GROSSMONT COLLEGE

COURSE OUTLINE OF RECORD

Curriculum Committee Approval: 05/18/2021

 GCCCD Governing Board Approval: 06/15/2021

ENGLISH 178 NOVEL WRITING IV

1. Course Number Course Title Semester Units

ENGL 178 Novel Writing IV 3

 Semester Hours

 3 hours lecture 48-54 total hours 96-108 outside-of-class hours 144-162 total hours

2. Course Prerequisites

A “C” grade or higher or “Pass” in English 177 or equivalent.

Corequisite

None

Recommended Preparation

None

3. Catalog Description

The final of a four-course sequence, this mastery-level class is designed to strengthen student expertise in the study, analysis and application of the tools, techniques, and forms used by established and contemporary novelists, memoirists, literary journalists, and other long-form authors. By composing and submitting original chapters, scenes, and/or excerpts, students use the writers' workshop to deepen their skills as critics and emerging writers. By crafting and submitting original scenes, chapters, and/or excerpts, students use the writers' workshop to refine their skills as critics and writers, as well as explore markets for publication. Students have opportunities for performance, publication of their own work, and special projects.

4. Course Objectives

The student will:

1. At a mastery level, analyze and appraise, both orally and in writing, the tools, techniques, and forms used by professional practitioners of long-form writing such as novel, memoir, and literary journalism, including plot, construction, point of view, setting, description, characterization, dialogue, and theme;
2. Identify, innovate, and employ various techniques of invention;
3. At a mastery level, craft a novel utilizing tools, techniques, and a variety of forms, both, traditional and experimental;
4. Evaluate benefits of critique of their own work and demonstrate mastery in multiple revisions;
5. Demonstrate leadership and mastery in the critique of other students’ scenes, chapters, and/or excerpts, both orally and in writing;
6. Articulate and apply aesthetic criteria as a practitioner of long-form writing;
7. Refine their own skills in performatively reading their own writing;
8. Demonstrate a mastery of grammar, punctuation, and mechanics used in novel writing and other types of long-form writing;
9. Research potential markets online or in print and pursue publication in those markets.

5. Instructional Facilities

Standard classroom.

6. Special Materials Required of Student

1. Access to a computer, the Internet, and word processing with capacity to save/export as Portable Document Format (.pdf) and/or Microsoft Word (.doc, .docx).
2. Collegiate dictionary and thesaurus.
3. Writing materials and copies of poems for workshop.

7. Course Content

1. Invention, composition, and revision of novel scenes, chapters and/or excerpts, at a mastery level, amounting to approximately 12,000 words per semester.
2. Traditional and experimental tools, techniques, and forms of types of long-form writing, including point of view, setting, character, theme, narration and plot, language and style, and structure.
3. Sophisticated written and oral critical commentary of peers’ original writing.
4. A diversity of novels or novel excerpts by emerging, established, and/or contemporary writers, in print and/or online chapbooks, books, anthologies, literary magazines, and journals.
5. In-class writing exercises.
6. Critical essays on the discourse of long-form writing;
7. Strategies for performatively reading novel excerpts.
8. Practice in ordering, assembling, and editing a publishable volume of scenes, chapters, or excerpts.
9. Research and activities pertaining to publishing and potential markets.

8. Method of Instruction

1. Lecture by instructor, visiting writers, and films.
2. Writers’ workshop: Students sit in a circle. Selected writer reads original scene, chapter, or excerpt aloud and discussion follows. A student may be designated by the instructor to commence discussion for each work. Generally, selected writers do not speak until work has been discussed by peers and addressed by instructor. Once a work of writing is workshopped, the writer has the opportunity to respond and ask questions. Lastly, manuscript with written commentary is returned to its author. Cycle repeats with next selected writer.
3. Discussion and writing exercises based on tools, techniques, and types of long-form writing.
4. Discussion and reading aloud of excerpts by emerging, traditional, and/or contemporarylong-formauthors.
5. Individual conferences.
6. Special writing projects contracted with students.

9. Methods of Evaluating Student Performance

1. Student writing and revision of novel scenes, chapters and/or excerpts.
2. Participation and leadership in writers’ workshop, both orally and in writing.
3. Participation in class discussion and writing exercises such as modeling based on published authors.
4. Completion of a volume of writing contributing to one or more novels or other long-form literary manuscripts as a final project.
5. Final performative reading of original works composed for the class presented as part of a final examination.
6. Special projects contracted with student.

10. Outside Class Assignments

1. Reading and studying works by emerging, established and/or contemporary novelists
2. Composing and revising novel scenes, chapters and/or excerpts.
3. Reading and writing critiques of classmates’ writing.
4. Researching material for novels.
5. Craft and imitation exercises.
6. Attending and/or participating in campus and community literary events and readings.
7. Submitting manuscripts to the Grossmont College literary journal, *Acorn Review*, as well as researching markets for online and print publication opportunities.
8. Ordering, assembling, editing, and pursuing publication of a novel.

11. Representative Texts

a. Representative Text(s):

1. *Acorn Review Literary Journal.* 2018-2019. Grossmont College.
2. Bradburn, Richard. *Self-editing for Self-publishers: Incorporating—A Style Guide for Fiction.* Reen Publishing, 2020.
3. Eckstut, Arielle and David Henry Sterry. *The Essential Guide to Getting Your Book Published: How to Write It, Sell It, and Market It,,,Successfully*. Workman Publishing Company, 2015.
4. Gardner, John. *John Gardner on Writing: On Becoming a Novelist*, *On Writers & Writin*g, and *On Moral Fiction*. Open Road Media, 2013.
5. Weiland, K. M. *Structuring Your Novel Box Set: How to Write Solid Stories That Sell (Helping Writers Become Authors)*. PenForASword Publishing, 2016.
6. Recommended Texts and Software:
7. Browne, Renni, and Dave King. *Self-Editing for Fiction Writers: How to Edit Yourself into Print.* HarperResource, 2004.
8. Harris, Jill. *Novel Writing Blueprint: A Storytellers Guide to the Craft*. Narrative Beats, 2017.
9. Lycan, William G. *Philosophy of Language: A Contemporary Introduction*. 3rd Edition. Routledge, 2018.
10. *Scrivener 3.* Novel Writing Software. Literature and Latte, 2017.
11. Smith, Darian. *The Psychology Workbook for Writers: Tools for Creating Realistic Characters and Conflict in Fiction*. Wooden Tiger Press, 2015.
12. Teppo, Mark. *Finish Your Novel: A Writer Productivity Guide*. Firebird Creative, 2018.

 Addendum: Student Learning Outcomes

Upon completion of this course, our students will be able to do the following:

1. At a mastery level, identify and employ elements of novel and long-form writing and use specific details from memory, imagination, knowledge, and research to invent, draft, revise, and reflect upon novels, or other works of long-form writing,in traditional and experimental forms.
2. Use the writers’ workshop to evaluate their own manuscripts as well as the manuscripts of others (both orally and in writing) to demonstrate mastery as critics and writers.
3. At a mastery level, interpret, assess, and synthesize the content and form of works by emerging, established, and/or contemporary authors.