

**ENGL 4B Course Outline as of Fall 2018****CATALOG INFORMATION**

Dept and Nbr: ENGL 4B Title: INTER CREATIVE WRIT

Full Title: Intermediate 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:**

Intermediate study and writing of fiction, poetry, drama, and/or creative non-fiction.

**Prerequisites/Corequisites:**

Course Completion of ENGL 4A

**Recommended Preparation:****Limits on Enrollment:****Schedule of Classes Information:**Description: Intermediate study and writing of fiction, poetry, drama, and/or creative non-fiction.  
(Grade or P/NP)

Prerequisites/Corequisites: Course Completion of ENGL 4A

Recommended:

Limits on Enrollment:

Transfer Credit: CSU;UC.

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

## **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

<b>AS Degree:</b>	<b>Area</b>			Effective:	Inactive:
<b>CSU GE:</b>	<b>Transfer Area</b>			Effective:	Inactive:
<b>IGETC:</b>	<b>Transfer Area</b>			Effective:	Inactive:
<b>CSU Transfer:</b>	Transferable	Effective:	Fall 1981	Inactive:	
<b>UC Transfer:</b>	Transferable	Effective:	Fall 1981	Inactive:	

**CID:**

**Certificate/Major Applicable:**

Major Applicable Course

## **COURSE CONTENT**

### **Student Learning Outcomes:**

At the conclusion of this course, the student should be able to:

1. Analyze major elements of each of the basic genres, including fiction, poetry, drama, and creative non-fiction.
2. Demonstrate effective revision techniques as applied to stylistic elements of at least two genres.
3. Critique and evaluate peers' writing applying specific criteria for revision.
4. Generate and edit original work representing several genres.

### **Objectives:**

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

#### **I. READING:**

- A. Identify and analyze major elements of narrative introduced in ENGL 4A, including character, setting, plot/conflict, and figurative language in published and peer-written narratives with level appropriate skill.
- B. Identify and analyze additional elements of narrative, including point of view, tone, structure, and dialogue with increasing precision.
- C. Identify and analyze major elements of poetry introduced in ENGL 4A, including sound, rhythm, figurative language, and the poetic line in published and peer-written poetry with precision.
- D. Identify and analyze additional elements of poetry, including rhyme schemes, figures of speech, symbols, and line breaks.
- E. Develop basic dramatic elements such as plot, character, theme, diction, music, spectacle, and convention.
- F. Analyze and critique peer writing, providing detailed constructive criticism focusing on technical and stylistic elements appropriate to the genre.

#### **II. WRITING:**

- A. Apply creative writing skills through frequent writings in selected genres.
- B. Develop basic narrative elements, including character, setting, plot/conflict, and figurative language, introduced in ENGL 4A with increased sophistication.
- C. Apply elements of narrative, including point of view, tone, structure, and dialogue.
- D. Develop basic poetic elements introduced in ENGL 4A, including sound, rhythm, figurative language, and the poetic line in new poetic forms.

- E. Apply poetic elements, including rhyme schemes, figures of speech, symbols, and line breaks.
- F. Choose increasingly effective revision strategies in both narrative and poetic forms.
- G. Develop scenes with basic dramatic elements such as plot, character, theme, diction, music, spectacle, and convention.

## **Topics and Scope:**

### **I. Reading:**

- A. Examples of published work in the genres of fiction, poetry, and creative non-fiction that illustrate technical and stylistic elements, such as character, setting, plot/conflict, sound, rhythm, and the poetic line.
- B. Examples of published work in the genres of fiction, poetry, and creative non-fiction that introduce technical and stylistic elements such as point of view, tone, structure, dialogue, rhyme schemes, figures of speech, symbols, and line breaks.
- C. Examples of published works in drama that introduce the order of the play including the gathering of the audience, the transition, the exposition, the conflict, the climax, the denouement, and criticism.
- D. Examples of various genres of plays including one-act plays, full-length plays, tragedy, comedy, tragicomedy, dark comedy, melodrama, farce, documentary, and musical.

### **II. Writing:**

- A. Creative writing elements and techniques for fiction, poetry, and creative non-fiction such as point of view, tone, structure, dialogue, rhyme schemes, figures of speech, symbols, and line breaks.
- B. Drafting and revision strategies, including discovery, shaping, and polishing.
- C. Written responses to peers' work in progress.

### **III. Peer Response and Workshop:**

- A. Techniques for critiquing peers' work in a workshop setting.
- B. Strategies for providing detailed feedback in a workshop setting.
- C. Self-evaluating peer response to develop a plan for revising.

## **Assignment:**

### **I. Reading**

- A. Read 30 to 50 pages each week of published works in the different genres and/or in craft manuals.
- B. Select and closely analyze works by four or more established writers working within selected genres of interest, identifying the writers' use of stylistic and technical elements.
- C. Present a 5- to 7-minute oral critique of a work of short fiction by a student writer, focusing on creative elements such as point of view, tone, structure, and dialogue.
- D. Read, interpret, and discuss a work of creative non-fiction by an established writer.
- E. Analyze and discuss the internal structure of a narrative poem of 50 lines or more.
- F. Analyze and discuss the components of a play.

### **II. Writing**

- A. Write a minimum of four hours weekly, focusing on maintaining a regular writing schedule.
- B. Collect a portfolio of revised works totaling at least 8,000 to 10,000 words, 250 lines of extensively edited poetry, or a proportional equivalence of several genres that demonstrate intermediate creative writing skills.
- C. Write at least six poems that incorporate symbolism.
- D. Write a 1,000- to 3,000-word prequel or sequel to a work of fiction by an established writer, incorporating at least one major element (such as setting or plot) from the original work.

- E. Write a 750- to 1,000-word work of creative non-fiction that experiments with a unique point of view; or develop an outline and several scenes for a one-act play or novel with special attention to a specific sub-genre.
- F. Write a poem developed from an extended metaphor.
- G. Revise and edit extended writings (totaling at least 3,000 to 5,000 words), applying feedback from peer critiques, workshops, conferences, or tutorials, and focusing on revision techniques such as changing point of view, choosing active verbs, cutting scenes that do not move the plot forward, and changing tense.
- H. Write a detailed critique of 500 to 700 words of a classmate's work in a particular genre, focusing on elements such as figurative language, scene and summary, text and subtext, rhythm and rhyme, or dialogue, as appropriate for the genre of the work.
- I. Write a response to a literary event.

## 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.

Portfolio; critical responses; written critiques; reading analysis papers; poems; prequel/sequel project; creative non-fiction paper or outline for longer work (play or novel)

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.

Oral critique; discussion of prepared material

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; participation and discussion in a workshop format

Other Category  
5 - 10%

## Representative Textbooks and Materials:

### PRIMARY TEXTS:

Writing Fiction: A Guide to Narrative Craft. 9th ed. Burroway, Janet and Stuckey-French, Ned and Stuckey-French, Ned. Pearson. 2014

In the Palm of Your Hand: A Poet's Portable Workshop. Kowit, Steve. Tilbury House. 2003

(classic)

## SUPPLEMENTAL TEXTS:

The College Handbook of Creative Writing. 4th ed. DeMaria, Robert. Wadsworth. 2013  
Creative Writing: Four Genres in Brief. 2nd ed. Starkey, David. Bedford/St. Martin's. 2012  
Writing the Memoir; From Truth to Art. 2nd ed. Barrington, Judith. Eighth Mountain Press. 2002 (classic)  
Literary Nonfiction: The Fourth Genre. Minot, Stephen. Prentice Hall, 2002. (classic)  
The Discovery of Poetry: A Field Guide to Reading and Writing Poems. Mayes, Frances. Mariner. 2001 (classic)  
Writing in General and the Short in Particular. Hills, Rust. Mariner Books. 2000 (classic)  
Teachers and Writers Handbook of Poetic Forms. 2nd ed. Padgett, Ron. Teachers and Writers Collaborative. 2000 (classic)  
Steering the Craft. LeGuin, Ursula. Eighth Mountain Press. 1998 (classic)  
The Poet's Companion. Addonizio, Kim and Laux, Dorianne. Norton. 1997 (classic)  
The Art of the Personal Essay. Lopate, Phillip. Anchor. 1995 (classic)  
Bird by Bird: Some Instructions on Writing and Life. Lamott, Anne. Anchor. 1995 (classic)  
The Art of Fiction: Notes on Craft for Young Writers. Gardner, John. Vintage. 1991 (classic)

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

Fiction:

Alexi, Sherman  
Allison, Dorothy  
Carver, Raymond  
Castillo, Anna  
Cather, Willa  
Conrad, Joseph  
Ellison, Ralph  
Faulkner, William  
Heller, Joseph  
Joyce, James  
Morrison, Toni  
Naylor, Gloria  
O'Brien, Tim  
Yamamoto, Hisaye

Poetry:

Alarcon, Francisco X.  
Auden, W. H.  
Brooks, Gwendolyn  
Clifton, Lucille  
Dickinson, Emily  
Espada, Martín  
Forché, Carolyn  
Ginsberg, Allen  
Grahm, Judy  
Hass, Robert  
Komunyakaa, Yusef  
Oliver, Mary  
Neruda, Pablo

Rich, Adrienne  
Rushdie, Salman  
Thomas, Dylan  
Whitman, Walt  
Young, Al

Creative Non-fiction:

Baldwin, James  
Capote, Truman  
Didion, Joan  
Lam, Andrew  
Lopez, Barry  
Twain, Mark

Drama:

Hellman, Lillian  
Ibsen, Henrik  
Kushner, Tony  
Pinter, Harold  
Wilson, August  
Instructor prepared materials