

KINGSBOROUGH COMMUNITY COLLEGE  
The City University of New York

CURRICULUM TRANSMITTAL COVER PAGE

Department: English Date: 3/9/18

Title Of Course Or Degree: ENG 5400 - Introduction to Creative Writing

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 checked="" 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 checked="" 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: 3/16/18 Signature, Committee Chairperson: Jan Klein

I have reviewed the attached material/proposal

Signature, Department Chairperson: Eileen Ferretti

**KINGSBOROUGH COMMUNITY COLLEGE  
THE CITY UNIVERSITY OF NEW YORK**

**NEW COURSE PROPOSAL FORM**

**1. DEPARTMENT, COURSE NUMBER, AND TITLE (SPEAK TO ACADEMIC SCHEDULING FOR NEW COURSE NUMBER ASSIGNMENT): English 54, Introduction to Creative Writing**

**2. DOES THIS COURSE MEET A GENERAL EDUCATION/CUNY CORE CATEGORY?**

- Life and Physical Science
- Math and Quantitative Reasoning
- A. World Cultures and Global Issues
- B. U.S. Experience in its Diversity
- C. Creative Expression
- D. Individual and Society
- E. Scientific World

**IF YES, COMPLETE AND SUBMIT WITH THIS PROPOSAL A CUNY COMMON CORE SUBMISSION FORM.**

**3. DESCRIBE HOW THIS COURSE TRANSFERS (REQUIRED FOR A.S. DEGREE COURSE). IF A.A.S. DEGREE COURSE AND DOES NOT TRANSFER, JUSTIFY ROLE OF COURSE, E.G. DESCRIBE OTHER LEARNING OBJECTIVES MET:**

**This course is similar to the following courses within CUNY and other colleges and universities in the New York area:**

**CUNY Colleges:**

- Borough of Manhattan Community College: ENG 311: Creative Writing Workshop
- Bronx Community College: ENG 121: Introduction to Creative Writing
- Brooklyn College: ENGL 2301: Introduction to Creative Writing
- College of Staten Island: ENL 267: Craft of Creative Writing
- City College of New York: ENGL 22000: Introduction to Creative Writing
- Hostos Community College: ENG 203: Creative Writing Workshop
- Hunter College, ENGL 300: Introduction to Creative Writing
- John Jay College: Eng 218: The Writing Workshop
- LaGuardia Community College: ENN 198: Introduction to Creative Writing
- Lehman College: ENW 201: Introduction to Creative Writing
- New York City College of Technology: ENG 1141: Creative Writing.
- Queens College: ENGLISH 210W: Introduction to Creative Writing
- Queensborough Community College: ENGL 220: Introduction to Creative Writing
- York College: ENG 286: Introduction to Creative Writing

**Other Colleges:**

- SUNY Old Westbury: EL 3901: Introduction to Creative Writing

- SUNY New Paltz: ENG 345: Creative Writing Workshop
- SUNY Purchase: CRW 1010: Introduction to Creative Writing
- Adelphi University: ENG 109: Introduction to Creative Writing
- Hofstra University: CRW-133: General Creative Writing
- Long Island University: ENGLISH 184: Explorations in Creative Writing
- New York University: CRWRI-UA: Creative Writing: Introduction to Fiction & Poetry
- Pace University: ENG 223: Creative Writing

4. **BULLETIN DESCRIPTION OF COURSE:**

Introduction to the writing of fiction, nonfiction, and poetry, in which students explore literary form and the writing process. Students will write, revise, and share their work with other members of the class, and read and analyze selected works by contemporary authors.

5. **CREDITS AND HOURS\* (PLEASE CHECK ONE APPROPRIATE BOX BELOW BASED ON CREDITS):**

|                      |  |
|----------------------|--|
| 1-credit:            | <input type="checkbox"/> 1 hour lecture  |
|                      | <input type="checkbox"/> 2 hours lab/field/gym                                   |
| 2-credits:           | <input type="checkbox"/> 2 hours lecture   |
|                      | <input type="checkbox"/> 1 hour lecture, 2 hours lab/field                       |
|                      | <input type="checkbox"/> 4 hours lab/field                                       |
| 3-credits:           | <input checked="" type="checkbox"/> 3 hours lecture                              |
|                      | <input type="checkbox"/> 2 hours lecture, 2 hours lab/field                      |
|                      | <input type="checkbox"/> 1 hour lecture, 4 hours lab/field                       |
|                      | <input type="checkbox"/> 6 hours lab/field                                       |
| 4-credits:           | <input type="checkbox"/> 4 hours lecture   |
|                      | <input type="checkbox"/> 3 hours lecture, 2 hours lab/field                      |
|                      | <input type="checkbox"/> 2 hours lecture, 4 hours lab/field                      |
|                      | <input type="checkbox"/> 1 hour lecture, 6 hours lab/field                       |
|                      | <input type="checkbox"/> 8 hours lab/field                                       |
| More than 4-credits: | <input type="checkbox"/> Number of credits: ____ (explain mix lecture/lab below) |
|                      | ____ Lecture                      ____ Lab                                       |
| Explanation:         | _____  |

\*Hours are hours per week in a typical 12-week semester

6. NUMBER OF EQUATED CREDITS IN ITEM #5: 3

7. COURSE PREREQUISITES AND COREQUISITES (IF NONE PLEASE INDICATE FOR EACH)

A. PREREQUISITE(S): English 1200: Freshman English I

B. COREQUISITE(S): NONE

C. PRE/COREQUISITE(S): NONE

8. BRIEF RATIONALE TO JUSTIFY PROPOSED COURSE TO INCLUDE:

A. ENROLLMENT SUMMARY IF PREVIOUSLY OFFERED AS AN 82 (INCLUDE COMPLETE 4-DIGIT 82 COURSE NUMBER) ENG 8258 SPRING 2017: 21; SPRING 2018: 27

B. PROJECTED ENROLLMENT : 27

C. SUGGESTED CLASS LIMITS: 27

D. FREQUENCY COURSE IS LIKELY TO BE OFFERED: ONCE PER SEMESTER

E. ROLE OF COURSE IN DEPARTMENT'S CURRICULUM AND COLLEGE'S MISSION:

Introduction to Creative Writing fills a need. Currently, Kingsborough Community College has classes devoted to the literary forms, Poetry (ENG 57), Fiction (ENG 56), and Nonfiction (ENG 57); however, no broad-based introductory course is offered, although almost all other area colleges (including CUNY community colleges) provide a broad-based introduction, and most require the introduction as a prerequisite for other creative writing courses. To enable students transferring to other colleges to take upper-level creative writing courses at their transfer targets, an introductory course needs to be in place. If in the future Kingsborough develops a creative writing concentration, it would be desirable to have a course sequence with a broad introduction.

9. LIST COURSE(S), IF ANY, TO BE WITHDRAWN WHEN COURSE IS ADOPTED (NOTE THIS IS NOT THE SAME AS DELETING A COURSE): NONE

10. IF COURSE IS AN INTERNSHIP, INDEPENDENT STUDY, OR THE LIKE, PROVIDE AN EXPLANATION AS TO HOW THE STUDENT WILL EARN THE CREDITS AWARDED. THE CREDITS AWARDED SHOULD BE CONSISTENT WITH STUDENT EFFORTS REQUIRED IN A TRADITIONAL CLASSROOM SETTING: N/A

11. PROPOSED TEXT BOOK(S) AND/OR OTHER REQUIRED INSTRUCTIONAL MATERIAL(S):

One or more of the following:

- Burroway, Janet. *Writing Fiction: A Guide to Narrative Craft*.
- Gardner, John. *The Art of Fiction*.
- King, Stephen. *On Writing: A Memoir of the Craft*.
- Oliver, Mary. *A Poetry Handbook*.
- Rilke, Rainer Maria. *Letters to a Young Poet*.
- Zinsser, William. *On Writing Well: The Classic Guide to Writing Nonfiction*.

12. REQUIRED COURSE FOR MAJOR OR AREA OF CONCENTRATION?

IF YES, COURSE IS REQUIRED, SUBMIT A SEPARATE CURRICULUM TRANSMITTAL COVER PAGE INDICATING A "CHANGE IN DEGREE OR CERTIFICATE REQUIREMENTS" AS WELL AS A PROPOSAL THAT MUST INCLUDE A RATIONALE AND THE FOLLOWING ADDITIONAL PAGES: A "CURRENT" DEGREE WITH ALL PROPOSED DELETIONS (STRIKEOUTS) AND ADDITIONS (BOLDED)

TEXT) CLEARLY INDICATED, AND A "PROPOSED" DEGREE, WHICH DISPLAYS THE DEGREE AS IT WILL APPEAR IN THE CATALOG (FOR A COPY OF THE MOST UP-TO-DATE DEGREE/CERTIFICATE REQUIREMENTS CONTACT AMANDA KALIN, EXT. 4611).

**NYSED GUIDELINES OF 45 CREDITS OF LIBERAL ARTS COURSE WORK FOR AN ASSOCIATE OF ARTS DEGREE (A.A.), 30 CREDITS FOR AN ASSOCIATE OF SCIENCE DEGREE (A.S.), AND 20 CREDITS FOR AN APPLIED ASSOCIATE OF SCIENCE DEGREE (A.A.S.) MUST BE ADHERED TO FOR ALL 60 CREDIT PROGRAMS.**

**13. IF OPEN ONLY TO SELECTED STUDENTS SPECIFY POPULATION: Open to All Students**

**14. EXPLAIN WHAT STUDENTS WILL KNOW AND BE ABLE TO DO UPON COMPLETION OF COURSE:**

Pathways Flexible Core Creative Expression learning objectives:

Students will:

- 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 learning objectives: Students will:

1. Develop writing skills and build an appreciation for the best form or forms of creative writing suited for them.
2. 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."
3. Employ the terms practitioners and critics alike use when discussing writing, in each of these various forms.
4. Read introductory texts that introduce the modes, vocabulary, ideas, and theories that move writers to create; identify the differences and commonalities among these texts.
5. Explore the work and craft of established authors of prose and poetry and discuss the works in both critical and personal terms.
6. Engage the question of what it means to be a writer and poet.

7. Realize your visions and modes as participants in the creation of works of art.
8. 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.
9. 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.
10. 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.
11. 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.
12. Write one short researched essay on an established poet's or writer's approach to her/his craft.
13. Engage with experiential co-curricular activities such as attending public readings and performances related to course content with related verbal or written outcomes.

**15. METHODS OF TEACHING –E.G. LECTURES, LABORATORIES, AND OTHER ASSIGNMENTS FOR STUDENTS, INCLUDING ANY OF THE FOLLOWING: DEMONSTRATIONS, GROUP WORK, WEBSITE OR E-MAIL INTERACTIONS AND/OR ASSIGNMENTS, PRACTICE IN APPLICATION OF SKILLS, ETC.:**

1. 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 stories moderated by the instructor. Emphasizing this kind of rigorous consideration of both stories written by classmates and those in the literary canon is the standard operating procedure of creative writing programs nationwide.
2. Weekly journal assignments to be submitted via Blackboard, or directly to instructor.
3. 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.
4. 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.

In appropriate contexts, students may be asked to share feedback on classmates' work through Blackboard or other online interactive forums

## 16. ASSIGNMENTS TO STUDENTS:

### Sample Assignment #1

#### Writing a Shakespearean Sonnet:

1. Focus on one idea like love, relationship to nature, a thought about life, or a person. In this, there are no rules except for focus.
2. Develop a strict rhyme according to the abab, cdcd, efef, gg rhyme scheme—three quatrains and one couplet.
3. Your sonnet must employ iambic pentameter (weak followed by a strong stress, five feet per line).

Use Shakespeare's Sonnet 18 as your model:

#### First quatrain

/Shall I /compare /thee to /a Sum/mer's day?/ (a)  
/Thou art/ more love/ly and/ more temp/er/ate:/ (b)  
Rough winds do shake the darling buds of May, (a)  
And Summer's lease hath all too short a date: (b)

#### Second quatrain

Sometime too hot the eye of heaven shines, (c)  
And oft' is his gold complexion dimm'd; (d)  
And every fair from fair sometime declines, (c)  
By chance or nature's changing course untrimm'd: (d)

#### Third quatrain

But thy eternal Summer shall not fade (e)  
Nor lose possession of that fair thou owest; (f)  
Nor shall Death brag thou wanderest in his shade, (e)  
When in eternal lines to time thou growest: (f)

#### Couplet

So long as men can breathe, or eyes can see, (g)  
So long lives this, and this gives life to thee. (g)

### Sample Assignment #2

#### Writing a Villanelle:

1. The villanelle is a nineteen-line poem with two repeating rhymes and two refrains.
2. Focus on one idea, like "death" or "love."
3. Develop five tercets followed by a quatrain.
4. Lines must be in iambic pentameter (weak followed by a strong stress, five feet per line).
5. The first and third lines of the opening tercet are repeated alternately in the last lines of the succeeding stanzas; then in the final stanza, the refrain serves as the poem's two

concluding lines.

6. Using capitals for the refrains and lowercase letters for the rhymes, the form could be expressed as: A1 b A2, a b A1, a b A2, a b A1, a b A2, a b A1 A2.

Use Dylan Thomas' "Do not go gentle into that good night" as your model:

**Tercet**

Do not go gentle into that good night, (A1)  
Old age should burn and rave at close of day; (b)  
Rage, rage against the dying of the light. (A2)

**Tercet**

Though wise men at their end know dark is right, (a)  
Because their words had forked no lightning they (b)  
Do not go gentle into that good night. (A1)

**Tercet**

Good men, the last wave by, crying how bright (a)  
Their frail deeds might have danced in a green bay, (b)  
Rage, rage against the dying of the light. (A2)

**Tercet**

Wild men who caught and sang the sun in flight, (a)  
And learn, too late, they grieved it on its way, (b)  
Do not go gentle into that good night. (A1)

**Tercet**

Grave men, near death, who see with blinding sight (a)  
Blind eyes could blaze like meteors and be gay, (b)  
Rage, rage against the dying of the light. (A2)

**Quatrain**

And you, my father, there on the sad height, (a)  
Curse, bless, me now with your fierce tears, I pray. (b)  
Do not go gentle into that good night. (A1)  
Rage, rage against the dying of the light. (A2)

**Sample Assignment #3**

**Discovering Meaning**

**PART ONE:**

Using T.S. Eliot's "The Love Song of J. Alfred Prufrock," discuss with your group the following questions:

1. In the first line, who are "you and I"?
2. What is the basic gist of the poem?
3. Whom is it about?
4. Describe J. Alfred Prufrock. What kind of a guy is he? What are his wants? What doesn't he want?
5. Who is Michelangelo?



## **PART TWO:**

Choose one of the following below:

1. As a group, pick a part of the poem and translate it into hip-hop or rap or informal speech or slang.
2. As a group, pretend your readers are children and translate a part of the poem into a language they would understand.
3. As a group, pick a part of the poem and change it into a comedy.
4. As a group, pretend the "I" in the first line stands for an important politician, celebrity or world leader. Re-write part of the poem to reflect this change.
5. As a group, pretend this poem takes place in 2016, in Brooklyn or New York City at-large, re-writing a section of the poem to reflect this change.

NOTE: You can focus on several stanzas of the poem, or do something else. You don't have to translate the *whole* poem:

### **Sample Assignment #4**

#### **Narrative Poem Assignment**

1. Explore a selected painting by Edward Hopper and build a story based on the image.
2. By discovering the visual image, you will translate ideas into words and create narrative poems based on style, tone, mood, and point of view.
3. There are NO rules in regards to structure, design, and approach.
4. Use Hopper's painting, "Nighthawks" as an example and ask the following questions:
  - a. Who is the man behind the counter?
  - b. Why is the woman in a red dress?
  - c. Who is the man with her?
  - d. Why is the street empty?
5. Use your answers to develop your free verse narrative poem.

### **Sample Assignment #5**

#### **First Critical Essay:**

Compare and contrast the modes, vocabulary, ideas, and theories that move (sample authors) Joan Didion and George Orwell to create.

1. Your essay must address your primary subjects and quote from their selected works.
2. Your essay must use at least two academic sources from the KCC Library database.
3. Your essay must employ in-text citations and a "works cited" page (according the MLA specifications).
4. Essay is to be at least 1,000 words.

### **Sample Assignment #6**

#### **Second Critical Essay:**

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 at least 1,000 words.

### **Sample Assignment #7**

#### **Peer Poetry Evaluation**

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 more than 1,000 words.

### **Sample Assignment #8**

#### **Final Reflective Essay:**

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?

#### **Journal Assignments:**

Students will write weekly journal entries to be submitted via Blackboard or directly to instructor in response to the class discussion, topic questions, and/or themes.

**17. DESCRIBE METHOD OF EVALUATING LEARNING SPECIFIED IN #15 - INCLUDE PERCENTAGE BREAKDOWN FOR GRADING. IF A DEVELOPMENTAL COURSE INCLUDE HOW THE NEXT LEVEL COURSE IS DETERMINED AS WELL AS NEXT LEVEL PLACEMENT.**

**Creative Writing Portfolio – 40%**

**Attendance and Participation – 20%**

**Attendance of a reading/lecture outside of class – 10%**

**Critical Response Papers – 10%**

**Journal – 10%**

**Reflective Piece – 10%**

**18. TOPICAL COURSE OUTLINE FOR THE 12 WEEK SEMESTER (WHICH SHOULD BE SPECIFIC REGARDING TOPICS COVERED, LEARNING ACTIVITIES, AND ASSIGNMENTS):**

## **WEEK ONE: Introduction to Fiction and First-Person Narratives**

**Day One:** What is fiction? Why use something “made-up” or “make-believe” to describe real-life settings and people? Introduction to course and syllabus.

### **Day Two:**

1. Point of view (subject and object): What are the various perspectives from which a story has been told? Excerpt from first-person narratives by Zadie Smith (“The Girl With Bangs,” told from the perspective of a woman, despite the fact that many readers imagine first that the narrator is a man), Jeffrey Eugenides (from *The Virgin Suicides*, told from the first-person plural) and Paul Auster (from *Timbuktu*, the story told from the perspective of a dog).

Discussion.

2. Begin a first-person narrative from someone else’s (or something else’s perspective): 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?

### **Day Three:**

In class discussion and practice: “Setting and Circumstances.”

Sharing aloud some of the writing from Day Two.

## **WEEK TWO: Second-Person Narratives**

**Day One:** Excerpts from second-person narrations, “The Thing Around Your Neck,” by Chimamanda Ngozi Adichie, and “A Cheater’s Guide to Love,” by Junot Diaz. What is the effect of writing from this perspective? Role of the reader. A consideration of metafiction, which often involves the reader. Is the second-person narrator that uncommon, in fact, if we look at the history of story: poetry, fiction, etc.? Melville’s famous first line of *Moby Dick* speaks directly to the reader. We find this in Gogol’s “The Overcoat,” many Dickens novels, and it was certainly a convention of novels and short stories from the 19th century. How has this device changed over time, especially as we move forward into the postmodern era?

**Day Two:** Write a second-person narrative that addresses one of the following themes as discussed by our assigned readings of Adichie, Diaz, Gogol, and others: alienation, coming of age, fear, freedom, or (in)security.

### **Day Three:**

Journal assignment: Read from textbook and answer the question, “How can a second-person narrative be effective?” Homework: Find and research several examples of second-person narratives, connecting the content of the narrative with the ways in which that narrative is expressed or explored between narrator and reader.

## **WEEK THREE: Third-Person Narratives**

### **Day One:**

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.]

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").

**Day Two:** In class: Write a third-person narrative that focuses on a dialogue between two or more characters.

**Day Three:**

Journal assignment: "How does the author choose which narrative voice to employ?"

#### **WEEK FOUR: Fiction Revisions**

**Day One:** Workshop. In advance of the class, students will have read the short stories "Sonny's Blues" by James Baldwin and "Childcare" by Lorrie Moore. Imagining the instructor of the class is the author of these pieces, students will attempt to offer constructive feedback using concepts introduced during the first three weeks of class.

**Day Two:** Workshop (cont.). In advance of the class, students will have read a third, incomplete story, by Franz Kafka. They will be asked to discuss the merits of the story as they did the first two, and discuss the use of narrative devices, structure and other story conventions discussed in the first three weeks. Students will be advised not to offer prescriptive feedback, but rather to seek to, as Leonard Tancock writes in the introduction to the Penguin Classics edition of Zola's *Germinal*, "not to indulge in irreverent smartness at the artist's expense, but to try by patience and insight to find out what the artist meant to do, and then to estimate how well he has succeeded in doing it."

**Day Three:**

Journal assignment: After watching the assigned documentary [examples might include work by Beatriz Santiago Munoz, Chris Marker, Harun Farocki, the Black Audio Film Collective, etc.] 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 FIVE: Structured Verse (the Sonnet and the Villanelle)**

**Day One:** 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 modelling 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.

**Day Two:** Introduction to the villanelle form; in-class modelling and practice; sonnet workshop/review.

**Day Three:** Villanelle workshop/review. Journal assignment: How does writing structure verse inform your approach to writing poetry?

### **WEEK SIX: Narrative Poetry**

**Day One:** 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" as a model image, tell the story of the characters in the painting. Fashion a poem based on said story.

**Day Two:** Group one workshop/review.

**Day Three:** Group two workshop/review. Journal assignment: What aspects of storytelling helped you to develop your narrative poem? How did the density of your poetry expand your story?

### **WEEK SEVEN: Free Verse**

**Day One:** 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.

**Day Two:** Group one workshop/review.

**Day Three:** Group two 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. 1,000+ words.

### **WEEK EIGHT: Revisions**

**Day One:** Essay assignments due. Poetry reading of all revised structured verse.

**Day Two:** Poetry reading of all revised narrative poems.

**Day Three:** Poetry reading of all revised free verse. Journal assignment: How does reading aloud and listening to poetry change the experience you have with verse?

### **WEEK NINE: Memoir**

**Day One:** 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 FOB and BOB matter, in an effort to express what this genre tends to include.

**Day Two:** 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.”

**Day Three:**

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 TEN: Reportage**

**Day One:** 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.

**Day Two:** 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?

**Day Three:** 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 ELEVEN: Literary Journalism**

**Day One:** Students will read and discuss immersive journalism pieces, “The Bone Garden of Desire” by Charles Bowden and “Upon This Rock” by John Jeremiah Sullivan. What are some of the more unique storytelling devices these writers use in their articles? How do these writers involve themselves in these stories, and is this intrusive? What makes these stories literary, and what do they have in common with other genres of writing we’ve discussed this semester? In Bowden’s story, how does the author deal with the succession of deaths of his friends? Are there any motifs in either piece?

**Day Two:** Students will outline the major differences between journalism and other types of writing. What are the conventions of longform journalism, and why might this be an effective genre for telling particular types of stories? Students will discuss and debate various questions and controversies often considered in literary journalism, such as dealing with and representing sources, handling quotes and the role of the writer, and how immersive/intrusive he or she should be in a story, and when this is or isn’t justifiable.

**Day Three:** Students will work together in teams to pitch a story idea for an immersive journalism piece and then begin to consider how they might attempt to write/structure such

a story, keeping in mind all of the debates and ideas discussed during this week.

### **WEEK TWELVE: Revisions and All Work Is Due**

**Day One:** 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?

**Day Two:** Students will turn in a portfolio of work completed. Students will be asked to reflect upon the work they have completed this semester and discuss with their classmates their work. Each student will be asked to bring to class a paragraph they are particularly proud of from their own work, a paragraph from a classmate's work and a paragraph from a professional writer's work, and tape it to the wall. Students will walk around the room and write comments on each of the paragraphs. This will be followed by a discussion.

**Day Three:** Final class, and lecture. Final researched projects are due.

### **19. SELECTED BIBLIOGRAPHY AND SOURCE MATERIALS:**

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Mokhtari, Tara. *The Bloomsbury Introduction to Creative Writing*. Bloomsbury, 2015. Print.

Morrison, Matt. *Key Concepts in Creative Writing*. Palgrave, 2010. Print.

Oates, Joyce Carol. *The Faith of a Writer: Life, Craft, Art*. Ecco, 2003. Print.

Oliver, Mary. *A Poetry Handbook*. Mariner Books. 1994.

Padgett, Ron. *The Teachers and Writers Handbook of Poetic Forms*. TWC, 2007.

Plotnik, Arthur. *Spunk and Bite: A Writer's Guide to Bold, Contemporary Style*. Random, 2007. Print.

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Westley, Peter Miles. *The Bibliophile's Dictionary: 2,054 Masterful Words & Phrases*. Cincinnati, OH: Writer's Digest, 2005. Print.

Zinsser, William. *On Writing Well: The Classic Guide to Writing Nonfiction*. Harper, 2001. (808.042/Z66o)

## CUNY Common Core Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 hours unless the college is seeking a waiver for a 4-credit Math or Science course (after having secured approval for sufficient 3-credit/3-hour Math and Science courses). All standard governance procedures for course approval remain in place.

|   |  |
|---|--|
| <b>College</b>  | Kingsborough Community College   |
| <b>Course Number</b>  | ENG 05400  |
| <b>Course Title</b>   | Creative Writing: Introduction to Creative Writing   |
| <b>Department(s)</b>  | English  |
| <b>Discipline</b>   | English  |
| <b>Subject Area</b>   | Enter one Subject Area from the attached list.<br><i>Creative Expression</i>   |
| <b>Credits</b>  | 3  |
| <b>Contact Hours</b>  | 3  |
| <b>Pre-requisites</b>   | English 12   |
| <b>Catalogue Description</b>  | Introduction to the writing of fiction, nonfiction, and poetry, in which students explore literary form and the writing process. Students will write, revise, and share their work with other members of the class, and read and analyze selected works by contemporary authors. |
| <b>Syllabus</b>   | Syllabus must be included with submission, 5 pages max   |
| <p><b>Waivers for 4-credit Math and Science Courses</b></p> <p>All Common Core courses must be 3 credits and 3 hours.</p> <p>Waivers for 4-credit courses will only be accepted in the required areas of Mathematical and Quantitative Reasoning and Life and Physical Sciences. Such waivers will only be approved after a sufficient number of 3-credit/3-hour math and science courses are approved for these areas.</p> |  |
| <b>If you would like to request a waiver please check here:</b>   | <input type="checkbox"/> Waiver requested  |
| <b>If waiver requested:</b><br>Please provide a brief explanation for why the course will be 4 credits.   |  |
| <b>If waiver requested:</b><br>Please indicate whether this course will satisfy a major requirement, and if so, which major requirement(s) the course will fulfill.   |  |

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.)

**Required**

- English Composition
- Mathematical and Quantitative Reasoning
- Life and Physical Sciences

**Flexible**

- World Cultures and Global Issues
- US Experience in its Diversity
- Creative Expression
- Individual and Society
- Scientific World

**Learning Outcomes**

In the left column explain the assignments and course attributes that will address the learning outcomes in the right column.

**II. Flexible Core (18 credits)**

Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.

| C. Creative Expression  |  |
|---|--|
| A Flexible Core course <u>must meet the three learning outcomes</u> in the right column.  |  |
| 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.  | <ul style="list-style-type: none"> <li>● Gather, interpret, and assess information from a variety of sources and points of view.</li> </ul>  |
| 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.  | <ul style="list-style-type: none"> <li>● Evaluate evidence and arguments critically or analytically.</li> </ul>  |
| 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.  | <ul style="list-style-type: none"> <li>● Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>   |
| A course in this area (II.C) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:   |  |
| 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 <b>not</b> 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. | <ul style="list-style-type: none"> <li>● 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.</li> </ul> |
| 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.  | <ul style="list-style-type: none"> <li>● 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.</li> </ul>   |
| 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.   | <ul style="list-style-type: none"> <li>● Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</li> </ul>  |
| 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.  | <ul style="list-style-type: none"> <li>● Demonstrate knowledge of the skills involved in the creative process.</li> </ul>  |
| 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 catalogue information effectively.   | <ul style="list-style-type: none"> <li>● Use appropriate technologies to conduct research and to communicate.</li> </ul>   |

**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.

**Kingsborough Community College Policies**

**Civility:** Kingsborough Community College is committed to the highest standards of academic and ethical integrity, acknowledging that respect for self and others is the foundation of educational excellence. Civility in the classroom and respect for the opinions of others is very important in an academic environment. It is likely you may not agree with everything that is said or discussed in the classroom, yet courteous behavior and responses are expected. Acts of harassment and discrimination based on matters of race, ethnicity, class, gender, sexuality, religion, and ability, etc., are not acceptable. All students, faculty, and staff have a right to be in a safe environment, free of disturbance, and civil in all aspects of human relations.

**Academic Integrity:** Plagiarism is the unacknowledged (intentionally or unintentionally) use of summary, paraphrase, direct quotation, language, statistics, or ideas from articles or other information sources, including the Internet. You must cite according to MLA format, outlined in the required text. If you plagiarize all or part of a writing assignment, you will automatically receive an F on it, and it cannot be revised. If you repeat the offense, you will fail the course and be reported to Office of the Dean of Student Affairs. At Kingsborough Community College, plagiarism falls under the larger heading of Academic Dishonesty and is adjudicated by the Office of the Dean of Student Affairs. To read a detailed description of each form of Academic Dishonesty, as well as descriptions of sanctions that may be enforced, please see the Kingsborough Policy on Academic Integrity:  
<http://www.kingsborough.edu/subadministration/sco/Documents/CUNYAcademicIntegrityPolicy.pdf>.

**Access-Ability:** Kingsborough Community College provides accommodations to students with disabilities. If you have a documented disability and need supplemental accommodations in connection with this class, contact Access-Ability services directly; they are located in D-205 and their phone is: 718-368-5175. Please contact them as early in the semester as possible.



### **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):

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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.)**

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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 untangling 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



- Self-preservation
- Self-reliance
- Social mobility
- Technology in society – good or bad
- Temptation and destruction
- Vanity as downfall
- Vulnerability of the meek
- Vulnerability of the strong
- War – glory, necessity, pain, tragedy
- Will to survive
- Wisdom of experience
- Working class struggles
- Youth and beauty