ENGL 4A Course Outline as of Fall 2011

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:
Completion of ENGL 100B or higher (V8) OR Completion of EMLS 100 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: Completion of ENGL 100B or higher (V8) OR Completion of EMLS 100 or higher (V8)
Recommended:
Limits on Enrollment:
Transfer Credit: CSU;UC.
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.

10000-word portfolio; creative non-fiction; character development exercises; narrative, humor, nature poems; critique; written response exercises;	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 in workshop format; 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 and discussion in workshop format	Other Category 5 - 10%

Representative Textbooks and Materials:
PRIMARY TEXT:
Burroway, Janet. Writing Fiction. 8th ed. Longman, 2010
SUPPLEMENTAL TEXTS:
Goldberg, Natalie. Wild Mind. St. Martin's, 2006.
Bernays, Anne and Pamela Painter. What If: Writing Exercises for Fiction Writers. 3rd ed. Longman, 2010.
Gardner, John. The Art of Fiction. New York: Vintage, 1991. (CLASSIC)
Minot, Stephen. Three Genres: The Writing of Poetry, Fiction, and Drama. 8th ed. Upper Saddle River, NJ: Prentice, 2007.
Ueland, Brenda. If You Want to Write. Wilder Publications, 2009.
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
Instructor prepared materials