READING:

- A. Identify and analyze major elements of narrative, including character, setting, plot/conflict, and figurative language in works by established writers and student writers in the genres of fiction, poetry, drama, and/or creative non-fiction.
- B. Identify and analyze major elements of poetry including sound, rhythm, figurative language, and the poetic line.
- C. Identify and analyze major components of drama including plot, character, theme, diction, music, spectacle, and convention.
- D. Critique peer writing, providing constructive criticism.
- E. Analyze similarities and differences among genres.

II. WRITING:

- A. Apply a variety of creative writing techniques to different genres.
- B. Employ basic narrative elements such as characterization, setting, plot/conflict, and figurative language.
- C. Employ basic poetic elements such as sound, rhythm, figurative language and the poetic line.
- D. Employ three major components of drama including plot, character, theme, diction, music, spectacle, and convention.
- E. Revise and edit drafts of original work and provide revision and editing feedback to peers.
- F. Write on a regular schedule to develop disciplined writing habits.

Topics and Scope:

I. READING:

- A. Examples of published work in the genres of fiction, poetry,

drama, and/or creative non-fiction that demonstrate technical and stylistic elements of each genre, including but not limited to character, setting, plot/conflict, figurative language, sound, rhythm and the poetic line.

- B. Examples of published work that demonstrate similarities and differences among genres.

II. WRITING:

- A. Characteristics of the genres of fiction, poetry, and/or creative non-fiction.
- B. Basic creative writing elements, such as character, setting, plot/conflict, figurative language, sound, rhythm, and the poetic line.
- C. Basic components of a play, such as plot, character, theme, diction, music, spectacle, and convention.
- D. Revision strategies using workshop feedback and individual conferences/tutorials focusing on creative writing elements of narrative in fiction, poetry; and/or creative non-fiction or drama.

III. PEER RESPONSE AND WORKSHOP:

- A. Techniques for reading classmates' or peers' work in progress in a workshop setting.
- B. Strategies for giving helpful response (feedback) to classmates' or peers' work in progress.
- C. Evaluating and using peer response to improve writing.

Assignment:

I. READING

- A. Read 30 to 50 pages each week of published works in the different genres and/or in craft manuals.
- B. Read, analyze, and discuss in a work of short fiction narrative elements such as character, setting, plot/conflict, and figurative language.
- C. Memorize and recite at least fourteen lines of poetry.
- D. Read, analyze, and discuss poetic techniques in various forms of poetry.
- E. Read, analyze, and discuss dramatic elements in various forms of drama.
- F. Analyze and discuss a published work of fiction, focusing on characterization and conflict.
- G. Present an oral critique of a classmate's work in a workshop setting.

II. WRITING:

- A. Write a minimum of four hours weekly, focusing on establishing a regular writing schedule.
- B. Collect a portfolio of revised work totaling at least 8,000 to 10,000 words, 250 lines of edited poetry, or a proportional equivalence of several genres that demonstrate basic creative writing elements and techniques.
- C. Write a work of creative non-fiction of at least 1,000 words with a consistent point of view; or 6-8 scenes for plays each one illustrating a different point or conflict.

- D. Develop conflict between two characters through the use of dialogue in a short work of fiction of at least 750 words.
- E. Develop a character in a short work of fiction.
- F. Write a narrative poem based on a childhood memory.
- G. Write a humorous poem that employs end rhyme and regular rhythm.
- H. Write a series of nature poems relying on imagery.
- I. Revise and edit at least two writings for each of two or more genres, using feedback from workshops and individual conferences or tutorials.
- J. Write a critique of at least 500 words of a classmate's work in a particular genre as part of a workshop emphasizing specific technical and stylistic elements of creative writing.
- K. Write a response to a published narrative or poem, identifying and discussing the importance of writing strategies employed.
- L. Write a response to a literary event (such as a poetry reading) that you have attended.

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Written homework

Writing
80 - 90%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None

Problem solving
0 - 0%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Class performances, Oral critique, Poetry recitation

Skill Demonstrations
5 - 10%

Exams: All forms of formal testing, other than skill performance exams.

None

Exams
0 - 0%

Other: Includes any assessment tools that do not logically fit into the above categories.

Attendance, class participation

Other Category
5 - 10%

Representative Textbooks and Materials:

PRIMARY TEXT:

Burroway, Janet. WRITING FICTION: GUIDE TO NARRATIVE CRAFT. Harcourt, 2007

SUPPLEMENTAL TEXTS:

Goldberg, Natalie. WILD MIND. St. Martin's, 2006.

Bernays, Anne and Pamela Painter. WHAT IF: WRITING EXERCISES FOR FICTION WRITERS. Harper, 2003.

Gardner, John. THE ART OF FICTION. New York: Vintage, 1991.

Minot, Stephen. THREE GENRES: THE WRITING OF POETRY, FICTION, AND DRAMA. 6th ed. Upper Saddle River, NJ: Prentice, 2007.

Ueland, Brenda. IF YOU WANT TO WRITE. 2nd ed. Saint Paul: Greywolf, 1997.

Kooser, Ted. THE POETRY HOME REPAIR MANUAL: PRACTICAL ADVICE FOR BEGINNING POETS. Lincoln, Nebraska: University of Nebraska Press, 2007.

Prose, Francine. READING LIKE A WRITER. New York: Harper Perennial, 2007.

Scofield, Sandra. THE SCENE BOOK: A PRIMER FOR THE FICTION WRITER. Penguin Books, 2007.

Examples of established writers include but are not limited to the following:

Fiction:

Borges, Jorge Luis

Hemingway, Ernest

Kincaid, Jamaica

McCourt, Frank

Mason, Bobbie Ann

Mukherjee, Bharati

Poetry:

Cofer, Judith Ortiz

Collins, Billy

Donne, John

Hughes, Langston

Issa, Kobayashi

Lee, Li-Young

Olds, Shaon

Plath, Sylvia

Rios, Alberto

Shakespeare, William

Creative Non-fiction:

Angelou, Maya

Banks, Russell

Dillard, Annie

Kingston, Maxine Hong

Momaday, N. Scott

White, E. B.

Wolff, Tobias