

College of San Mateo Course Outline

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

Date: 11/6/09

Department: English

Number: 162

Course Title: Creative Writing II

Units: 3

Total Semester Hours Lecture: 48 Lab: 0 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 3 hours X 16 weeks/16 = 3 FLC

1. Prerequisite (Attach Enrollment Limitation Validation Form.)
English 161 Creative Writing I
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.)

162 Creative Writing II (Pass/No Pass or letter grade option)
Minimum of forty-eight lecture hours per term. Prerequisite: ENGL 161 with a grade of C or higher or equivalent. Further instruction in the writing of fiction and/or poetry. Students plan and complete an extensive creative writing project through agreement with the instructor. A materials fee in the amount shown in the Schedule of Classes is payable upon registration. (AA: Area E2b, CSU: Area C2, UC)

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

162 Creative Writing II
Minimum of forty-eight lecture hours per term. Prerequisite: ENGL 161 with a grade of C or higher or equivalent. Further instruction in the writing of fiction and/or poetry. Students plan and complete an extensive creative writing project through agreement with the instructor. A \$___ materials fee is payable upon registration. (Pass/No Pass or letter grade option) (AA: Area E2b, CSU: Area C2, 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. Create a sustained body of work in poetry or fiction or a combination of the two.
2. Demonstrate the ability to analyze and evaluate critically his or her own work and that of peers.
3. Edit and revise his or her work in response to feedback, demonstrating the ability to discriminate among a range of criticism.

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.)

English 162 is a follow-up course for students with a particular interest in creative writing. Usually, it meets in conjunction with English 161 and English 163. It effectively functions as an amalgam of a lecture/discussion course and an independent study.

Students will complete a series of short stories, chapters of novels, or collections of poems, or plan a project that will incorporate both fiction and poetry with the goal of producing works of publishable quality.

Students working in fiction will:

1. Develop unpredictable plots,
2. develop round characters,
3. create flat characters,
4. develop settings, and
5. learn to select effective points of view.

Students working with poetry will, in their poems:

1. Incorporate sound devices,
2. incorporate varied line lengths,
3. master use of fresh language,
4. recognize and avoid clichés, and
5. recognize and incorporate varied rhythms.

Students will review elements of poetry and fiction taught in English 161.

Students will participate in fiction and poetry workshops, attending all 161 classroom sessions if there is no separate 162 section.

Students and instructor will create a schedule of due dates for their fiction/poetry over the the course of the semester.

Students and instructor will meet and confer (possibly via e-mail) over the course of the

semester.

Students will participate in workshop sessions in which they will criticize the works of other students and receive criticism of their own works from their peers.

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.)

Methods will include lecture, discussion, and workshop sessions. The instructor will assist students in analyzing poems and stories from published texts when they're needed as models. Students will participate with instructor in workshop sessions in which student work is reviewed and criticized. Because the students will be working on projects largely of their own devising, the instructor will meet as needed with students to assist them in attaining their goals.

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, short stories, and chapters meet criteria they and the instructor set for their respective projects at the beginning of the semester.

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

Bell, Madison Smart. *Narrative Design*. W. W. Norton, Inc., 1998.
DeMaria, Robert. *The College Handbook of Creative Writing*. 3rd ed. Heinle & Heinle, 2002.
Denman, Margaret-Love and Barbara Shoup. *Story Matters: Contemporary Short Story Writers Share the Creative Process*. Houghton Mifflin, 2006.
Knorr, Jeff and Tim Schell. *A Writer's Country: A Collection of Fiction and Poetry*. Prentice Hall, 2001.
Lawn, Beverly. *40 Short Stories: A Portable Anthology*. Bedford St. Martin's, 2001.
Mayes, Frances. *The Discovery of Poetry*. Harcourt, Inc., 2001.
Schoen, Steven. *The Truth about Fiction*. Prentice Hall, 2000.
Scofield, Sandra. *The Scene Book: A Primer for the Fiction Writer*. Penguin Books, 2007.
Strand, Mark and Eavan Boland. *The Making of a Poem*. W. W. Norton, 2000.
Van Cleave, Ryan G. and Todd James Pierce. *Behind the Short Story: From First to Final Draft*. Pearson Education, 2007.

While these are sample texts, individual students may be assigned texts by writers whose work reflects their artistic goals.

Prepared by: _____
(Signature)

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Submission Date: _____

