

College of San Mateo Course Outline

- New Course
 Update/No change
 Course Revision (Minor)
 Course Revision (Major)

Date: 10/14/09

Department: Engl Number: 161

Course Title: Creative Writing 1 Units: 3

Total Semester Hours Lecture: 48 Lab: Homework: 96 By Arrangement:

Length of Course

- Semester-long
 Short course (Number of weeks ____)
 Open entry/Open exit

Grading

- Letter
Pass/No Pass
X Grade Option (letter or Pass/No Pass)

Faculty Load Credit (To be completed by Division Office; show calculations.):

$$\text{FLC} = 3.0 \quad \frac{3 \text{ hrs} \times 16 \text{ weeks}}{16} = 3.0$$

1. Prerequisite (Attach Enrollment Limitation Validation Form.)
Eligibility for Engl 100 or equivalent
2. Corequisite (Attach Enrollment Limitation Validation Form.)
3. Recommended Preparation (Attach Enrollment Validation Form.)
4. Catalog Description (Include prerequisites/corequisites/recommended preparation. For format, please see model course outline.)

161 Creative Writing 1 (3) (Pass/No Pass or letter grade option.) Minimum of 48 lecture hours per term. A materials fee in the amount shown in the Schedule of Classes is payable upon registration. Prerequisite: Eligibility for Engl 100 or equivalent. The craft of writing short fiction and poetry. Students write a minimum of two short stories and a complete poetry project. (AA: Area E2a, CSU: Area C2, UC)

5. Class Schedule Description (Include prerequisites/corequisites/recommended preparation. For format, please see model course outline.)

161 Creative Writing 1 Craft of writing short fiction and poetry. Students write a minimum of two short stories and a complete poetry project. A materials fee of \$____ is payable upon registration. Prerequisite: Eligibility for Engl 100 or equivalent. (CSU/UC)

6. Student Learning Outcomes (Identify 1-6 expected learner outcomes using active verbs.)

Upon successful completion of the course, the student will be able to:

1. Identify, integrate and use specific elements of poetry to create poems of varying form and subject matter
 2. Identify, understand and use specific elements of fiction to create short stories.
 3. Critique his/her own work and work of his/her peers with regard to the elements of poetry and fiction.
7. **Course Objectives** (Identify specific teaching objectives detailing course content and activities. *For some courses, the course objectives will be the same as the student learning outcomes. In this case, "Same as Student Learning Outcomes" is appropriate here.*)

Same as student learning outcomes

8. **Course Content** (Brief but complete topical outline of the course that includes major subject areas [1-2 pages]. Should reflect all course objectives listed above. In addition, a sample course syllabus with timeline may be attached.)

Note: In the following topical outline poetry is listed first, but the order in which poetry writing and fiction writing are taught does not matter.

I. Poetry

- A. introduction to the art
- B. focus poetry elements
 1. sound devices
 2. literal and figurative images
 3. traditional forms, rhyme and rhythm
 4. free verse
- C. poetry workshop; in-class review of student work

II. Short Fiction

- A. introduction to the art
- B. focus on short story elements
 1. beginnings, middles, endings
 2. plot development
 3. character development
 4. setting
 5. points of view
- C. short story workshop; in-class review of student work

In the poetry unit, knowledge of sound devices to be mastered will include alliteration, assonance, consonance, onomatopoeia, hard sounds, soft sounds. The unit on figurative language will address metaphor, simile, synesthesia, personification, metonymy, and synecdoche. The unit on rhyme and rhythm will address traditional forms, such as sonnets and villanelles, various traditional rhyme schemes (e.g., abab) and rhythms (e.g., iambic pentameter). The unit on free verse will include material on irregular rhythms and line and stanza breaks. Students will be required to write poems that reflect the material covered in the unit on the elements of poetry. Further, when they criticize the poetry of their classmates in the workshop sessions, they will apply the lessons learned in the unit on the elements.

In the unit on fiction, short stories from a text will be analyzed with a focus on point of view. Short story elements will be dealt with in the context of student writing. The instructor will direct individual students with the help of model material particular to the student's needs. The

short stories students write will be criticized with regard to the listed elements of short stories. In the workshop sessions, students will criticize each other's work on the basis of this same material.

9. **Representative Instructional Methods** (Describe instructor-initiated teaching strategies that will assist students in meeting course objectives. Describe out-of-class assignments, required reading and writing assignments, and methods for teaching critical thinking skills. **If hours by arrangement are required, please indicate the additional instructional activity which will be provided during these hours, where the activity will take place, and how the activity will be supervised.**)

While the instructor will assist students with interpretation of model works with regard to the elements of poetry and fiction, and the instructor may ask students to write in class with attention to a particular element (e.g., changing a text so we see more alliteration; converting a third person passage to a first person passage), instruction will largely depend on poetry and fiction workshops. Student work will be reviewed and critiqued by the instructor and the class. Writing assignments may include a series of poems, sometimes with attention to specific elements (e.g., a poem using a specific meter) and at least two short stories, sometimes with specific elements prescribed (e.g., first person point of view).

10. **Representative Methods of Evaluation** (Describe measurement of student progress toward course objectives. Courses with required writing component and/or problem-solving emphasis must reflect critical thinking component. If skills class, then applied skills.)

Students will be evaluated primarily on how well their poems and short stories meet criteria set in the respective units on poetry and short story elements. Individual assignments may be graded or a portfolio method may be used. In a class that has workshop sessions as a major component, participation will be evaluated by the instructor.

11. **Representative Text Materials** (With few exceptions, texts need to be current. Include publication dates.)

The teaching of poetry and fiction writing has not changed appreciably over the last several decades; hence some of the books listed below do not have recent new editions.

Bernays and Painter. *What If? Writing Exercises for Fiction Writers*. Longman 2006
Knorr and Schell. *Mooring Against the Tide: Writing Fiction and Poetry*. Longman 2009
Lawn, Beverly. *40 Short Stories: A Portable Anthology*, Bedford St. Martin's, 2001
Mayes. *The Discovery of Poetry*, Harcourt, Inc. 2001
Minot. *Three Genres: Writing Fiction/Literary Non-Fiction, Poetry and Drama*. Longman 2007
Schoen *The Truth about Fiction*, Prentice Hall, 2000.
Stran and Boland. *The Making of a Poem*, W.W. Norton, Inc., 2000.

Prepared by: _____
(Signature)

Email address: gershenson@smccd.edu

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