

KINGSBOROUGH COMMUNITY COLLEGE
The City University of New York

CURRICULUM TRANSMITTAL COVER PAGE

Department: English Date: 3/24/16

Title Of Course Or Degree: English 56, Creative Writing Fiction

Change(s) Initiated: (Please check)

- | | |
|---|---|
| <input type="checkbox"/> Closing of Degree | <input type="checkbox"/> Change in Degree or Certificate Requirements |
| <input type="checkbox"/> Closing of Certificate | <input type="checkbox"/> Change in Degree Requirements (adding concentration) |
| <input type="checkbox"/> New Certificate Proposal | <input type="checkbox"/> Change in Pre/Co-Requisite |
| <input type="checkbox"/> New Degree Proposal | <input type="checkbox"/> Change in Course Designation |
| <input type="checkbox"/> New Course | <input type="checkbox"/> Change in Course Description |
| <input type="checkbox"/> New 82 Course | <input type="checkbox"/> Change in Course Title, Numbers Credit and/or Hour |
| <input type="checkbox"/> Deletion of Course | <input type="checkbox"/> Change in Academic Policy |
| | <input type="checkbox"/> Pathways Submission: |
| | <input type="checkbox"/> Life and Physical Science |
| | <input type="checkbox"/> Math and Quantitative Reasoning |
| | <input type="checkbox"/> A. World Cultures and Global Issues |
| | <input type="checkbox"/> B. U.S. Experience in its Diversity |
| | <input checked="" type="checkbox"/> C. Creative Expression |
| | <input type="checkbox"/> D. Individual and Society |
| | <input type="checkbox"/> E. Scientific World |

Other (please describe): _____

PLEASE ATTACH MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES

DEPARTMENTAL ACTION

Action by Department and/or Departmental Committee, if required:

Date Approved: ✓ Signature, Committee Chairperson: [Signature]

I have reviewed the attached material/proposal

Signature, Department Chairperson: [Signature]

CUNY Common Core 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 3 credits. 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.

| | |
|---|--|
| College | Kingsborough Community College |
| Course Prefix and Number (e.g., ANTH 101, if number not assigned, enter XXX) | ENG 56 |
| Course Title | Creative Writing: Fiction |
| Department(s) | English |
| Discipline | English |
| Credits | 3 |
| Contact Hours | 3 |
| Pre-requisites (if none, enter N/A) | ENG 12 |
| Co-requisites (if none, enter N/A) | |
| Catalogue Description | Instruction and practice in the forms and types of fiction. Critical review of established writers and analysis of peer writing on a workshop basis, assists students develop mastery of the form of fiction best suited for them. Prerequisite: |
| Special Features (e.g., linked courses) | |
| Sample Syllabus | Syllabus must be included with submission, 5 pages max recommended |

Indicate the status of this course being nominated:

current course revision of current course a new course being proposed

CUNY COMMON CORE Location

Please check below the area of the Common Core for which the course is being submitted. (Select only one.)

| | |
|--|--|
| <p>Required Core</p> <p><input type="checkbox"/> English Composition</p> <p><input type="checkbox"/> Mathematical and Quantitative Reasoning</p> <p><input type="checkbox"/> Life and Physical Sciences</p> | <p>Flexible Core</p> <p><input type="checkbox"/> World Cultures and Global Issues (A)</p> <p><input type="checkbox"/> US Experience in its Diversity (B)</p> <p><input checked="" type="checkbox"/> Creative Expression (C)</p> <p><input type="checkbox"/> Individual and Society (D)</p> <p><input type="checkbox"/> Scientific World (E)</p> |
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C. Creative Expression

A Flexible Core course must meet the three learning outcomes in the right column.

Creative Writing: Fiction -- ENG 56:

- Throughout the semester, students will be expected to read samples by established writers and respond to their works in a critical manner.
- Students will then prepare, write, and revise their own fiction writings based on the knowledge acquired by the assigned models.
- Students will be responsible for engaging with their classmates' creative writings in both oral and written responses.
- Journal writing based on their experiences practicing the craft is also required.
- In addition, one research assignment on established writers, such as George Orwell or Joan Didion, must be completed by the end of the semester.
- For the research assignment, students will gather information from various scholarly and popular sources to support their opinions and conclusions about their assigned authors.
- Students will be required to use a primary text and explore additional creative works with the assistance of library staff.

- Gather, interpret, and assess information from a variety of sources and points of view.

- By evaluating and responding to different course readings and student writings, students will approach ideas and styles in both critical and creative ways.
- The workshop environment will support in-class discussion, journal writing, and online discussions (on Blackboard) to further their understandings of the craft.
- An example of an online discussion prompt: "How does George Orwell discover that he is a writer in his essay 'Why I Write'? When did you first come to the realization that you too are a writer?"
- In a final, reflective assignment, students will also evaluate their own process as a means to critically understanding of their own process and relationship to the craft.

- Evaluate evidence and arguments critically or analytically.

- Students will write one short researched essay (2000+ words) to be completed at the end of the semester on a particular writer's approach to her/his fiction/craft.
- This final assignment will require a carefully selected variety of outside source material to be quoted, paraphrased, and/or summarized accurately, with close attention to original context.
- Each student will write five critical responses to peer writings (peer evaluations.)
- Peer evaluations require students to address setting, plot, conflict, character, imagery, theme, and dialogue in each others' writings.

- Produce well-reasoned written or oral arguments using evidence to support conclusions.

A course in this area (II.C) must meet at least three of the additional learning outcomes in the right column. A student will:

- Introductory readings from writers such as George Orwell (*Shooting an Elephant and Other Essays*) and Joan Didion (*We Tell Ourselves Stories in Order to Live: Collected Nonfiction*) will engage students in the practice and process of the craft of writing fiction (and writing, in general) and

- 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>introduce the modes, vocabulary, ideas, and theories that move writers to create.</p> <ul style="list-style-type: none"> • Understanding and analyzing various styles and narrative designs will be thoroughly explored in the workshop setting through daily discussions in class and online. • Students will respond to and analyze two films that discuss the writer's process and influences. • Possible films include: <i>George Orwell: A Life in Pictures</i> and excerpts from the soon to be release documentary of Joan Didion, <i>We Tell Ourselves Stories in order to Live</i>. • Reviews of shared films and the filmmakers' processes will be read in order to further a deeper understanding of the writers and their importance. | |
| | <ul style="list-style-type: none"> • 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. |
| <ul style="list-style-type: none"> • The many techniques a writer employs help to convey clear messages (and visions) through her/his narrative approach. • By closely exploring writers such as Orwell and Didion, students will learn to understand style, tone, mood, purpose, and point of view. • Selected writers become representatives who focus on personal experiences as a means to convey their stories. • As models, these selected writers encourage students to engage in their own experiences as the sources for stories. • An example of an assignment in re to "interpretation": Students will explore a selected painting by Edward Hopper and build a story based on the image. By discovering the visual image, they will translate ideas into words and create narratives based on style, tone, mood, and point of view. • Examples of questions students will ask and answer (using "Nighthawks"): Who is the man behind the counter? Why is the woman in a red dress? Who is the man with her? Why is the street empty? | <ul style="list-style-type: none"> • Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed. |
| <ul style="list-style-type: none"> • By focusing on established and expert writers such as Didion and Orwell, students will be able to compare what they are creating both individually and collectively. • By engaging in the process of what it means to be a writer, students will begin to realize their visions as participants in the creation of works of art. • Finally, students will write a self-assessment analyzing their writing process. • This reflective assignment will ask the following questions: <ol style="list-style-type: none"> 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? | <ul style="list-style-type: none"> • Demonstrate knowledge of the skills involved in the creative process. |
| | <ul style="list-style-type: none"> • Use appropriate technologies to conduct research and to communicate. |

English 56, Creative Writing: Fiction

Semester: _____
Instructor: _____
Class Meetings: _____
Office: _____
Email: _____
Office Hours: _____

The Purpose of the Course:

This Creative Writing course introduces and explores the short story form. The course is designed to help students become better creative and critical writers and thinkers. Students will become comfortable with a range of styles and explore their connections and critical understandings in discussions, critiques, creative writings, and research projects.

Course Requirements

1. Three narratives: first person, second person, and third person.
2. Each narrative is to be at least 2000 words.
3. Daily verbal critiques.
4. Five written critiques (500+ words each) in direct relation to peer group narratives.
5. "Narrative Assessment Form" to be completed by the entire class after workshop/review of each student narrative assignment.
6. One researched assignment of at least 2000 words on an established writer's approach to her/his craft.
7. Active participation in discussions.
8. A grade will be given for class participation.
9. Journal entries based on textbook readings.

Required Texts:

(Samples:)

1. *Shooting an Elephant and Other Essays*, by George Orwell
2. *We Tell Ourselves Stories in Order to Live: Collected Nonfiction*, by Joan Didion

Attendance and Class Participation:

1. This is a workshop environment that depends upon your presence.
2. Attendance is essential.
3. Each student must actively participate in discussions; therefore, absences affect participation grades.

4. Only written excuses for absences will be considered.
5. Six absent hours are allowable; however, your seventh absent hour will result in an automatic failure of the course (no matter how well you are doing).

Final Assessment:

Final grades will be based on the following:

1. Completion of three narratives = 45%. (Each narrative must be revised at least once.)
2. Class participation (and attendance) = 15%.
3. Written and verbal critiques (including "Narrative Assessment Form") = 15%.
4. Final research project = 15%.
5. Journal entries = 5%
6. Final self-evaluation = 5%

Plagiarism:

Plagiarism is the use of someone else's work as your own and is prohibited by Kingsborough Community College and clear grounds for failure of this course. Students are expected to follow appropriate conduct as illustrated in the catalogue. Please see me if you have questions.

Ground Rules:

1. Unless otherwise noted, please keep cell phones hidden and silenced. If you need to use your phone for whatever reason, quietly excuse yourself from the classroom.
2. You do not need to ask for permission to use the bathroom. Simply, quietly excuse yourself from the classroom.
3. I subscribe to the rules of academic freedom; however, it is important that we still consider each other's feelings, concerns, and sensitivities. Please refrain from using hurtful language (unless it is in direct relationship to the literature and textually significant).
4. Kindness and humor are virtues.
5. Drinks are allowed; but please, no eating.
6. No recording of classes. (More on this.)

Narrative Assignments:

1. First person narrative

Course Objectives and Outcomes:

1. Students will be able to understand critical, theoretical, and technical writing traditions.

2. Students will be able to communicate what it is they, as burgeoning creative writers, do, and to effectively present literary works, their own as well as the works of others.
3. Students will be able to apply critical and theoretical approaches to the reading and analysis of literary texts.
4. Students will be able to produce short stories that are original yet engage in an effective and rewarding conversation with the traditions of literature.
5. Students will be able to analyze and critique both established writers and student creative efforts.

Schedule:

WEEK ONE: Introduction and First Person Narratives

Day One:

1. In class exercise to encourage creative thinking
Homework for Week One: Write a first person narrative rooted in the real world.
2. Rules:
 - A. Narrative must engage 1st person character in an identifiable situation.
 - B. Story must take place in our time, relatively, and our world. (No science fiction and no historical fiction.)
 - C. Story must employ some imagery. (Imagery: descriptive language that employs the senses.)
 - D. Please consider your audience. (Discussion to follow.)
 - E. Story must be 2000 or more words and revised at least one time.

Day Two:

1. Read (from sample book).
2. Journal assignment: How does the writer's experience help to inform her/his fiction?
3. Workshop ideas for 1st person narrative.

Day Three:

1. In class discussion and practice: "Setting and Circumstances."

WEEK TWO: First Person Narratives, Group Two

Day One:

1. Group One critiques.
2. "Plot" review.

Day Two:

1. Continue Group One critiques.
2. "Internal conflict" review.

Day Three:

1. Continue Group One critiques.
2. Journal assignment: "How does the author choose which narrative voice to employ?"

WEEK THREE: First Person Narratives, Group Two

Day One:

1. Group Two critiques.
2. "External conflict" review.
3. Group One written critiques are due. ["Written critiques" are evaluations based on the Narrative Assessment Form (included in the syllabus). Students are to complete the form in its entirety and write a brief analysis that addresses strengths and weaknesses in their peers' work.]

Day Two:

1. Continue Group Two critiques.
2. "Antagonist" review.

Day Three:

1. Continue Group Two critiques.
2. Journal assignment: Read from textbook and answer question, "How can a second person narrative be effective?" Research several examples of second person narratives.

WEEK FOUR: First Person Narratives, Group Three

Day One:

1. Group Three critiques.
2. "Protagonist" review.
3. Begin 2nd person narratives.
4. Group Two written critiques are due.

Day Two:

1. Continue Group Three critiques.
2. "Description and imagery" review.

Day Three:

1. Continue Group Three critiques.
2. Documentary film on selected author.
3. Journal assignment: After watching the documentary on _____, can you relate in any way to her/his experience? Do you share some of the same characteristics as a writer?

WEEK FIVE: Second Person Narratives, Group One

Day One:

1. Write a second person narrative that addresses one

of the following themes (as discussed by our assigned reading on (sample:) George Orwell: alienation, coming of age, fear, freedom, or security.

2. Rules:

- A. Narrative must engage 2nd person in an identifiable situation.
- B. Story must take place in our time, relatively, and our world. (No science fiction and no historical fiction.)
- C. Story must focus on conveying a clear theme.
- D. Story must be 2000 or more words and revised at least one time.

3. Group One critiques.

4. "Theme" review.

5. Group Three written critiques are due.

Day Two:

1. Continue Group One critiques.

2. "Dialogue" workshop.

Day Three:

1. Continue Group One critiques.

2. Journal assignment: Read from textbook and answer question, "How can dialogue help to shape a character?" Cite a few examples from stories you've read.

WEEK SIX: Second Person Narratives, Group Two/Three

Day One:

1. Group Two critiques.

2. Group One written critiques are due.

Day Two:

1. Continue Group Two critiques.

Day Three:

1. Begin Group Three critiques.

2. Journal assignment: "Did you find it difficult to write in the second person?" Explain.

WEEK SEVEN: Second Person Narratives, Group Three

Day One:

1. Group Three critiques.

2. Group Two written critiques are due.

Day Two:

1. Continue Group Three critiques.

Day Three:

1. Begin researched project on chosen established writer.

2. Develop third person narratives.

WEEK EIGHT: Revisions of First Two Narratives

Day One:

1. Review Group One revisions.
2. Group Three written critiques are due.

Day Two:

1. Review Group Two revisions.

Day Three:

1. Review Group Three revisions.

WEEK NINE: Third Person Narratives, Group One

Day One:

1. Write a third person narrative that focuses on a dialogue between two or more characters.
2. Rules:
 - A. Narrative must engage 3rd person perspective while focusing on dialogue as a means to describe both the characters and the situation.
 - B. Story must take place in our time, relatively, and our world. (No science fiction and no historical fiction.)
 - C. Story must be 2000 or more words and revised at least one time.
3. Group One critiques.

Day Two:

1. Continue Group One critiques.

Day Three:

1. Continue Group One critiques.
2. Journal assignment: Answer, "What is it like to receive critical responses from peers? From teachers? What is it like to give critical feedback?"

WEEK TEN: Third Person Narratives, Group Two

Day One:

1. Group Two critiques.
2. Group One written critiques are due.

Day Two:

1. Continue Group Two critiques.

Day Three:

1. Continue Group Two critiques.
2. Workshop: Review the requirements of the final researched project and peer evaluations of essays.

WEEK ELEVEN: Third Person Narratives, Group Three

Day One:

1. Group Three critiques.
2. Group Two written critiques are due.

Day Two:

1. Continue Group Three critiques.

Day Three:

1. Continue Group Three critiques.
2. Journal assignment: Self-evaluation exercise.

WEEK TWELVE: All Work Is Due

Day One:

1. Review third person narrative revisions.
2. Submit writing journals.
3. Group Three written critiques are due.

Day Two:

1. Review third person revisions.

Day Three:

1. Final researched assignment: Compare and contrast the modes, vocabulary, ideas, and theories that move (sample authors) Joan Didion and George Orwell to create.
 - A. Your essay must address your primary subjects and quote from their selected works.
 - B. Your essay must use at least two academic sources from the KCC Library database.
 - C. Your essay must employ in-text citations and a "works cited" page (according the MLA specifications).
 - D. Essay is to be at least 2000 words.
2. Final researched projects are due.

FINAL: Self-Evaluation

1. Self-evaluation essay to be written during our scheduled final exam period.
2. Answer the following questions in your essay response:
 - A. How do you perceive yourself as a writer?
 - B. What do you like/dislike about your writing?
 - C. What are your strengths/weaknesses in storytelling?
 - D. Is writing important to you? Do you think it will be in the future? What evidence do you have for your answers?
 - E. Did any particular revision technique prove useful? If so, how?
 - F. Who is the audience for your stories? How did you determine the audience? How did the audience affect the way you wrote your stories?

Group _____

Members:

Narrative Assessment Form:

Writer: _____

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: _____

Write a brief response that addresses strengths and weaknesses in the writer's narrative. (Continue on the back of this form.)

