

ENGL 4B Course Outline as of Fall 2011**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 and 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 and 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:

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:

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 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 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-fictions paper; 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 Text:

Burroway, Janet. *Writing Fiction: Guide to Narrative Craft*. 8th ed. Longman, 2010.

Supplemental Textbooks:

Barrington, Judith. *Writing the Memoir*. Portland: 2nd ed. 8th Mountain Press, 2002. (Classic)

Kowitz, Steve. *In the Palm of Your Hand: The Poet's Portable Workshop*. Maine: Tilbury House, 1995. (Classic)

DeMaria, Robert. *The College Handbook of Creative Writing*. 3rd ed. Ft. Worth: Harcourt, 1998.

Gardner, John. *The Art of Fiction*. New York: Vintage, 1991. (Classic)

LeGuin, Ursula K. *Steering the Craft*. Portland, OR: Eighth Mountain Press, 1998. (Classic)

Lopate, Phillip, ed. *The Art of the Personal Essay*. New York: Anchor/Doubleday, 1995. (Classic)

Hills, Rust. *Writing in General and the Short in Particular*. Houghton Mifflin, 2000.
Addonizio, Kim and Dorianne Laux. *The Poet's Companion*. Norton, 1997. (Classic)

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

Fiction:

Allison, Dorothy
Carver, Raymond
Cather, Willa
Conrad, Joseph
Ellison, Ralph
Heller, Joseph
Joyce, James
Morrison, Toni
O'Brien, Tim
Sherman, Alexi

Poetry:

Dickinson, Emily
Hass, Robert
Oliver, Mary
Rushdie, Salman
Whitman, Walt

Creative Non-fiction:

Baldwin, James
Capote, Truman
Didion, Joan
Lopez, Barry

Instructor prepared materials