

Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses submitted to the Course Review Committee may be submitted for only one area of the Common Core and must be 3credits/3contact hours. Colleges may submit courses to the Course Review Committee before or after they receive college approval. STEM waiver courses do not need to be approved by the Course Review Committee. This form should not be used for STEM waiver courses.

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Current Status Approved	Course Selected: Subject ENG (ENG - English) Catalog Nbr 5900	

Course Revision & College	
Form Submission Initial Submission	College Kingsborough CC

Course Data		
Course ID 134578	Subject ENG (ENG - English)	Catalog Nbr 5900
Catalog Status Approved	Contact Hours 3	No. of Credits 3
CourseTitle Intro to Creative Writing		
Course Description Intro to Creative Writing allows students to explore the writing of fiction, nonfiction, and poetry. Students should be prepared to write, revise, and share their work with other members of the class, and to read and analyze a selection of works by contemporary authors.		
Department English		
Pre-Requisites/Co-Requisites PREREQUISITE: ENG 1200		

Course Syllabus [Attachment Filename(s)]
ENG_5900_-_Intro_to_Creative_Writing_Syllabus.pdf

Location(Required or Flexible) and Learning Outcomes	
REQUIRED	FLEXIBLE
English Composition	World Cultures & Global Issues
Math & Quantitative Reasoning	US Experience in its Diversity
Life and Physical Sciences <input checked="" type="checkbox"/>	Creative Expression

Individual and Society

Scientific World

Learning Outcomes: Questions	Learning Outcomes: Responses
<p>* 1. Gather, interpret, and assess information from a variety of sources and points of view.</p>	<p>Reading assignments comprise a wide variety of primary sources -- literary works ranging from Shakespeare to Zadie Smith -- and secondary sources that discuss the craft of creative writing; students will contextualize and analyze both the primary sources (literary texts) and secondary sources (critiques and commentaries about writers and writing); students will make research presentations reporting contextual information; and students will conduct interviews to write journalistic articles.</p>
<p>* 2. Evaluate evidence and arguments critically or analytically.</p>	<p>Class discussions and written critical responses require analysis of literary form and technique in varied genres, and the dynamic relationship between these forms and meaning.</p>
<p>* 3. Produce well-reasoned written or oral arguments using evidence to support conclusions.</p>	<p>Class discussions and written responses of works of literature (for example, a response to T. S. Eliot's "Love Song of J. Alfred Prufrock") and written critiques of fellow students' creative writing require students to posit interpretations of literary texts and support those interpretations with the evidence appropriate in the field of literary studies: the specific features (structure, imagery, voice, descriptive detail, resonances of word choices, rhythm, figures of speech) of the literary texts.</p>
<p>4. Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.</p>	<p>Seminar discussions of assigned texts require students to use methodology from literary criticism to identify literary techniques, including imagery, lexis, narrative structures, voice, point of view, tropes, meter, rhyme, and genre conventions; writing assignments, including at least three poems in different poetic forms, two short stories (one in first person voice from the point of view of someone who is not the author and one in third person voice), a creative memoir, and a journalistic article, require students to apply such techniques. Original poems, stories, and creative nonfiction written to fulfill course assignments must make appropriate use of literary techniques to elicit intended responses from readers.</p>
<p>5. Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.</p>	<p>Reading assignments include works of literature from a range of historical eras and cultures, including but not limited to Shakespeare, Edgar Allan Poe, Kafka, Flannery O'Connor, Gabriel Garcia Marquez; students examine the interplay between the contexts of the works and their form and content, and identify the formal and thematic elements that remain influential and relevant in contemporary creative writing.</p>

<p>6. Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</p>	<p>Creative writing assignments engage the different facets of authorship and what it means to be a writer, poet, and journalist; responses to other students' writing call on students to think critically about authorial effectiveness.</p>
<p>7. Demonstrate knowledge of the skills involved in the creative process.</p>	<p>Writing assignments require students to apply techniques for tapping creativity, developing works, working past "writer's block," refining literary form, and honing language through revision. All seven pieces of creative writing must be revised in response to feedback from readers.</p>
<p>8. Use appropriate technologies to conduct research and to communicate.</p>	<p>Class presentations will draw on library resources including Literature Criticism Online and LexisNexis for information about genres, literary devices, contexts, and current journalism. A library visit will guide students to use library catalog information effectively.</p>
<p>A. If there is a change to the course title, what is the new course title?</p>	
<p>B. If there is a change to the course description, what is the new course description?</p>	
<p>C. If there is a change to the pre-requisites and/or co-requisites, what are the new pre-requisites and/or co-requisites?</p>	

<p>Chair (Approver) Comments</p>
<p>Comments Meets SLOs.</p>

Kingsborough Community College of CUNY
English 5400, Section 01, Introduction to Creative Writing

Semester: XXXX

Instructor: XXXX

Office: XXXX

Class Hours: XXXX

Classroom: XXXX

Extension: XXXX Office

Hours: XXXX

Email: XXXX@kbcc.cuny.edu

Purpose of the Course:

Introduction to Creative Writing allows students to explore the writing of fiction, nonfiction, and poetry. Students should be prepared to write, revise, and share their work with other members of the class, and to read and analyze a selection of works by contemporary authors.

Pathways Flexible Core Student Learning Outcomes:

- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically or analytically.
- Produce well-reasoned written or oral arguments using evidence to support conclusions.
- Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.
- Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.
- Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.
- Demonstrate knowledge of the skills involved in the creative process.
- Use appropriate technologies to conduct research and to communicate.

Additional Student Learning Outcomes:

- Develop writing skills and build an appreciation for the best form or forms of creative writing suited for you in various contexts.
- Read about, discuss and attempt to articulate ideas about the *craft* of writing, seeing writing as not just the finished project but as something constructed, that was developed and perhaps took many forms before it was ultimately "finished."
- Employ the terms practitioners and critics alike use when discussing writing, in each of these various forms.
- Read introductory texts that introduce the modes, vocabulary, ideas, and theories that move writers to create; identify the differences and commonalities among these texts.
- Explore the work and craft of established authors of prose and poetry and discuss the works in both critical and personal terms.
- Engage the question of what it means to be a writer and poet.
- Realize your visions and modes as participants in the creation of works of art.
- Respond thoughtfully to the work of your peers. The work will be shared with both the instructor and fellow classmates and is aimed both at showing understanding and mastery of course terms and concepts and at helping classmates to see their work from an outside perspective. Students will be responsible for engaging with classmates' creative writings in both oral and written responses.

- Prepare, write, and revise your own creative texts based on the knowledge acquired through examining assigned pieces. All students will be responsible for composing multiple creative pieces in multiple forms: e.g., fiction, nonfiction or poetry.
- Push your own boundaries and attempt to fulfill the requirements of each assignment by working assiduously and in a detail-oriented manner to prepare your texts for publication; for example, grammar and spelling and English-language conventions **must** be attended to.
- Write weekly journals in response to the class discussions, questions, and/or themes. These papers will be turned in during class, and represent an important part of the class and grade.
- Write one short researched essay on an established poet's or writer's approach to her/his craft.
- Engage with experiential co-curricular activities such as attending public readings and performances related to course content with related verbal or written outcomes.

Requirements and Assessments:

- A. A bulk of the lessons will be workshop-oriented readings and discussions. Lectures will be used to introduce major course concepts, but a significant portion of the class will be devoted to roundtable discussions of student works moderated by the instructor
- B. Weekly journal assignments to be submitted via Blackboard, or directly to instructor.
- C. Critical response papers, as a teaching tool, accomplish multiple goals, including allowing students to a.) assess writing critically and develop their own sense of what makes a piece of writing strong; b.) find ways to communicate feedback to others in a constructive manner and c.) continue to articulate and make explicit writing processes and artistic objectives, which may allow students to come to a deeper understanding of something often extemporaneously created.
- D. In addition to the regular rigorous feedback that students are expected to provide their peers, students will occasionally make presentations on writers, literary concepts or devices, or literary movements. They may also memorize poetry or prose and present this before the class.
- E. In appropriate contexts, students may be asked to share feedback on classmates' work through Blackboard or other online interactive forums.

Creative Writing Portfolio	50%
Attendance and Participation	20%
Critical Response Papers	10%
Journal	10%
Reflective Piece	10%

Recommended Texts and Materials:

1. *On Writing*, Stephen King, 1439156816
2. *A Poetry Handbook*, Mary Oliver, 0156724006

Attendance and Class Participation:

This is a workshop environment that depends upon your presence. Classroom attendance is essential; therefore, class participation grades will be affected by both absences and tardiness). Students who are 10 or more minutes late will be considered absent.

All students must participate in online discussions and submit written work through Blackboard for assessment.

WEEK ONE: Introduction to Creative Writing

- 3/5:** In class assignment. Introduction to course and syllabus.
- 3/6:** Use exactly 317 words to describe yourself. They may take any form you want. No rules (other than you must use exactly 317 words).
- 3/8:** Discuss poetry cycle. First assignment - Free Verse. Sample packet to be distributed.

WEEK TWO: Free Verse

- 3/12:** Introduction to free verse. In advance of class, students will read Jorie Graham's "The Errancy" and Elizabeth Bishop's "The Fish." Free verse is poetry without a set structure and form. It's "free" of conventions. Using "The Errancy" as a model of exploring one's condition within the internal world or "The Fish" as a model of exploring that which is without, write a poem that captures the depth of your experiences as they relate to specific ideas. Group One workshop/review. **3/13:** Group Two workshop/review.
- 3/15:** Group Three workshop/review. Essay assignment: Analyze the poetry of your assigned classmate. Explore each poem's meanings, the use or lack-of use of form, and its overall successes. Treat your classmates' poems as if they were written by an established poet. One page single-spaced; two copies.

WEEK THREE: Structured Verse (the Sonnet and the Villanelle)

- 3/19:** Introduction to poetry and structured verse. In advance of the class, students will read Shakespeare's Sonnet 18 and Dylan Thomas' "Do not go gentle into that good night." We will focus primarily on both the sonnet and villanelle forms. The first part of the session will be a detailed modeling of the sonnet form using Shakespeare's sonnets as examples. The second part of the class will be devoted to loosely practicing the form and its detailed rhythm and rhyme. The homework assignment is to write a Shakespearean sonnet.
- 3/20:** Introduction to the villanelle form; in-class modeling and practice; sonnet workshop/review.
- 3/22:** Villanelle workshop/review. Journal assignment: How does writing structured verse inform your approach to writing poetry?

WEEK FOUR: Narrative Poetry and Rap

- 3/26:** Introduction to narrative poetry. In advance of class, students will read Robert Frost's "Home Burial." Narrative poems tell stories using characters and/or narrators. These poems often use structure forms; however, your poems can employ structure or be free verse depending on your approach. Assignment: Using Edward Hopper's "Nighthawks" (or other Hopper painting) as a model image, tell the story of the characters in the painting. Fashion a poem based on said story.
- 3/27** Narrative poetry reading.
- 3/29** "Rap, from Caz to Kendrick"; Journal assignment: How does reading aloud and listening to poetry change the experience you have with verse?

WEEK FIVE: Introduction to Fiction and First-Person Narratives

- 4/9:** What is fiction? Why use something "made-up" or "make-believe" to describe real-life settings and people? Introduction to course and syllabus. Being reading *On Writing*.
- 4/10:** 1. Point of view (subject and object): What are the various perspectives from which a story has been told? Review "The Tell-Tale Heart." Discussion.
2. Begin a first-person narrative from someone else's or *something* else's perspective. Example: Choose an object that is significant to you in your home environment, reflecting your family's background or cultural identity, or as a personal possession. This object should be one that you think is interesting to consider not only from the outside, as an object, but from within, as a subject. Give that subject its own voice, revealing the subjectivity or sense of identity that object has on its own terms, from its own perspective, in relation to what and who is normally around it. Speak as it, not you.
3. Weekly journal assignment: How does the writer's experience help to

inform her/his fiction?

4/12: In class discussion and practice: "Setting and Circumstances."
Sharing aloud some narrative writings.

WEEK SIX: First-Person Narrative Revisions

4/16: Group One, first-person narratives: Narrative Assessment Form.

4/17: Group Two.

4/19: Group Three: Journal assignment: Find a first person short story by the author of your choice and briefly explore the narrative's successes.

WEEK SEVEN: Continue First-Person Narratives

4/23: Collect journals.

4/24: Continue first-person narratives.

4/26: Discussion of third-person narrations. Who is the narrator? What is narrative authority? Different types of third-person narrators: limited, close-third, omniscient, etc. Excerpts from Kafka ("The Hunger Artist") and Flannery O'Connor ("A Good Man Is Hard to Find"). Journal assignment: "How does the author choose which narrative voice to employ?"

WEEK EIGHT: Third-Person Narratives

4/30: Group One: Narrative Assessment Form.

5/1: Group Two: Narrative Assessment Form.

5/3: Group Three: Narrative Assessment Form. Journal assignment: After watching the assigned documentary, can you relate in any way to her/his/their experience? Do you share some of the same characteristics as a writer, both as an individual and in your connection to communities or plural identities ?

WEEK NINE: Revisions and Reviews

5/7: Group One.

5/8: Group Two.

5/10: Group Three.

WEEK TEN: Memoir

5/14: The beginning of our explorations of narrative and creative nonfiction, we discuss the role of the writer in literature, the importance of finding a good hook and a reason for sharing with readers a particular story. Unlike autobiography, the memoir focuses on a specific event or theme from which to tell the story.

Students will take a visit to the library to look at different types of memoirs, offering superficial analysis of their contents gleaned from the title, subheading, and Front-of-Book and Back-of-Book matter, in an effort to express what this genre tends to include.

5/15: Students will work in story circles to generate topics for their own memoirs, these ideas will be workshopped by the group (Is this the kind of topic others will be interested in? Have you found the right angle for your story? Have you found an issue of significance, or would narrowing or expanding your topic allow it to be of more substance, and perhaps attract a larger readership?). These considerations will be of particular use in the next several weeks as we build toward "Reportage" and "Literary Journalism."

5/17: Students will workshop opening paragraphs of their memoirs they began constructing in the previous class, in small groups. Journal assignment: "What is it like to receive critical responses from peers? From teachers? What is it like to give critical feedback?"

WEEK ELEVEN: Reportage

5/21: The inverted pyramid. Students will work together in groups to assemble information from a police scanner, in order of importance, with the Who, What, When, Where;), How and Why atop the report. Once finished, they will attempt to write a news lead of one or two sentences aimed at offering a complete summary of the story, and, if a soft-lead, a hook that will draw the reader into the story.

5/22: What is reportage? Students will look at different types of reportage, from hard-news stories to service journalism, feature and-immersive pieces. Students will compare story structure from pieces in *The New York Times* to the *Wall Street Journal*, the latter famous for leads that begin with people and then branch off into an issue or phenomenon. In groups, students will come up with five different ways to write the same story, in different styles and with different effects. Journal: How do you achieve objectivity when writing news stories? Why is this such a difficult, and yet such an important, concern?

5/24: The Interview. How to ask questions. Discussion of various interviewing techniques. Is interviewing something *we* can only use for journalism, or might it *be* useful for other genres of writing as well? Discussion: What kind of person is a writer? How observant does one need to be? Is interest in humanity a key toward becoming a writer? The ingredients of a good interview, and the importance and relevance of interpersonal relationships in writing, and writing craft.

WEEK TWELVE: Wrap-Up and Revisions

All Work Is Due

End-of-term reflective discussions:

What are some of the advantages of literary canons? What are some of the dangers? What literary terms have you learned this semester, or what is something we've talked about in the class that intrigues you, and has offered you a new way of looking at stories, films, art, etc. What are some of the advantages and disadvantages of criticism? What types of criticism are most beneficial to writers? Which kind are distracting, or debilitating? What is the role of the reader in literature? What is the role of the writer?

Critical Essay to be submitted on 5/10:

1. Choose two stories you have read, from two different classmates, and analyze the stories' endings, and what kind of message (or not) are conveyed in the stories.
2. Do these stories have a point? A moral?
3. Does the character change? Does he or she have an epiphany? Does "character change" automatically imply that the story has a moral? (If not, what is its function?) Are the stories didactic?
4. Discuss whether morals and messages are an essential part of short stories.
5. What would you say in response to anyone who argued to the contrary?
6. Essay is to be approximately 750 words.

Peer Poetry Evaluation to be submitted on 3/19

1. Analyze the poetry of your assigned classmate.
2. Explore each poem's meanings, the use or lack of form, and its overall successes.
3. Treat your classmate's poems as if they were written by an established poet.
4. Essay is to be approximately 500 words.

Final Reflective Essay to be submitted on 6/4:

Answer each of the following questions in at least one cohesive paragraph:

1. How do you perceive yourself as a writer?
2. What do you like/dislike about your writing?
3. What are your strengths/weaknesses in storytelling?
4. Is writing important to you? Do you think it will be in the future? What evidence do you have for your answers?
5. Did any particular revision technique prove useful? If so, how?
6. Who is the audience for your stories? How did you determine the audience? How did the audience affect the way you wrote your stories?

Narrative Assessment Form:

Writer: _____

Reviewer: _____

Title: _____

Narrative (Including Point of View): First Second Third

(Notes: _____)

Setting (Place, Time, Conditions, and Mood):

Plot:

Introduction: _____

Rising Action: _____

Climax: _____

Falling Action: _____

Denouement: _____

Conflict:

Internal: ____ '-----'

External: _____

Character(s):

Protagonist: _____

Antagonist: _____

Character Descriptions: _____

Description and Imagery: _____

Theme: _____

Dialogue: _____ '-----'

Grammar and Vocabulary: _____

Write a brief response that addresses strengths and weaknesses in the writer's narrative.

(Continue on the back of this form.)

SETTING: The time and location in which a story takes place is called the "setting." For some stories the setting is very important, while for others it is not. There are several aspects of a story's setting to consider when examining how setting contributes to a story (some, or all, may be present in a story):

- a) Place (geographical location): Where is the action of the story taking place?
- b) Time: When is the story taking place (historical period, time of day, year, etc.)?
- c) Weather conditions: Is it rainy, sunny, stormy, etc.?
- d) Social conditions: What is the daily life of the characters like? Does the story contain local color (writing that focuses on the speech, dress, mannerisms, customs, etc. of a particular place)?
- e) Mood or atmosphere: What feeling is created at the beginning of the story? Is it bright and cheerful or dark and frightening?

PLOT: The plot is how the author arranges events to develop her basic idea; it is the sequence of events in a story or play. The plot is a planned, logical series of events having a beginning, middle, and end. The short story usually has one plot so it can be read in one sitting. There are five essential parts of plot:

- a) Introduction: The beginning of the story where the characters and the setting is revealed.
- b) Rising Action: This is where the events in the story become complicated and the conflict in the story is revealed (events between the introduction and climax).
- c) Climax: This is the highest point of interest and the turning point of the story. The reader wonders what will happen next; will the conflict be resolved or not?

It is helpful to consider climax as a three-fold phenomenon:

- 1) The main character receives new information;
- 2) accepts this information (realizes it but does not necessarily agree with it);
- 3) acts on this information (makes a choice that will determine whether or not he/she gains his objective).

- d) Falling action: The events and complications begin to resolve themselves. The reader knows what has happened next and if the conflict was resolved or not (events between climax and denouement).
- e) Denouement: This is the final outcome or untying of events in the story.

CONFLICT: Conflict is essential to plot. Without conflict there is no plot. It is the opposition of forces which ties one incident to another and makes the plot move. Conflict is not merely limited to open arguments, rather it is any form of opposition that faces the main character. Within a short story there may be only one central struggle, or there may be one dominant struggle with many minor ones.

There are two types of conflict:

- 1) External: A struggle with a force outside one's self.
- 2) Internal: A struggle within one's self; a person must make some decision, overcome pain, quiet their temper, resist an urge, etc.

CHARACTER: There are two meanings for the word character:

- 1) The person in a work of fiction.
- 2) The characteristics of a person.

Short stories use few characters. One character is clearly central to the story with all major events having some importance to this character - he/she is the PROTAGONIST.

The opposer of the main character-is called the ANTAGONIST. .

In order for a story to seem real to the reader its characters must seem real. Characterization is the information the author gives the reader about the characters themselves. The author may reveal a character in several ways:

- a) his/her physical appearance
- b) what he/she says, thinks, feels and dreams
- c) what he/she does or does not do
- d) what others say about him/her and how others react to him/her

Characters are convincing if they are: consistent, motivated, and life-like (resemble real people)

Characters are...

- 1) Individual - round, many sided and complex personalities.
- 2) Developing - dynamic, many sided personalities that change, for better or worse, by the end of the story.
- 3) Static - Stereotype, have one or two characteristics that never change and are emphasized e.g. brilliant detective, drunk, scrooge, cruel stepmother, etc.

POINT OF VIEW:

Point of view, or p.o.v., is defined as the angle from which the story is told.

- 1) Innocent Eye - The story is told through the eyes of a child (his/her judgment being different from that of an adult).
- 2) Stream of Consciousness - The story is told so that the reader feels as if they are inside the head of one character and knows all their thoughts and reactions.
- 3) First Person - The story is told by the protagonist or one of the characters who interacts closely with the protagonist or other characters (using pronouns I, me, we, etc.). The reader sees the story through this person's eyes as he/she experiences it and only knows what he/she knows or feels.
- 4) Omniscient - The author can narrate the story using the omniscient point of view. He can move from character to character, event to event, having free access to the thoughts, feelings and motivations of his characters and he introduces information where and when he chooses. There are two main types of omniscient point of view:
 - i) Omniscient Limited - The author tells the story in third person (using pronouns they, she, he, it, etc.). We know only what the character knows and what the author allows him/her to tell us. We can see the thoughts and feelings of characters if the author chooses to reveal them to us.
 - ii) Omniscient Objective - The author tells the story in the third person. It appears as though a camera is following the characters, going anywhere, and recording only what is seen and heard. There is no comment on the characters or their thoughts. No interpretations are offered. The reader is placed in the position of spectator without the author there to explain. The reader has to interpret events on his own.

THEME: The theme in a piece of fiction is its controlling idea or its central insight. It is the author's underlying meaning or main idea that he is trying to convey. The theme may be the author's thoughts about a topic or view of human nature. The title of the short story usually points to what the writer is saying and he may use various figures of speech to emphasize his theme, such as: symbol, allusion, simile, metaphor, hyperbole, or irony.

Some simple examples of common themes from literature are:

- Beauty of simplicity
- Change of power - necessity
- Change versus tradition
- Character - destruction, building up
- Circle of life
- Coming of age
- Companionship as salvation
- Convention and rebellion
- Dangers of ignorance
- Darkness and light
- Death - inevitable or tragedy
- Desire to escape
- Destruction of beauty
- Disillusionment and dreams
- Displacement
- Empowerment
- Facing darkness

- Facing reality
- Faith versus doubt
- Family- blessing or curse
- Fate and free will
- Fear of failure
- Fulfillment
- Hazards of passing judgment
- Heartbreak of betrayal
- Heroism - real and perceived
- Hierarchy in nature
- Identity crisis
- Immortality
- Individual versus society
- Inner versus outer strength
- Injustice
- Losing hope
- Loss of innocence
- Love and sacrifice
- Motherhood
- Oppression
- Optimism - power or folly
- Overcoming - fear, weakness, vice
- Power of silence
- Power of tradition
- Power of wealth
- Power of words
- Pride and downfall
- Progress - real or illusion
- Quest for discovery
- Quest for power
- Rebirth
- Reunion
- Roles
- Self-awareness