ENGL 4C Course Outline as of Fall 2011

CATALOG INFORMATION

Dept and Nbr: ENGL 4C Title: ADV CREATIVE WRIT
Full Title: Advanced 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:
Advanced study and writing of fiction and poetry; drama and/or creative non-fiction.

Prerequisites/Corequisites:
Course Completion of ENGL 4B

Recommended Preparation:

Limits on Enrollment:

Schedule of Classes Information:
Description: Advanced study and writing of fiction and poetry; drama and/or creative non-fiction. (Grade or P/NP)
Prerequisites/Corequisites: Course Completion of ENGL 4B
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, the student will be able to:
I. Reading:
A. Identify and anaylze major elements of narrative introduced in ENGL 4A and ENGL 4B, including character, setting, plot/conflict, point of view, tone, structure, and dialogue in published and peer-written narratives with increasing precision.
B. Identify and analyze additional elements of narrative, including theme and motifs, stories told from multiple points of view, stories told by "unreliable" narrators, and narratives that experiment with structural devices and time elements.
C. Identify and analyze major elements of poetry introduced in ENGL 4A and ENGL 4B, including sound, rhythm, figurative language, the poetic line, rhyme schemes, figures of speech, symbols, and line breaks with increasing precision.
D. Identify and analyze additional elements of poetry, including various traditional, contemporary, and experimental poetic forms, metrics, poetic voice and structural motifs/strategies.
E. Analyze technical and stylistic elements in contemporary writing to understand trends in published works.
F. Adopt leadership in critiquing and analyzing student writing during workshops.
G. Identify and analyze stylistic elements in dramatic literature.
II. Writing:
A. Apply creative writing skills through frequent writing in selected genres.
B. Employ basic narrative elements introduced in ENGL 4A and ENGL 4B, including character, setting, plot/conflict, and figurative language, point of view, tone, structure, and dialogue with increasing precision.
C. Use additional elements of narrative, including theme and motifs, stories told from multiple points of view, stories told by "unreliable" narrators, and narratives that experimentation with structural devices and time elements.
D. Employ basic poetic elements introduced in ENGL 4A and ENGL 4B, including sound, rhythm, figurative language, the poetic line, rhyme schemes, figures of speech, symbols, and line breaks with increasing precision.
E. Use additional poetic elements, including various traditional, contemporary, and experimental poetic forms, metrics, poetic voice and structural motifs/strategies.
F. Within scenes and acts, employ a full range of dramatic elements and a more focused

application of the conventions of particular sub-genres.

Topics and Scope:

I. Reading:
A. Examination of published work in a range of fiction, poetry, and/or creative non-fiction that illustrates technical and stylistic elements such as character, setting, plot/conflict, sound, rhythm, the poetic line, point of view, tone, structure, dialogue, rhyme schemes, figures of speech, symbols, and line breaks.
B. Examination of published work in a range of fiction, poetry, and/or creative non-fiction that illustrates theme and motifs, stories told from multiple points of view, stories told by "unreliable" narrators, narratives that experiment with structural devices and time elements, and various traditional, contemporary, and experimental poetic forms, metrics, poetic voice and structural motifs/strategies.
C. Examination of published work in dramatic literature and critique of at least three works from various time periods.
II. Writing:
A. Creative writing elements for fiction, poetry, and/or creative non-fiction illustrating technical and stylistic elements such as character, setting, plot/conflict, sound, rhythm, the poetic line, point of view, tone, structure, dialogue, rhyme schemes, figures of speech, symbols, and line breaks.
B. Creative writing elements and techniques, introducing theme and motifs, stories told from multiple points of view, stories told by "unreliable" narrators, narratives that experiment with structural devices and time elements, and various traditional, contemporary, and experimental poetic forms, metrics, poetic voice, and structural motifs/strategies.
C. Creative writing elements and techniques including experiment with various traditional, contemporary and experimental dramatic forms.
D. Requirements and possibilities for publication and performance.
III. Peer Response and Workshop:
A. Advanced techniques for reading peers' work in progress in a workshop setting.
B. Advanced strategies for providing constructive critical responses to peers' work in a workshop setting.
C. Advanced strategies for evaluating and using peer response to improve one's writing.

Assignment:

I. Reading:
A. Read 30 to 50 pages each week of published works in the different genres and/or craft manuals.
B. Select and closely analyze short fiction, poetry, and/or creative non-fiction by four or more contemporary writers employing experimental techniques such as stories told from multiple points of view, stories told by "unreliable" narrators, or narratives that experiment with structural devices and time sequences.
C. Read Writer's Market or other publications that analyze trends in publishing and/or show how to prepare and present manuscripts.
D. Read three works that illustrate experimental techniques in fiction, poetry, and/or creative non-fiction.
E. Read in several craft books about types of point of view and "unreliable" narration.
F. Present a 7- to 10-minute oral critique of a work of experimental fiction by a professional writer, focusing on experimental elements such as multiple points of view, non-linear structure, altered time sequences, or structural devices.

G. Read a selection of influential dramatic critics.

II. Writing:

A. Write a minimum of four hours weekly, focusing on maintaining a regular writing schedule.

B. Collect a portfolio of revised work totaling at least 10,000 words of extensively revised and edited fiction and/or creative non-fiction, 250 lines of extensively revised and edited poetry, or a proportional equivalence of several genres. This work should demonstrate advanced writing skills.

C. Write a 1,000- to 3,000-word short story that experiments with multiple points of view, an "unreliable" narrator, structural devices, or time sequences.

D. Write a sequence of three poems, focusing on the same experience or subject.

E. Write a Shakespearean sonnet: revise it into a Petrarchan sonnet.

F. Revise previously written scenes according to the fundamentals of the structure of the play, with special attention to audience.

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.

10,000-word portfolio; short story; poem sequence; Shakespearean sonnet	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	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 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 Texts:
Root, Robert L. and Michael J. Steinberg. The Fourth Genre: Contemporary Writers of/on Creative Non-Fiction, 4th ed. Longman, 2006.
Oliver, Mary. A Poetry Handbook. Harcourt, 1994. (Classic)
Margaret Dieman and Barbara Schoop, Story Matters eds. Houghton Mifflin, 2006.

Examples of established writers may include but are not limited to the following:
Fiction:
Allende, Isabelle
Atwood, Margaret
Barth, John
Diaz, Junot
Foer, Jonathon Safran
Handler, Daniel
Reed, Ishmael
Vonnegut, Kurt
Poets:
Ashberry, John
Bishop, Elizabeth
Carson, Anne
Hall, Donald
McKay, Claude
Oliver, Mary
Rushdie, Salman
Stein, Gertrude
Stevens, Wallace
Creative non-fiction
Benjamin, Walter
McCall, Nathan
Sontag, Susan
Staples, Brent
Instructor prepared materials