

# **ENGL 201 - Introduction to Creative Writing 2 Course Outline**

**Approval Date:**

**Effective Date:** 05/31/2016

## **SECTION A**

**Unique ID Number** CCC000322573

**Discipline(s)** English

**Division** Language and Developmental Studies

**Subject Area** English

**Subject Code** ENGL

**Course Number** 201

**Course Title**

**SECTION B**

**General Education Information:**

**SECTION C**

**Course Description**

**Repeatability** May be repeated 0 times

**Catalog Description** An intermediate course in the practice of creative writing, including work in creative nonfiction, short fiction, and poetry. Emphasis is placed on learning and practicing elements of craft and closely examining the work of published writers and students. There will be some use of workshop format to critique student work.

**Schedule Description**

**SECTION D**

**Condition on Enrollment**

particular form or a particular text.

Instruction will include the use of workshop format and conferences to critique student work.

Reading and writing skills will be assessed with informal writing responses, e.g., quizzes, journal entries, and short exercises. Students will also submit several formal assignments. These may be submitted in several genres or, at the student's request, the instructor may focus on a single genre for formal assignments.

The course will include instruction in:

- A. The Writing Process: Instructors will help students fully utilize the stages of the writing process by:
  - a. assigning multiple short exercises to generate and revise material;
  - b. using readings and exercises to train students' perspective;
  - c. helping students' generate and revise drafts;
  - d. helping students' generate significant revisions;
  - e. relying on workshop technique for student critiques.
- B. The Elements: Students will discuss and practice intermediate and advanced elements of craft. These may include instruction in:
  - a. the use of significant detail;
  - b. direct and indirect dialogue;
  - c. internal and external conflict;
  - d. narrative and poetic form;
  - e. interior monologue;
  - f. imagery (metaphor, simile and list some others)
- C. Reading as a Writer: Students will read a variety of texts in order to analyze:
  - a. the relationship of form to content;
  - b. a writer's use of particular techniques and their effect.
- D. The Workshop Process. Students will develop their ear and eye in workshop by:
  - a. actively listening to critiques of their own work;
  - b. reading the work of their fellow students closely and constructively;
  - c. providing constructive written criticism;
  - d. synthesizing and making use of student and instructor feedback about their own work.

Students will submit a manuscript of 10-12 pages in a genre of their choice demonstrating a thematic focus, vivid description, dramatic conflict and a coherent point of view.

For example:

Students will complete a journal comprised of weekly craft exercises based on the textbook reading demonstrating their understanding of various craft elements, such as symbols, metaphors, narration, etc.

Letter Grade or P/NP

**6. Assignments:** State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

Weekly textbook and/or anthology readings focusing on literary craft.

For example:

Compare the effectiveness of the first-person point of view in the following two stories.

What contrasting effects do the authors receive from the way different ways they use the first person?

a) "How I Met My Husband" Alice Munro

b) "Bartleby the Scrivener" Herman Melville

For example:

Analyze John Cheever's characterization techniques in "The Enormous Radio." He begins the story with a generalized portrait of middle-class New Yorkers. What techniques does he use to do this? What is the function of numbers in this effect? How does Cheever signal internal conflicts in the major characters?

B. Writing Assignments

Weekly exercises and short pieces for the first 4 to 10 weeks. Thereafter, longer pieces, submitted in draft and finished form, in each of the three genres or, if the student and professor agree, in the student's chosen genre. A final project submitted in the student's preferred genre, submitted in at least two drafts. A portfolio of all work completed during the semester.

For example:

Write a poem about driving to or from a place you either love or hate. Mention at least two road signs (SLOW, STOP, MERGE, Sausalito Exit 2 Miles, etc) and one establishment (a cafe, hotel, gas station, etc). Try to see the signs as SIGNS, the establishments as symbolic. The poem must include a list of concrete objects. Begin or end the poem with a question.

For example:

Choose a color and write a poem in which the name of the color is mentioned often during the poem. When writing the poem, you might want to consider the symbolic associations that different colors have. For example, "red" can yield feelings of anger, frustration, heat, etc. Also, consider the personal associations that you have with the color and utilize all of the senses, not just the visual.

C. Other Assignments

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## 7. Required Materials

