



# El Camino College

## COURSE OUTLINE OF RECORD - Official

### I. GENERAL COURSE INFORMATION

**Subject and Number:** English 25B  
**Descriptive Title:** Creative Writing: A Workshop in Fiction and Nonfiction

**Course Disciplines:** English

**Division:** Humanities

**Catalog Description:** This course develops intermediate skills in the craft of fiction and nonfiction writing through instruction and workshop. Students discuss and apply complex strategies for establishing character, setting, conflict, dialogue, and the advancement of theme. In addition, students practice literary nonfiction storytelling techniques such as creating narrative tension through atmosphere, symbolism, and voice. Students then assess and critique their own and other students' original stories and personal narratives, furthering the development of their critical sense in writing and revising their own literary works.

**Conditions of Enrollment:** **Prerequisite**  
 English 25A with a minimum grade of C or pass

**Course Length:**  Full Term  Other (Specify number of weeks):  
**Hours Lecture:** 3.00 hours per week  TBA  
**Hours Laboratory:** hours per week  TBA  
**Course Units:** 3.00

**Grading Method:** Both  
**Credit Status:** Associate Degree Credit

**Transfer CSU:**  Effective Date: 1/21/2014  
**Transfer UC:**  Effective Date: Proposed

**General Education:**

**El Camino College:** \_\_\_\_\_

**CSU GE:** \_\_\_\_\_

**IGETC:** \_\_\_\_\_

## II. OUTCOMES AND OBJECTIVES

### **A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)**

- Utilize specific strategies for establishing character, setting, point of view, conflict, dialogue, and theme in their own short fiction and nonfiction stories.
1. conflict, dialogue, and theme in their own short fiction and nonfiction stories.
  2. Compose two 6-20 page short fiction or nonfiction stories by demonstrating their competency with the elements of fiction and nonfiction.
  3. Assess and revise short fiction and nonfiction stories for portfolio based upon written and verbal evaluations received from their peers and instructor in the workshop practice.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

### **B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)**

1. Compose at least two pieces of original short fiction or nonfiction of 6-20 pages in length.  
Term or other papers
2. Identify and utilize specific strategies for establishing character, establishing setting, creating conflict, and reinforcing theme in fiction and nonfiction.  
Term or other papers
3. Identify and utilize specific strategies for developing narrative tension through setting, symbol, and point of view in fiction and nonfiction.  
Term or other papers
4. Recognize the importance of setting and point of view in the development of characters, conflict, and plot in fiction and nonfiction.  
Journal (kept regularly throughout the course)
5. Identify and utilize specific strategies for creating dialogue.  
Journal (kept regularly throughout the course)
6. Assess literary elements as they apply to fiction and nonfiction genres in original student work.  
Term or other papers
7. Appraise and critique original fiction written by peers.  
Presentation
8. Revise original fiction, incorporating critiques received from peers.  
Term or other papers

**III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)**

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	7	I	Specific strategies for developing character, selecting appropriate conflict, and developing plot in fiction A. external and internal narrative B. description C. action D. dialogue E. point of view choice F. voice and diction G. dramatic structure
Lecture	2	II	Strategies for utilizing setting A. geographical setting B. physical setting C. historical setting D. atmospheric setting
Lecture	2	III	Strategies for establishing and building character, sustaining conflict, and reinforcing a story's theme A. symbolism B. foreshadowing C. narrative tension through point of view
Lecture	4	IV	Strategies for developing dialogue in fiction A. writing with multiple speakers B. using dialogue to drive plot C. incorporating action into dialogue D. transitioning between dialogue and narrative E. building tension between speakers F. varying identification of speakers
Lecture	35	V	Appraise and critique class's original fiction within a class workshop format
Lecture	4	VI	Revision techniques for revising students' original fiction, incorporating critiques received from class workshops
<b>Total Lecture Hours</b>	54		
<b>Total Laboratory Hours</b>	0		
<b>Total Hours</b>	54		

**IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS**

**A. PRIMARY METHOD OF EVALUATION:**

Substantial writing assignments

**B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:**

Compose a short story of six to twenty pages that conforms to the principles of dramatic structure. Create and sustain conflict and/or narrative tension through use of action and dialogue. Consider how point of view and setting can be utilized to further reinforce the theme.

**C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:**

1. Read the assigned stories, written by members of our class, and write your critiques in the margins of the stories. Critique the stories according to the following questions: A. What is the conflict, climax, and resolution of this story? How do the protagonist and/or antagonist change as a result of actions inherent in the story? B. How does point of view add to the story's presentation? Are there stronger point of view choices for the story? C. What fiction writing strategies for character development--appearance, action, speech, and thought--do you identify in the story? Can the author further employ any of these strategies? D. Can setting or symbol further be utilized in the development of the story's theme? Discuss and defend your critique comments in our class workshop.
2. Execute a series of journal exercises designed to practice purposeful use of plot, setting, point of view, voice, character development, and dialogue. A sample exercise would be to compose a written group scene of 1-2 pages that requires dialogue from three or more people. As you develop the scene, decide where characters are placed in the setting, and how you will transition between speakers. Consider how your reader will understand and interpret a scene with multiple speakers.

**D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:**

Written homework

Class Performance

Other (specify):

In-class workshop participation

**V. INSTRUCTIONAL METHODS**

Discussion

Group Activities

Lecture

**Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.**

**VI. WORK OUTSIDE OF CLASS**

Required reading  
 Written work  
 Journal

**Estimated Independent Study Hours per Week: 6**

**VII. TEXTS AND MATERIALS**

**A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS**

Burroway, Janet and Elizabeth Stuckey-French. Writing Fiction: A Guide to Narrative Craft. 9th ed. Pearson-Longman, 2014.  
 Gardner, John. The Art of Fiction: Notes on Craft for Young Writers. Vintage, 1991.  
 Qualifier Text: discipline standard,  
 Hall, Oakley. How Fiction Works: The Last Word on Writing Fiction--From Basics to the Fine Points. Writers Digest Books, 2004.  
 Qualifier Text: discipline standard,  
 Strunk Jr., William, and E. B. White. The Elements of Style. Penguin, 2007.  
 Qualifier Text: Discipline Standard,  
 Kardos, Michael. The Art and Craft of Fiction: A Writer's Guide. 1st ed. Bedford, 2013.  
 Becky Bradway and Doug Hesse. Creating Nonfiction: A Guide and Anthology. Bedford/St. Martin's, 2009.  
 Qualifier Text: Discipline Standard,  
 Lee Gutkind and Annie Dillard, eds.. In Fact: The Best of Creative Nonfiction. W. W. Norton and Company, Inc., 2004.  
 Qualifier Text: Discipline Standard,

**B. ALTERNATIVE TEXTBOOKS**

**C. REQUIRED SUPPLEMENTARY READINGS**

**D. OTHER REQUIRED MATERIALS**

**VIII. CONDITIONS OF ENROLLMENT**

**A. Requisites (Course and Non-Course Prerequisites and Corequisites)**

Requisites	Category and Justification
Course Prerequisite English-25A	Sequential

**B. Requisite Skills**

Requisite Skills

Identify and define techniques in short story writing. ENGL 25A - Identify and define techniques in short story writing.
Identify and define elements of short fiction. ENGL 25A - Identify and define elements of short fiction.
Analyze and discuss short stories written by important writers. ENGL 25A - Analyze and discuss short stories written by significant writers.
Edit and evaluate the writing of peers for elements of fiction. ENGL 25A - Edit and evaluate the writing of peers for elements of fiction.

**C. Recommended Preparations (Course and Non-Course)**

Recommended Preparation	Category and Justification
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**D. Recommended Skills**

Recommended Skills
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**E. Enrollment Limitations**

Enrollment Limitations and Category	Enrollment Limitations Impact
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**Course created by Sheila Finch-Rayner on 04/12/1984.**

**BOARD APPROVAL DATE: 01/21/2014**

**LAST BOARD APPROVAL DATE: 12/18/2017**

**Last Reviewed and/or Revised by Chelsea Henson on 04/08/2013**

20020