

College of San Mateo
Official Course Outline

1. **COURSE ID:** ENGL 161 **TITLE:** Creative Writing I **C-ID:** ENGL 200

Units: 3.0 units **Hours/Semester:** 48.0-54.0 Lecture hours

Method of Grading: Grade Option (Letter Grade or P/NP)

Prerequisite: Eligibility for ENGL 100 or 105.

2. **COURSE DESIGNATION:**

Degree Credit

Transfer credit: CSU; UC

AA/AS Degree Requirements:

CSM - GENERAL EDUCATION REQUIREMENTS: E2b. English, literature, Speech Communication

CSU GE:

CSU GE Area C: ARTS AND HUMANITIES: C2 - Humanities (Literature, Philosophy, Languages Other than English)

3. **COURSE DESCRIPTIONS:**

Catalog Description:

The craft of writing short fiction and poetry. Students write a minimum of two short stories and a complete poetry project.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

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 their own work and works of their peers with regard to elements of poetry and fiction.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

Upon successful completion of this course, a 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 elements of poetry and fiction.

6. **COURSE CONTENT:**

Lecture Content:

1. Poetry
 - A. introduction to the art
 - B. focus poetry elements
 - a. sound devices
 - b. literal and figurative images
 - c. traditional forms, rhyme and rhythm
 - d. free verse
 - C. poetry workshop; in-class review of student work
2. Short Fiction
 - A. introduction to the art
 - B. focus on short story elements
 - a. beginnings, middles, endings
 - b. plot development
 - c. character development
 - d. setting
 - e. 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.

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Critique
- C. Discussion
- D. Individualized Instruction
- E. Other (Specify): 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 poet using a specific meter) and at least two short stories, sometimes with specific elements prescribed (e.g., first person point of view).

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

- Writing and revision of poems
- Writing and revision of short stories
- In-Class Writing Prompts and Free Writes designed to illustrate individual writing techniques.

Reading Assignments:

Reading of classic and contemporary poems that exemplify writing techniques covered in the class

Reading of classic and contemporary short fiction that exemplifies writing techniques covered in the class

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Portfolios
- C. Projects
- D. 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 should be evaluated by the instructor.

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. LaPlante, A.. *The Making of a Story*, ed. W. W. Norton & Company, 2010
- B. Lawn, Beverly.. *40 Short Stories: A Portable Anthology*, ed. Bedford St. Martin's, 2001
- C. Knorr, Jeff and Tim Schell. *A Writer's Country: A Collection of Fiction and Poetry*, ed. Prentice Hall, 2001
- D. Mayes, Frances.. *The Discovery of Poetry*, ed. Harcourt, Inc., 2001
- E. Schoen, Steven.. *The Truth about Fiction*, ed. Prentice Hall, 2000
- F. Strand, Mark and Eavan Boland. *The Making of a Poem*, ed. W.W. Norton, Inc., 2000
- G. Minot. *Three Genres: Writing Fiction/Literary Non-Fiction, Poetry and Drama*, ed. Longman, 2007
- H. Bernays and Painter. *What If? Writing Exercises for Fiction Writers*, ed. Longman, 2006
- I. Lockward, D.. *The Crafty Poet: A Portable Workshop*, ed. Wind Publications, 2013
- J. Sellers, H.. *The Practice of Creative Writing: A Guide for Students*, 2nd. ed. Bedford/St. Martin's, 2012

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Course Originator: Mick Sherer