

CRWR 6: INTRODUCTION TO CREATIVE WRITING

Foothill College Course Outline of Record

Heading	Value
Effective Term:	Summer 2025
Units:	5
Hours:	5 lecture per week (60 total per quarter)
Prerequisite:	Demonstrated proficiency in English by placement via multiple measures OR through an equivalent placement process OR completion of ESLL 125 & ESLL 249.
Degree & Credit Status:	Degree-Applicable Credit Course
Foothill GE:	Area 3: Arts & Humanities
Transferable:	CSU/UC
Grade Type:	Letter Grade (Request for Pass/No Pass)
Repeatability:	Not Repeatable

Student Learning Outcomes

- Evaluate and compare ways communities have used poetry create space, sustain community, challenge stereotypes, preserve cultural knowledge, and respond to injustice
- Use the elements of the craft with proficiency in both poetry and fiction.

Description

Explicit instruction and practice in writing poetry and short fiction for writers of all levels. Emphasis in integrated reading and writing for literary analysis of both poetry and fiction as a process for emulating poetic and fictional elements, with a focus on contemporary writers from diverse backgrounds and worldviews. Focus on the writing process with an emphasis in developing critical feedback for peers, reflecting on one's own work, and using the writing process to generate, revise, and edit poems and short fiction stories.

Course Objectives

The student will be able to:

1. Compare creative writing genres and subgenres in creative writing, especially as it relates to poetry and short fiction.
2. Analyze poetic genres and forms from diverse cultures and literary traditions and how historical, cultural, and social contexts have developed poetry.
3. Analyze the use of poetic elements, such as diction, rhyme, meter, form, figurative language, imagery, assonance, consonance, internal rhyme, etc., and the impact such devices make meaning.
4. Compose poems that reflect understanding of poetic elements.
5. Analyze various genres and subgenres of short fiction, including flash fiction, from diverse cultures and literary traditions and how historical, cultural, and social contexts have developed the short story.
6. Analyze and interpret the use of fictional elements such as character, conflict, dialogue, setting, symbolism, tone, etc.

7. Compose short fiction stories of various genres that reflect understanding of fictional elements.
8. Critique and provide generative and reflective feedback in a workshop setting for both poetry and fiction.
9. Reflect and develop a meta-awareness of writing process, including strategies for revision of poetry and short fiction writing.

Course Content

1. Compare creative writing genres and genre bending in creative writing, especially as it relates to poetry and short fiction
 - a. Examples of various genres in poetry, such as:
 - i. Lyric
 - ii. Drama
 - iii. Narrative
 - b. Examples of various subgenres in poetry, such as:
 - i. Allegory
 - ii. Aubade
 - iii. Ballad
 - iv. Cento
 - v. Dirge
 - vi. Dramatic monologue
 - vii. Formed poems (sonnets, pantoum, ghazal, etc.)
 - viii. Ekphrasis
 - ix. Elegy
 - x. Epic
 - xi. Ode
 - xii. Pastoral
 - xiii. Satire
 - c. Examples of various genres in short fiction, such as:
 - i. Horror
 - ii. Realism
 - iii. Fantasy
 - iv. Absurdism
 - v. Factualism
 - d. Examples of various subgenres in short fiction, such as:
 - i. Cyberpunk
 - ii. Crime
 - iii. Flash fiction
 - iv. Genre blending
 - v. Magical realism
 - vi. Science fiction
 - vii. Speculative
 - viii. Steampunk
 - ix. Thriller
2. Representation of poetry and fiction writing associated with various literary communities, such as:
 - a. Harlem Renaissance
 - b. Nuyorican Cafe
 - c. Nicaraguan poets and writers
 - d. Asian American poets and writers
 - e. Beat poets
 - f. Native American Renaissance and contemporary indigenous writers
 - g. Poetry and short fiction from prison and internment camps

- h. Poetry and short fiction from social movements (e.g., labor movements, LGBTQ)
- 3. Relevant terminologies and analytic techniques in poetry, such as:
 - a. Connotative, denotative meaning and wordplay
 - b. Structure of ideas, references, images, use of repetition, dialogue
 - c. Rhythm of lines, meter, and attention to performance of poetry
 - d. Assonance, consonance, and use of internal rhyme to convey tone or emotion in poetry
 - e. Image, symbolic, and figurative language connected to particular themes
- 4. Creative emulation of selected poetry
 - a. Compose poems that emulate form (e.g., ghazal, pantoum, imagist, blues, free verse, etc.)
 - b. Compose poems that use particular devices specific to selected poetry (e.g., linguistic codes, dialogue, repetition, creative use of titles, experimental punctuation, line breaks, etc.)
 - c. Compose poems that emulate subject matter or thematic considerations of studied poetry
- 5. Representation of short fiction from various cultural and ethnic contexts and writers, such as:
 - a. Arab writers
 - b. Asian American writers
 - c. Black writers
 - d. Indigenous writers
 - e. Jewish writers
 - f. Latine writers
 - g. Pacific Islander writers
 - h. Women writers
 - i. Writers from the LGBTQ+ community
- 6. Relevant terminology and analytical techniques in short fiction, such as:
 - a. Characterization
 - b. Conflict
 - c. Dialogue
 - d. Mood
 - e. Point of view
 - f. Setting and world building
 - g. Tone
- 7. Creative emulation of selected short stories
 - a. Compose short stories that emulate a particular genre
 - b. Compose short stories that use particular devices specific to studied short stories (e.g., characterization, dialogue, diction, dialogue, characterization, linguistic diversity, etc.)
 - c. Compose short stories that emulate subject matter or thematic considerations of studied short stories
- 8. Critique student poetry in workshop setting
 - a. Models for focused, equitable, and supportive feedback
 - b. Analysis of peer writing

Lab Content

Not applicable.

Special Facilities and/or Equipment

When taught online, ongoing access to computer with email software capabilities; email address; internet browsing software.

Method(s) of Evaluation

Methods of Evaluation may include but are not limited to the following:

4-5 critical analysis responses of 1-2 pages each to assigned published writings
 In-class writing exercises
 Production of written critiques of student work
 Engaged discussion in writing groups
 Completion of 3-6 original poems
 Completion of 2-4 short stories, including flash fiction
 Participation in writing workshop discussions and activities
 Revisions of original work based on workshop and professor feedback
 Quality of original work
 Writing portfolio or personal collection book/zine (digital or traditional)
 Reflection on writing process

Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

Independent and collaborative reading/viewing/listening of the assigned texts
 Instructor-guided and collaborative interpretation and analysis
 Student-led discussions and presentations
 E-portfolios/blogs/wiki for sharing student works in progress, providing feedback, and to demonstrate mastery, comprehension, application, and synthesis of a given set of concepts
 Guest lectures by visiting poets and writers
 Interactive lectures

Representative Text(s) and Other Materials

Addonizio, Kim, and Dorianne Laux. The Poet's Companion: A Guide to the Pleasures of Writing Poetry. 1997.

Akbar, Kaveh, and Paige Lewis. Another Last Call. 2023.

Bates, Gabrielle. Judas Goats. 2023.

Browne, Mahogany. Chrome Valley. 2023.

Burroway, Janet. Writing Fiction: A Guide to Narrative Craft, 10th ed.. 2019.

Constantinou, Marissa. Women of the Harlem Renaissance: Poems and Stories. 2022.

de la Paz, Oliver. The Diaspora Sonnets. 2023.

Falcón, Lorena. Write Your Short Story: 101 Ideas for Short Story Writing. 2020.

Fernandes, Megan. Everything I Am Told. 2023.

Hartman, Ross. The Structure of Story: How to Write Great Stories by Focusing on What Really Matters. 2020.

LeGuin, Ursula. Steering the Craft. 2015.

Lahiri, Jhumpa. Roman Stories. 2023.

Le Guin, Ursula K.. Ursula K. Le Guin: Collected Poems. 2023.

Li, Yiyun. Wednesday's Child: Stories. 2023.

Limón, Ada et al.. You Are Here: Poetry in the Natural World. 2023.

Link, Kelly. White Cat, Black Dog: Stories. 2023.

Oliver, Mary. A Poetry Handbook. 1994.

Olivarez, Jose. Promises of Gold. 2023.

Orhan, Kenan. I Am My Country. 2023.

Qian, Cleo. Let's Go Let's Go Let's Go. 2023.

Salvatierra, Yaccaira. Sons of Salt. 2024.

Sax, Sam. Pig. 2023.

Varela, Alejandro. The People Who Report More Stress. 2023.

Although a few of these texts are older than the suggested "5 years or newer" standard, they remain important guiding texts for the craft of writing poetry and fiction.

Materials are to include one text from each of the following areas:

1. A textbook that explains how to write poetry and short fiction or online guides, articles, and websites dedicated to craft
2. An anthology that contains poetry and short fiction, or two anthologies, each focusing on one of the genres, or both a poetry collection and short story collection

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Written analysis of published poetry and short fiction
2. Oral or group presentations on poems, short stories, and/or a literary element of craft for poetry and short fiction
3. Stylistic imitations of poems and short fiction
4. In-class writing exercises focusing on developing various elements of crafts
5. Composition of original poetry and short fiction
6. Reflective essays about writing process, revision strategies, and overall learning about one's writing process, poetics, and/or artistic vision for writing

Discipline(s)

English