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English (ENGL) 1700 Introduction to Creative Writing (3) CSU
[Formerly ENGL 47ABCD]

Advisory: Successful completion of English 1500 with a grade of 'C' or better

Hours and Unit Calculations:

48 hours lecture. 96 Outside of class hours. (144 Total Student Learning Hours) 3 Units

Catalog Description: This course is an introduction to creative writing, including experimentation with analysis and writing in multiple genres. This course involves the writing of imaginative literature (short stories, short plays, poems and creative nonfiction), the discussion of techniques, and group evaluation of student writing by class members. C-ID: ENGL 200

Type of Class/Course: Degree Credit

Texts: Texts in two separate genres to be selected by students, from the following list:

Abe, Kobo. *The Boxman: A Novel*. Vintage International, 2001.
Bauer, Shane. *American Prison*. Penguin, 2018.
Capote, Truman. *In Cold Blood*. Vintage, 1994.
Chang, Leonard. *Underkill*. Thomas Dunne, 2003.
Cisneros, Sandra. *Woman Hollering Creek and Other Stories*. Random House, 1991.
Diaz, Junot. *The Brief Wondrous Life of Oscar Wao*. Riverhead, 2008.
Edugyan, Esi. *Washington Black*. Alfred A. Knopf, 2018.
Eggers, Dave. *And You Shall Know Our Velocity*. Simon and Shuster, 2000.
Ellison, Ralph. *Invisible Man*. Random House, 1952.
Eugenides, Jeffrey. *Middlesex*. Farrar, Straus, and Giroux, 2002.
Halliday, Lisa. *Asymmetry*. Simon & Schuster, 2018.
Makkai, Rebecca. *The Great Believers*. Viking, 2018.
Martel, Yann. *Life of Pi*. Harcourt, 2001.
McKay, Claude. *Home to Harlem*. Northeastern University, 1987.
McCourt, Frank. *Angela's Ashes*. Scribner, 1989.
Nabokov, Vladimir. *Lolita*. G.P. Putnam & Sons, 1958.
Orange, Tommy. *There There*. Alfred A. Knopf, 2018.
Roy, Arundhati. *The God of Small Things*. Harper Perennial, 1998.
Setterfield, Diane. *The Thirteenth Tale*. Washington Square, 2007.
Slimani, Leila. *Nanny*. Penguin, 2018.
Stein, Garth. *The Art of Racing in the Rain*. Harper, 2008.
Steinbeck, John. *East of Eden*. Viking, 1952.
Vonnegut, Kurt. *Bagombo Snuff Box*. Berkeley, 2000.
Alexander, Lindsey. *Rodeo in Reverse*. Hub City Press, 2018.

- Asghar, Fatimah. *If They Come for Us*. One World, 2018.
- Ashbery, John. *Where Shall I Wander*. Ecco, 2005.
- Berrigan, Anselm. *Free Cell*. City Lights, 2009.
- Brown, Sterling. *The Collected Poems of Sterling A. Brown*. Ed. Michael S. Harper. Harper and Row, 1980.
- Caples, Garrett. *Power Ballads*. Wave, 2016.
- Cha, Theresa Hak Kyung. *Dictee*. University of California, 2001.
- Creeley, Robert. *Selected Poems*. University of California, 1996.
- Forsythe, Kelly. *Perennial*. Coffee House, 2018.
- Graham, Jorie. *Sea Change*. Ecco, 2008.
- Gizzi, Peter. *The Outernational*. Wesleyan University, 2007.
- Johnson, James Weldon. *God's Trombones: Seven Negro Sermons in Verse*. Penguin, 1990.
- Lauterbach, Ann. *Or to Be Again*. Penguin, 2009.
- Lease, Joseph. *Broken World*. Coffee House, 2007.
- Limon, Ada. *The Carrying*. Coffee House, 2018.
- Moxley, Jennifer. *The Line*. Post-Apollo, 2007.
- Ngyuen, Diana Khoi. *Ghost Of*. Omnidawn, 2018.
- O'Hara, Frank. *Meditations in an Emergency*. Grove, 1996.
- Olivarez, Jose. *Citizen Illegal*. Haymarket Books, 2018.
- Paz, Octavio. *Selected Poems*. Ed. Eliot Weinberger. Trans. G Aroul et. al. New Directions, 1984.
- Pound, Ezra. *Personae: The Shorter Poems*. New Directions, 1990.
- Rich, Adrienne. *Telephone Ringing in the Labyrinth*. Norton, 2007.
- Stevens, Wallace. *The Palm at The End of The Mind: Selected Poems and a Play*. Vintage, 1990.
- Trethewey, Natasha. *Monument: Poems New and Selected*. Houghtin Mifflin Harcourt, 2018.
- Waldrop, Rosemarie. *Curves to the Apple*. New Directions, 2006.
- Waldrop, Kieth. *Transcendental Studies: A Trilogy*. University of California, 2009.
- Williams, Saul. *The Dead Emcee Scrolls: The Lost Teachings of Hip Hop*. MTV, 2006.
- Willis, Elizabeth. *Meteoric Flowers*. University, 2006.
- Yau, John. *Hawaiian Cowboys*. Black Sparrow, 1995.
- Yoon, Emily Jungman. *A Cruelty Special to Our Species*. Ecco, 2018.
- Carson, Rachel. *Silent Spring*. Houghton Mifflin, 1962.
- Blight, David W. *Frederick Douglass*. Simon & Schuster, 2018.
- Bloom, Harold. *Wallace Stevens: The Poems of Our Climate*. Cornell University, 1995.
- Borges, Jorge Luis. *Selected Non-fictions*. Ed. Eliot Weinberger. Trans. Ester Allen, Suzanne Jill Levine, and Eliot Weinberger. Viking, 1999.
- Brennan-Jobs, Lisa. *Small Fry*. Grove, 2018.
- Dillard, Annie. *Pilgrim at Tinker Creek*. Reprint edition. Farrar, Straus, and Giroux, 1998.
- Easterbrook, Gregg. *A Moment on the Earth: The Coming of Age of Environmental Optimism*. Viking, 1995.
- Eggers, Dave. *A Heartbreaking Work of Staggering Genius*. Vintage, 2001.
- Gladwell, Malcolm. *Blink*. Little Brown, 2005.
- Grealy, Lucy. *Autobiography of a Face*. Little Brown, 2005.
- Kingston, Maxine Hong. *The Woman Warrior: Memoirs of a Girlhood among Ghosts*. Vintage International Edition. Vintage, 1989.
- Mortenson, Greg, and David Oliver Relin. *Three cups of Tea*. Viking, 2006.
- Nafisis, Azar. *Reading Lolita in Tehran*. Random House, 2003.
- Nabokov, Vladimir. *Speak, Memory: An Autobiography Revisited*. Vintage, 1989.
- Sontag, Susan. *At the Same Time: Essays and Speeches*. Farrar, Straus, and Giroux, 2007.
- Vonnegut, Kurt. *Wampeters, Foma, & Granfaloons (Opinions)*. Dell, 1989.
- Westover, Tara. *Educated*. Random House, 2018.

X, Malcolm, and Alex Haley. *The Autobiography of Malcolm X*. One World/Ballantine, 1992.
Albee, Edward. *Seascape: A Play*. Overlook Duckworth, 2008.
Arndt, Michael D. *Little Miss Sunshine: The Shooting Script*. Newmarket, 2007.
Black, Dustin Lance. *Milk: The Shooting Script*. New Market, 2007.
Chekhov, Anton. *The Three Sisters*. Trans. Randell Jarell. Macmillan, 1969.
Coen, Ethan, Joel Coen, and Homer. *O Brother Where Art Thou?* Faber, 2000.
Garland, Alex. *28 Days Later*. Faber, 2002.
Kaufman, Charlie. *Eternal Sunshine of the Spotless Mind: The Shooting Script*. Newmarket, 2004.
Lawrence, Jerome, and Robert E. Lee. *Inherit the Wind*. New York: Ballantine, 2007.
Marlowe, Christopher. *Doctor Faustus*. Oxford University, 2009.
Miller, Arthur. *Death of a Salesman: Certain Private Conversations in Two Acts and a Requiem*. Penguin, 1998.
Vogel, Paula. *The Long Christmas Ride Home: A Puppet Play with Actors*. Theatre Communications Group, 2004.
Wilde, Oscar. *The Importance of Being Earnest and Four Other Plays*. Barnes and Noble Classics, 2003.
Williams, Tennessee. *A Streetcar Named Desire*. New Directions, 1980.
Chacon, Daniel. *Hotel Juarez*. Arte Publico Press, 2013.
Lease, Joseph. *Testify*. Coffee House P, 2011.

Course Objectives:

By the end of the course, a successful student will be able to:

1. Express ideas and emotions through creative writing,
2. Evaluate ideas through group discussion,
3. Form an appreciation for the craftsmanship involved in the writing of imaginative literature,
4. Identify and apply the techniques involved in writing of imaginative literature,
5. Describe objectively and subjectively,
6. Enlarge vocabulary and use words denotatively and connotatively,
7. Analyze one's own writing and the writing of others and comment constructively,
8. Accept criticism and apply when writing creatively,
9. Develop an individual style,
10. Evaluate and apply figurative language as a form of communication,
11. Develop an individual writing process that incorporates prewriting, drafting, revision, and editing,
12. Distinguish between content and form of creative writing in different genres and cultures,
13. Justify personal aesthetics of creative work, and
14. Create imaginative writing in more than one genre.

Course Scope and Content:

- Unit I The Short Story
- A. Development of plot, setting, character
 - B. Persona or voice
 - C. Point of View
 - D. Tone
 - E. Description
 - F. Dialogue
 - G. Intended audience
 - H. Conflict and suspense
 - I. Organization and chronology

J. Theme & motif

Unit II

Poetry

- A. Verse forms: rhymed and unrhymed
- B. Concrete and abstract language
- C. Figurative language
- D. Theme, message
- E. Narrative and lyric poem
- F. Content and form
- G. Conceptual poetry

Unit III

Short Plays & Screenplays

- A. Adapting to a specific audience
- B. Development of plot and character
- C. Dialogue
- D. Setting and stage directions
- E. The stage—its advantages and limitations
- F. The actor and the audience
- G. The one-act play

Unit IV

Creative Nonfiction

- A. Purpose: Communication, entertainment, information, persuasion, commemoration, and evaluation
- B. Forms: Memoir, book review, travel writing, entertainment review, food writing, interview, produce evaluation/consumer report, and blog

Learning Activities Required Outside of Class:

The students in this class will spend a minimum of 6 hours per week outside of the regular class time doing the following:

1. Completing required reading,
2. Written work,
3. Writing critiques of classmates' submissions, and
4. Observing or participating in an activity related to course content.

Methods of Instruction:

1. Class meeting will involve brief lecture, discussion and extended group critique,
2. Student selected examples of published works will be discussed for the purpose of demonstrating techniques and establishing standards of evaluation,
3. Student writings will be submitted and distributed the week before submission,
4. Frequent revision will be required,
5. A few assignments concerning the theory of writing will be given, and the experiences of professional writers will be considered,
6. The student will keep a record of ideas, observations and writing fragments as possible sources for later writing, and
7. Frequent student-instructor conferences via an online discussion group will be conducted.
8. Guided exploration of literary magazines, websites, and other possible venues for students to submit their work for publication

Methods of Evaluation:

1. Substantial writing assignments, including:
 - a. Weekly submissions,
 - b. Statement of aesthetics,
 - c. Presentation on selected readings, and
 - d. Written and verbal critique of classmates submissions.

2. Submission for publication assignment, including:
 - a. Analysis of websites and literary publications to discern aesthetics and requirements of multiple publications
 - b. Preparation of a submission for publication that meets submission guidelines of an identified publication
 - c. Professionally formatted cover letter, if applicable, and/or identification of online-submission manager platform

3. A final project and presentation, including:
 - a. a ten page collection of individual work, in chapbook form, demonstrating revision

Supplemental Data:

TOP Code:	150700: Creative Writing
SAM Priority Code:	E: Non-Occupational
Distance Education:	Online; Offline
Funding Agency:	Y: Not Applicable(funds not used)
Program Status:	1: Program Applicable
Noncredit Category:	Y: Not Applicable, Credit Course
Special Class Status:	N: Course is not a special class
Basic Skills Status:	N: Course is not a basic skills course
Prior to College Level:	Y: Not applicable

Cooperative Work Experience:	N: Is not part of a cooperative work experience education program
Eligible for Credit by Exam:	NO
Eligible for Pass/No Pass:	C: Pass/No Pass
Taft College General Education:	LHUM: Local GE Humanities
Disciplines:	English