

Cerro Coso College

Course Outline of Record Report

05/07/2020

ENGLC141 : Introduction to Creative Writing

General Information

Author (s):	<ul style="list-style-type: none"> • Gary Enns • Jeffrey, Melanie • Swiridoff, Christine • Vasquez, Laura
Course Code (CB01) (CB01) :	ENGLC141
Course Title (CB02) (CB02) :	Introduction to Creative Writing
Department:	English
Proposal Start:	Fall 2020
TOP Code (CB03) :	(1507.00) Creative Writing
SAM Code (CB09) (CB09) :	Non-occupational
Distance Education Approved:	Yes
Course Control Number (CB00) (CB00) :	CCC000286038
Curriculum Committee Approval Date:	11/08/2019
Board of Trustees Approval Date:	12/12/2019
External Review Approval Date:	12/12/2019
Course Description:	This course is an introduction to the craft of creative writing through the study and analysis of the works of established and peer writers. Students practice writing in various genres and are introduced to the workshop method.
Submission Type:	Mandatory Revision
	This course is being revised within cyclical review. Course description, prerequisites, SLO's, and other elements are being revised to align with the course's C-ID equivalent. This course was last assessed in Spring 2018 with no impacts.

Faculty Minimum Qualifications

Master Discipline Preferred:	<ul style="list-style-type: none"> • English
Alternate Master Discipline Preferred:	<ul style="list-style-type: none"> • English
Bachelors or Associates Discipline Preferred:	No value
Additional Bachelors or Associates Discipline:	No value

Course Formerly Known As

Course Formerly Known As

No Value

Course Development Options

Basic Skills Status (CB08) (CB08)

Course is not a basic skills course.

Allow Students to Gain Credit by Exam/Challenge

Rationale For Credit By Exam/Challenge

No value

Course Special Class Status (CB13) (CB13)

Course is not a special class.

Allowed Number of Retakes

0

Retake Policy Description

Type:|Non-Repeatable Credit

Grade Options

- Pass/No Pass
- Letter Grade methods

Course Prior to College Level (CB21)

Not applicable.

Allow Students To Audit Course

Associated Programs

Course is part of a program (CB24)

Associated Program

Award Type

CC Associate in Arts in English for Transfer

A.A. Degree for Transfer

CC Liberal Arts: Arts & Humanities

A.A. Degree Major

CSU General Education (CSU GE Breadth)

CSU General Education (CSU GE Breadth)

CC Associate in Arts in English for Transfer

A.A. Degree for Transfer

Liberal Arts: Arts & Humanities Associate in Arts Degree

Liberal Arts: Arts & Humanities Associate in Arts Degree

Transferability & Gen. Ed. Options

Transferability

Transferable to both UC and CSU

Transferability Status

Approved

Cerro Coso General Education Requirements	Categories	Transferability Status	Comparable Course
Area 3.1	Humanities Active Participation	Approved	ENGL 200

CSU General Education Certification	Categories	Transferability Status	Comparable Course
Area C.2	Arts & Humanities Humanities	Approved	ENGL 200

C-ID	Categories	Transferability Status	Comparable Course
English	C-ID discipline	Pending	ENGL 200

Units and Hours

Summary

Minimum Credit Units (CB07) (CB07)	3	Total Course In-Class (Contact) Hours	54	Total Student Learning Hours	162
Maximum Credit Units (CB06) (CB06)	3	Total Course Out-of-Class Hours	108	Faculty Load	-

Credit / Non-Credit Options

Course Credit Status (CB04) (CB04)	Course Non Credit Category (CB22) (CB22)	Non-Credit Characteristics
Credit - Degree Applicable	Credit Course.	No value

Course Classification Code (CB11) (CB11)	Funding Agency Category (CB23) (CB23)	<input type="checkbox"/> Cooperative Work Experience Education Status (CB10) (CB10)
Credit Course. <input type="checkbox"/> Variable Credit Course	Not Applicable.	<input type="checkbox"/>

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	3	6
Lab Hours	-	-
Activity Hours	-	-

Course Student Hours

Course Duration (Weeks)	18
Hours per unit divisor	54
Course In-Class (Contact) Hours	
Lecture	54
Lab	-
Activity	-
Total	54
Course Out-Of-Class Hours	

Lecture	108
Lab	-
Activity	-
Total	108

Time Commitment Notes for Students

Students can expect to devote approximately six hours of study and writing time per week.

Faculty Load

Extra Duty: -

Faculty Load: -

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No value	No value	No value	No value

Requisites

Advisory

ENGLC101 - Freshman Composition

In English C141, students are expected to analyze university-level texts for content, context, and rhetorical merit with consideration of tone, audience, and purpose; evaluate the style of one's own writing and the writing of others and self-correct for greater clarity and directness; revise their writing for effective form, tone, word choice, point of view, organization, and dramatic impact; and proofread and edit their presentations so they exhibit no disruptive errors in English grammar, usage, or punctuation, all skills covered in English C101.

Entrance Skills

Skill	Content Review
No value	No value

Limitations on Enrollment

Limitation	Provide Rationale
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No value	No value
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Specifications

Methods of Instruction

Lecture

Methods of Instruction Rationale

Lessons on the form, theory, and craft of creative writing.

Example: What is Flash Fiction? Works of flash fiction are typically between five hundred and one thousand words. Nano fiction—a sub-genre of flash fiction—is typically under three hundred words. The best flash fiction implies significant meaning beneath the surface of its plot, shimmers with emotional resonance, creates a character with a full history that is implied or hinted at, places its character in a challenging situation and shows how they respond—or react, and limits scene to a short time frame (fifteen minutes to one hour is better than a lifetime). Flash fiction (and any fiction for that matter) can be fantastical, but try to keep the details believable, moored in the familiar world of realism.

Peer analysis, critique & feedback

Roundtable workshop (in onsite classroom or online forum) of both published and student-written creative work.

Example: The workshop is at the heart of this course. In the weekly workshop, you and your peers and professor comment on published works and weekly lessons, share ideas, offer constructive feedback, and pose questions about the drafts of students. Sticking to due dates is essential for the smooth running of the workshop. Be sure to participate fully, commenting substantively on each student piece in order to receive maximum points. As the writer, your creative work should be inspired from the lessons addressed in class and must be written during this semester. Previously written material is ineligible for workshop. As the peer reviewer, offer detailed constructive feedback for each poem or short story in a given week. Make your commentary substantive. In other words, develop a thoughtful idea or opinion supported with specifics and details from the work itself.

Written work

Creative poems, short stories, and non-fiction.

Example: Write a short-short that includes a run of dialog modeled after the style of Ernest Hemingway's "Hills Like White Elephants." Give your characters something weighty to discuss, but, as in Hemingway's story, keep the topic simmering under the surface of the words. Use dialog tags only when absolutely necessary, and give your characters distinctive, believable voices. Provide scene and props as necessary to create believability.

Example: Write a sonnet or villanelle about a memory of yours, adhering as closely as possible to the traditional form.

Instruction through examination or quizzing

Quizzes and exams that test the students' knowledge of the tools of the craft.

Example 1: Figurative Language: Choose each line that contains a metaphor. (Choosing incorrect options will reduce your score.) A). Life the hound / Equivocal / Comes at a bound B). Out in the porch's sagging floor, / Leaves got up in a coil and hissed C). I have the last unshredded pictures / of our matching eyes and hair. D). In the room the women come and go / Talking of Michelangelo.

Example 2: Figurative Language: Which sentences contain dead metaphors? A). What is the root of depression? B). What is the basis of depression? C). She secured a high paying job. D). She landed a high paying job.

Outside reading

Study of published poems and short stories as models of style and technique.

Examples: Raymond Carver's, Joyce Carol Oates', and James Baldwin's short stories as examples of setting, character, dialog, and plot development, or Elizabeth Bishop and Dylan Thomas' poems as examples of personification and other figurative elements.

Discussion

Discussion of elements of craft in addition to published works as models of creative writing.

Example 1: "Lobster Night" by Russell Banks" (in *The Ecco Anthology*). This published short story is a good example of third-person limited point of view, character-building through action, dialog, and back story, rising conflict, and dramatic climax. Question to consider: This week is about finding your sources of fiction, so consider this: What do you think Banks needed to know and/or experience in order to write this story in a convincing way?

Example 2: "The Hermit's Story" by Rick Bass (in *The Ecco Anthology*). This published short story is

a good example of a writer creating a vivid place and time in a short story. Question to consider: Note a clear example or two of passages that work to establish the setting of this story. Now, note all of the concretes (things you can sense with your five senses) and specifics that make this setting vivid, real, unique, and interesting.

Assignments

A. Several 100-200 word poetry writing exercises demonstrating the student's ability to work in a variety of poetic forms and with the elements of poetry addressed in the course.

SAMPLE—FIGURATIVE LANGUAGE:

1. Create effective similes by filling in the blanks in the following sentences: a). In his rage, my father would bang on the wall like a b). Among her new in-laws, the young wife was as nervous as c). I paced the room, as restless as
2. Now create evocative images to complete these sentences: a). I loved the ... of the wash on the line in the summer morning. b). I was afraid of his ..., his drunken, ungainly walk. c). She wished to draw me deeper into the ... of her life.
3. In three or four sentences that sparkle with linguistic invention, describe: a). a rundown house. b). an old table, desk, bicycle, car or truck. c). a particular potted plant. d). a small incident seen in the street or in a store.
4. Take the metaphor, simile, or descriptive passage that you like best, and use it as the basis of a short poem—one that is no longer than seven lines. Concentrate on the precision of language, internal music, and rhythmic grace. Remember that figurative language must, in the final analysis, be at the service of the overall effect that the poem makes and not simply stuck into the poem for its own sake. (Adapted from Steve Kowitz's *In the Palm of Your Hand*, Tilbury House, 2007)

B. Several 500-1000 word fiction exercises that challenge the student to incorporate the elements of fiction writing.

SAMPLE—THE SHORT-SHORT:

1. Study the "General Guidelines" page of *SmokeLongQuarterly*, and the "Submission Guidelines" and "Who We Are" pages of *Flash Fiction Online*. Both of these publishers limit word count to one thousand words. Notice that though the guidelines call for very short pieces, the editors still require the pieces to contain all of the essentials of good fiction: characters, plots, settings, language that surprises, stories that strive for more than a final surprise or twist, stories that add up to something in meaning or emotional resonance. See the pages for details on these criteria.
2. Peruse the seven online short-shorts I have provided as examples of the form.
3. Write a piece of flash fiction of 500-1000 words. When you have completed a draft, check it against the submission criteria of the online journals. If you don't know where to begin, complete one or two of the exercises at the end of Novakovich Chapter 2 (on setting). Then think about how you might extend your exercise response to a 500-1000 word story with a sense of setting, character, plot, beginning, and end.

C. Weekly journal entries in which students respond substantively to the short stories and poems of contemporary authors and develop material based on these readings.

SAMPLE PROMPT ON THE EPIPHANY: Joyce's "Araby" and "The Dead" are two short stories famous for their epiphanies. In your journal, identify what you feel to be the epiphany of each, and explain what the epiphany means to the central character. Then write a short-short in which your character experiences an epiphany.

SAMPLE PROMPT ON FIGURATIVE LANGUAGE: In the published poems for the week, search for and identify metaphors and similes, and in your journal comment upon their significance and effectiveness. Then write a poem that establishes at least one metaphor or simile.

SAMPLE PROMPT ON ARC OF CHARACTER: In the published stories up for discussion, focus on finding and responding to arc of character (character change). Who is the central character in the beginning of the story? In the end? How has he/she changed, if at all?

Methods of Evaluation

Project

Methods of Evaluation Rationale

An end-of-semester poetry, fiction, and/or non-fiction portfolio requiring the student to revise and submit several pieces written for class. These revisions should exhibit the student's understanding of and ability to incorporate the elements of the craft addressed in the course.

SAMPLE POETRY PORTFOLIO: Revise your three strongest poems of the semester. After each revised version, include the original poem along with a detailed one paragraph explanation of the revisions you executed. For instance, make your free verse into a sonnet, make your villanelle into free verse, or tell the poem from another point of view. Experiment. Your revised drafts need not necessarily be better, but they do need to exhibit a clear and earnest effort at revision.

SAMPLE FICTION PORTFOLIO: Revise your most promising short story or short-short. Your story should exhibit a clear understanding of the conventional tools of fiction writing such as vivid description, characterization, plot structure, conflict, and resolution. Consult the many short story

Participation	<p>examples we discussed this semester for strong fiction models. The requirement of significant revision mentioned in the poetry portfolio assignment applies equally to your fiction, so consider how you might significantly revise. For example, change from first-person to third-person, make a minor character the central character, or develop your setting further. After your revised story, include a detailed one paragraph explanation of the revisions you executed.</p> <p>Weekly participation in the workshop environment, both as student writer and peer reviewer. Is the student showing up prepared each week, contributing substantively to workshop discussions, and adhering to workshop etiquette rules?</p>
Homework	<p>In-class and homework exercises that facilitate student writing and reinforce the use of fiction and poetry writing elements addressed in the course.</p>
Tests	<p>SAMPLE PROMPT ON POV: First, in one page, describe an event—stealing a fake gold ring in a department store—in the first-person POV. Use the language that would come most naturally to the character you choose, preferably slang. Then write another page, describing the same event from the POV of the sales clerk in the first person. OBJECTIVE: First to gain experience constructing a primary, protagonist first-person POV. Then, experience constructing an observer/minor participant POV. (From Josip Novakovich’s <i>Fiction Writer’s Workshop</i>, Story Press, 1995)</p> <p>SAMPLE PROMPT ON BEGINNINGS AND ENDINGS: After reading Novakovich’s chapter on beginnings and endings, analyze the beginning and the ending of the <i>Best American</i> short story selection for this week. What techniques of the chapter do you see employed in this award-winning story?</p> <p>Exams and quizzes testing the student’s comprehension of course material.</p> <p>SAMPLE POETRY EXAM DESCRIPTION: This exam tests your ability to identify and understand with accuracy the nature and use of the following key elements of poetry: concrete images (as opposed to abstractions); specificity; figurative language; form structures; and sound structures (including meter). Question forms may include multiple choice, matching, true/false, and short answer.</p>
Distance Education Description: how outcomes are evaluated	<p>Outcomes for the various methods of evaluations above are assessed in the following ways:</p> <ol style="list-style-type: none"> 1. Project: Assessed by a rubric 2. Participation: Participation is assessed weekly using a rubric focused on a set amount of substantive posts and responses to peers. 3. Homework: Assessed by various rubrics. 4. Tests and the final exam are assessed using tabulated scores, plus a rubric for any written components.

<p>Equipment</p> <p>No Value</p>

Textbooks				
Author	Title	Publisher	Date	ISBN
Mosley, Walter	Elements of Fiction	Grove Press	2019	978-0802147639
Burroway, Janet	Writing Fiction: A Guide to Narrative Craft, 10th Edition	University of Chicago Press	2019	978-0226616698
Lockward, Diane	The Practicing Poet: Writing Beyond the Basics	Terrapin Books	2018	978-1947896079

Miller, Brenda, and Suzanne Paola	Tell It Slant, 3rd Edition	McGraw-Hill Education	2019	978-1260454598
Other Instructional Materials				
No Value				
Materials Fee				
No				

Learning Outcomes and Objectives

Course Objectives

No value

CSLOs

Use literary techniques in the production of original works in different genres such as fiction, poetry, and creative non-fiction.

Expected SLO Performance: 70.0

English
English AA Degree for
Transfer

4. Define, identify, and analyze literary and dramatic techniques in a variety of works. Assessment: This will be assessed by a paper, scored with a rubric.

2. Identify key elements of literary genres in order to analyze and interpret texts. Assessment: This will be assessed by a paper, scored with a rubric.

3. Relate literary works to their historical, cultural, and aesthetic contexts. Assessment: This will be assessed by a paper, scored with a rubric.

4. Define, identify, and analyze literary and dramatic techniques in a variety of works. Assessment: This will be assessed by a paper, scored with a rubric.

3. Relate literary works to their historical, cultural, and aesthetic contexts. Assessment: This will be assessed by a paper, scored with a rubric.

2. Identify key elements of literary genres in order to analyze and interpret texts. Assessment: This will be assessed by a paper, scored with a rubric.

Analyze and evaluate professional and student texts actively and critically.

Expected SLO Performance: 70.0

English
Liberal Arts: Arts & Humanities AA Degree

2. evaluate the significance of artistic and cultural constructions. Assessment: .

Apply feedback and criticism from a workshop in order to revise creative writing.

Expected SLO Performance: 70.0

Critique works in a variety of genres such as poetry, fiction, and creative non-fiction.

Expected SLO Performance: 70.0

English
English AA Degree for
Transfer

3. Relate literary works to their historical, cultural, and aesthetic contexts. Assessment: This will be assessed by a paper, scored with a rubric.

3. Relate literary works to their historical, cultural, and aesthetic contexts. Assessment: This will be assessed by a paper, scored with a rubric.

Outline

Outline

I. Poetry

A. Elements of poetry

1. Concrete imagery (versus abstractions)
2. Specificity
3. Figurative language

4. Form
5. Sound structures
- B. Analysis and critique of poetry
 1. Work of established poets
 2. Work of beginning poets
 3. One's own work
- C. Drafting; workshopping; and revising poems
 1. Generating ideas
 2. Writing a draft
 3. Incorporating elements of poetry
 4. Re-envisioning and revising
- D. Unskillful poetry writing habits to avoid
 1. Mixed metaphor
 2. Doggerel
 3. Adjectivitis
 4. Trite language
 5. Rhyme at any cost
 6. Archaic words
 7. Poetic inversions
 8. Sentimentality
 9. Lack of honesty

II. Fiction

- A. Elements of fiction
 1. Character
 2. Plot
 3. Point of view
 4. Finding a voice
 5. Dialog
 6. Scene
 7. Beginnings and endings
 8. Description
 9. Word choice
 10. Irony
- B. Analysis and critique of fiction
 1. Established writers
 2. Beginning writers
 3. One's own work
- C. Drafting; workshopping; and revising fiction
 1. Generating ideas
 2. Writing a draft
 3. Incorporating elements of fiction
 4. Re-envisioning and revising
- D. Unskillful fiction writing habits to avoid
 1. Trick ending
 2. Melodrama and sentimentality
 3. Unbelievable dialog
 4. Telling and not showing
 5. Killing off the main character
 6. Lack of honesty

III. Additional Genres (optional)

- A. Creative nonfiction
 1. Organizing creative nonfiction
 2. Telling the truth
 3. Creative nonfiction as narrative
 4. Poetry of creative nonfiction
 5. Ethics of nonfiction
- B. Drama
 1. Ten-minute play
 2. Believable character
 3. Convincing dialog
 4. Crafting a theme
 5. Elements of production
 6. Playscript format

- IV. Workshop: A Community of Writers
- A. Workshop etiquette
 - B. Constructive feedback: how to give and receive
 - C. Formatting manuscripts for workshop
 - D. Readability as a courtesy
 - E. Beyond the workshop

Delivery Methods

Delivery Method: Please list all that apply -Face to face -Online (purely online no face-to-face contact) -Online with some required face-to-face meetings ("Hybrid") -Online course with on ground testing -iTV – Interactive video = Face to face course with significant required activities in a distance modality -Other

- Face to face
- Online (purely online no face-to-face contact)
- Online with some required face-to-face meetings ("Hybrid")
- iTV – Interactive video = Face to face course with significant required activities in a distance modality

Rigor Statement: Assignments and evaluations should be of the same rigor as those used in the on-ground course. If they are not the same as those noted in the COR on the Methods of Evaluation and out-of-class assignments pages, indicate what the differences are and why they are being used. For instance, if labs, field trips, or site visits are required in the face to face section of this course, how will these requirements be met with the same rigor in the Distance Education section? Describe the ways in which instructor-student contact and student-student contact will be facilitated in the distance ed environments.

Online: Regular and effective contact between instructor and student in the online environment is accomplished primarily through weekly discussions within the learning management system (LMS); students post to weekly prompts, and the instructor engages with students in the resulting discussion threads. Options for additional methods of contact are identical to the onsite course, including messaging via LMS, a college-adopted networking app (such as Pronto), email, live video conferencing, and/or telephone. Student-to-student contact is accomplished primarily through weekly discussions and possibly a college-adopted networking app. All paper assignments are identical to those in an onsite class, except that they are submitted within the LMS. Likewise, quizzes and exams are also delivered within the LMS. The instructor is responsible for providing substantive feedback on student work via online methods such as rubrics, comment spaces, private online discussion, video conferencing, or direct messaging.

Hybrid: All student-instructor and student-student contact in a hybrid course are identical to the online course but with the addition of some face-to-face meetings that the instructor may use to connect with students through in-class lecture, discussion, testing, feedback, and other in-class activities.

iTV: Regular and effective contact between instructor and student in an iTV course is identical to a traditional onsite course, excepting that some students are attending the iTV course remotely. Additional methods of contact are identical to onsite courses. Student-to-student contact is likewise the same, with remote students participating equally with each other and with students at the host location. All paper assignments and their assessments are identical to those in a regular onsite class but will be collected and assessed using a medium such as LMS assignments or Turnitin. Lectures and class discussions are conducted through iTV. The instructor is responsible for providing feedback either through iTV conferences, e-mail, LMS messaging, phone conferences, or office hours. The instructor must provide substantive critiques of all essays, as well as some assessment of iTV class participation.

Good practice requires both asynchronous and synchronous contact for effective contact. List the methods expected of all instructors teaching the course. -Learning Management System -Discussion Forums -Message -Other Contact - Chat/Instant Messaging -E-mail -Face-to-face meeting(s) -Newsgroup/Discussion Board -Proctored Exam -Telephone -iTV - Interactive Video -Other

- Discussion Forums
- Message
- E-mail

- Telephone

Software and Equipment: What additional software or hardware, if any, is required for this course purely because of its delivery mode? How is technical support to be provided?

Up-to-date web browser.

Accessibility: Section 508 of the Rehabilitation Act requires access to the Federal government's electronic and information technology. The law covers all types of electronic and information technology in the Federal sector and is not limited to assistive technologies used by people with disabilities. It applies to all Federal agencies when they develop, procure, maintain, or use such technology. Federal agencies must ensure that this technology is accessible to employees and the public to the extent it does not pose an "undue burden". I am using -iTV—Interactive Video only -Learning management system -Publisher course with learning management system interface.

- iTV—Interactive Video only
- Learning management system

Class Size: Good practice is that section size should be no greater in distance ed modes than in regular face-to-face versions of the course. Will the recommended section size be lower than in on-ground sections? If so, explain why.

Recommended class size is the same in all methods of delivery.