

Course Outline for ENG 11
INTRO TO CREATIVE WRITING
Effective: Fall 2013

I. CATALOG DESCRIPTION:

ENG 11 — INTRO TO CREATIVE WRITING — 3.00 units

Introduction to elements and craft of various genres of creative writing, including narrative, verse, and dialogue, using materials drawn from individual's own work and selected texts from established and peer writers. Practice in writing in various genres. Introduction to workshop method. Strongly recommended: Completion of English 1A with a minimum grade of C. 3 hours.

3.00 Units Lecture

Strongly Recommended

ENG 1A - Critical Reading and Composition
with a minimum grade of C

Grading Methods:

Letter Grade

Discipline:

	<u>MIN</u>
Lecture Hours:	54.00
Total Hours:	54.00

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1

III. PREREQUISITE AND/OR ADVISORY SKILLS:

Before entering this course, it is strongly recommended that the student should be able to:

A. ENG1A

IV. MEASURABLE OBJECTIVES:

Upon completion of this course, the student should be able to:

1. manipulate dialogue, characterization, setting, point-of-view, plot, and description to develop writing in a narrative genre
2. synthesize techniques including image, metaphor, and symbolism to create meaning in poetry
3. employ traditional and modern forms in poetry to develop ideas
4. identify and manipulate source materials for creative writing
5. revise creative works in progress in more than one genre
6. demonstrate an understanding of a creative intention and technique in relation to the formal characteristics of genre
7. analyze and critique professional and student texts
8. evaluate original manuscripts and manuscripts of others using workshop method and/or peer and instructor feedback
9. demonstrate active participation in a community of writers

V. CONTENT:

- A. Specific training through controlled writing assignments on elements and techniques in short fiction; exercises on, for instance, characterization, setting, description, point-of-view, and plot;
- B. Specific training through controlled writing assignments on elements and techniques in poetry; exercises on, for instance, sound, meter, imagery, form and figurative language;
- C. Comparative analyses of a variety of traditional and modern forms in poetry;
- D. Exploration of personal, emotional, sensual, social, and intellectual experiences, memory, news, and imagination as material to take form in creative work.
- E. Evaluation of students' work in supportive and constructive group settings toward the goal of rewriting.
- F. Production and revision of original works in various genres.
- G. Analysis of technique in relation to intention and form.
 1. reading selections of short fiction and poetry to analyze them for technique, looking particularly at methods of creating structure, theme, voice, rhythm, sound, point-of-view, imagery, symbol and setting;
 2. evaluation of the effectiveness of techniques used in the context of complete works, and verbal and written articulation of these evaluations toward the goal of supportive and constructive criticism of their own and other students' writing;
 3. development of the beginning vocabulary of criticism a writer must have to self-evaluate work.

VI. METHODS OF INSTRUCTION:

- A. **Lecture** - Presentation and explanation of elements of fiction and poetry
- B. **Discussion** - Analysis and discussion of the student's work by the class and the teacher
- C. In- and out-of-class writing assignments
- D. Small group work

VII. TYPICAL ASSIGNMENTS:

A. Reading: 1. Read Richard Bausch's story "Police Dreams," from *The Best American Short Stories*, and describe in your journal how Bausch creates dramatic irony. 2. Read "Birches," by Robert Frost, and find images that create mood or enhance theme. B. Writing: 1. After reading "1(a)," by e.e. cummings, construct your own poem with a shape that reflects the mood or theme of the poem. 2. After reading about an incident from a newspaper, write first-person accounts of the incident from the perspectives of two different people involved.

VIII. EVALUATION:

A. **Methods**

- 1. Exams/Tests
- 2. Quizzes
- 3. Portfolios
- 4. Oral Presentation
- 5. Other:
 - a. Controlled writing assignments that develop craft
 - b. Three complete creative work drafts
 - c. Revised drafts of two creative works
 - d. Evaluation of student and professional writing in written and oral analytical critiques
 - e. Reading Logs
 - f. Journals
 - g. Class participation, including workshopping

B. **Frequency**

- 1. Regular controlled writing assignments, often daily or weekly
- 2. Three complete creative work drafts
- 3. At least two revised drafts
- 4. Regular writing responses, often daily or weekly

IX. TYPICAL TEXTS:

- 1. Lehman, David, ed (2012). *Best American Poetry 2012*. : Scribner.
- 2. Goldberg, Natalie (2010). *Writing Down the Bones: Freeing the Writer Within* (Expanded ed.). : Shambala Press.
- 3. Jason, Philip K., and Allan B. Lefcowitz (2009). *Creative Writer's Handbook* (5th ed.). : Longman.
- 4. Henderson, Bill, ed (2011). *The Pushcart Prize XXXVI: Best of the Small Presses 2012*. : Pushcart Press.
- 5. Knorr, Jeff, and Tim Schell, eds. (2005). *Mooring Against the Tide* (2nd ed.). Upper Saddle River, NJ: Prentice Hall.

X. OTHER MATERIALS REQUIRED OF STUDENTS: