

KINGSBOROUGH COMMUNITY COLLEGE
The City University of New York

CURRICULUM TRANSMITTAL COVER PAGE

Department: English Date: 14 Sept 2017

Title Of Course Or Degree: English 58: Creative Writing: Nonfiction English 5800

00000017M 254

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 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 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: 14 Sept 2017 Signature, Committee Chairperson: 

I have reviewed the attached material/proposal

Signature, Department Chairperson: 

**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; ENG 5800: Creative Writing: Nonfiction

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:

York College (Creative Writing minor), ENG 389: Creative Nonfiction Workshop)

Baruch College (Journalism & Creative Writing specialization),

JRN 3600: Creative Nonfiction

Brooklyn College (English), ENG 3156: American Autobiography

City College (English), ENGL 3600: Nonfiction Workshop

Hunter College (English), ENGL 308 and 309: Workshop in Nonfiction Writing I and II

John Jay College (English), ENG 245: Creative Nonfiction

Lehman College (English), ENW 303: Creative Nonfiction Writing

Queens College (English), **ENGL 211W: Introduction to Writing Nonfiction**

LaGuardia Community College (English), ENG274: Creative Nonfiction Workshop

Hostos Community College (English), ENG 204: Creative Nonfiction: Autobiography and Memoir

Borough of Manhattan Community College (English), ENG 335: Autobiography

New York University (English, Creative Writing minor), CRWRI-UA 825: Intermediate Workshop (Creative Nonfiction), CRWRI-UA 850: Advanced Workshop: (Creative

Nonfiction), and CRWRI-UA 835: Writers in New York: Creative Nonfiction Workshop

Columbia University (Creative Writing major), WRIT W1101: Beginning Nonfiction

Workshop, WRIT W2101: Intermediate Nonfiction Workshop, and WRIT 3798: Senior Nonfiction Workshop

SUNY Binghamton (English, Creative Writing major), CW450C: Memoir

SUNY Purchase (English) CWR 2300: Creative Nonfiction

SUNY New Paltz (English, Creative Writing minor) ENG 454: The Craft of Creative Nonfiction

SUNY Stonybrook (English, Creative Writing minor), CWL 300: Forms of Creative Nonfiction

4. BULLETIN DESCRIPTION OF COURSE:

Instruction and practice in the art of writing nonfiction, including autobiography and memoir, cultural memoir and critique, nature, travel, and community writing, and literary journalism.

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: 0

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

1) **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 8288 Fall 2017: 17 students

ENG 8288 Spring 2016: 25 Students

B. PROJECTED ENROLLMENT

25 students

C. SUGGESTED CLASS LIMITS

25 students

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

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

This course provides an introduction to the tradition of nonfiction as a genre within the field of creative writing. It offers students an opportunity to consider how traditional and experimental genres can enrich the development of superior artistry. It offers students an opportunity to learn techniques of creative nonfiction, such as point of view, perspective, tone, description, narration, multi-genres, and structure. Students will write, share, and receive feedback on their own creative nonfiction work in a workshop format to develop their own voice. The course will meet student demand for Creative Writing options and will be an elective within the Literature / Creative Writing concentration in Liberal Arts.

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):

Instructors may choose among the following textbooks:

Perl, Sondra, and Mimi Schwartz. *Writing True: The Art and Craft of Creative Nonfiction*. Boston: Houghton Mifflin, 2013.

Tumang, Patricia Justine, and Jenesha De Rivera, eds. *Homelands: Women's Journeys across Race, Place, and Time*. Emeryville: Seal Press, 2006.

Ward Harrison, Sabrina. *The True and the Questions: A Journal*. San Francisco:

12. REQUIRED COURSE FOR MAJOR OR AREA OF CONCENTRATION? NO

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: N/A

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

- Analyze key elements of craft in published and peer writing
- Analyze formal conventions of creative nonfiction in published and peer writing
- Evaluate the use of craft elements and formal conventions of genre in constructive, substantiated critiques of peer writing
- Implement elements of craft in their own writing
- Utilize formal conventions of creative nonfiction
- Produce substantial revisions of writing projects with the use of professor and peer comments
- Correct mechanical errors and demonstrate a fluency of style
- Use journaling and exercises as steps in creative writing processes
- Use computers, Microsoft Word, and Blackboard

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.:

- Lecture and class discussion
- Group work and group project(s)
- Individual and group presentations from students or others (professors from within or outside of the Department)
- Media resources
- Cultural events or learning activities (readings)

16. ASSIGNMENTS TO STUDENTS:

- Assigned readings from the textbook and additional literary selections
- An autobiographical essay, excerpt of a memoir, or poetry on a topic of the student's choice about a personal issue, totaling ten to twelve pages
- A life sketch essay or biography that represents the life of a person of the student's choice, totaling ten to twelve pages
- A reflective journal or freewriting on prompts chosen from the course text or course exercises submitted regularly
- A reading of the student's best and/ or favorite work
- Class attendance, participation, and conferences

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.

Students will be evaluated by the professor on the basis of preparedness for and participation in class activities, informal writing assignments, and a creative writing portfolio:

Journal/ Freewrites	30%
Autobiography/ Memoir Poetry	30%
Life Sketch / Biography	30%
Participation (Discussions, Readings, Workshops, & Conferences)	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 the Course

Week Two: Journaling/ Freewriting

Sabrina Ward Harrison, *The True and the Questions: A Journal*

Reflective Journal – Professor/ Peer Review

Week Three: Journaling as Literary Form

Audre Lorde, "The Transformation of Silence into Language and Action" (Blackboard) –

Reflective Journal – Professor/ Peer Review

Week Four: Daisy Hernandez's *A Cup of Water under My Bed*

Daisy Hernandez, "A Cup of Water under My Bed," "Even If I Kiss a Woman" (Blackboard)

Reflective Journal – Professor/ Peer Review

Week Five: Autobiography/ Memoir

Rough Draft of Autobiography/ Memoir Due – Professor/ Peer Review

Week Six: Autobiography/ Memoir

Revised Draft of Autobiography/ Memoir Due – Professor/ Peer Review

Week Seven: Autobiography/ Poetry

Poetry Packet (Blackboard)

Reflective Journal – Professor/ Peer Review
Final Draft of Autobiography/ Memoir Due

Week Eight: Alison Bechdel's *Fun Home* and *Are You My Mother?*
Alison Bechdel, "Old Father, Old Artificer," *Fun Home*; "An Ordinary Devoted Mother," *Are You My Mother?* (Blackboard)
Reflective Journal – Professor/ Peer Review

Week Nine: Life Sketch / Biography
Rough Draft of Life Sketch Due – Professor/ Peer Review

Week Ten: Life Sketch / Biography
Revised Draft of Life Sketch Due – Professor/ Peer Review

Week Eleven: Journaling/ Freewriting – Discussion and Sharing
Final Draft of Life Sketch Due – Professor/ Peer Review

Week Twelve: Weeks 11-12: Readings and Spoken Word Performances

Final Exam Period: Course Wrap-Up

19. SELECTED BIBLIOGRAPHY AND SOURCE MATERIALS:

Creative Nonfiction and Craft

- Burroway, Janet. *Imaginative Writing: The Elements of Craft*. Boston: Longman, 2011.
- Ellis, Sherry. *Now Write! Nonfiction: Memoir, Journalism, and Creative Nonfiction Exercises from Today's Best Writers and Teachers*. New York: Jeremy P. Tarcher/Penguin, 2009.
- Forché, Carolyn, and Philip Gerard. *Writing Creative Nonfiction: Instruction and Insights from Teachers of the Associated Writing Programs*. Cincinnati: Story Press, 2001.
- Goldberg, Natalie. *Old Friend from Far Away: The Practice of Writing Memoir*. New York: Free Press, 2009.
- Gutkind, Lee. *The Art of Creative Nonfiction*. New York: John Wiley and Sons, 1997.
- Hامل, Patricia, and Elaine Tyler, eds. *Tell Me True: Memoir, History, and Writing a Life*. St. Paul: Borealis Books, 2008.
- Iversen, Kristen. *Shadow Boxing: Art and Craft in Creative Nonfiction*. Upper Saddle River, N.J: Pearson/Prentice Hall, 2004.
- Lopate, Phillip. *To Show and to Tell: The Craft of Literary Nonfiction*. New York: Free Press, 2013.
- Moore, Dinty W. *The Truth of the Matter: Art and Craft in Creative Nonfiction*. New York: Pearson/Longman, 2007.
- Perl, Sondra, and Mimi Schwartz. *Writing True: The Art and Craft of Creative Nonfiction*. Boston: Houghton Mifflin, 2013.
- Roorbach, Bill, and Kristen Keckler. *Writing Life Stories: How to Make Memories Into Memoirs, Ideas Into Essays and Life Into Literature*. Cincinnati, Ohio: Writer's Digest

Books, 2008.

Root, Robert L, and Michael Steinberg. *The Fourth Genre: Contemporary Writers Of/on Creative Nonfiction*. Boston: Allyn and Bacon, 1999.

Zinsser, William ed. *Inventing the Truth: The Art and Craft of Memoir*. Boston: Houghton Mifflin, 1998.

Autobiography and Memoir

Dorothy Allison, *One or Two Things I Know for Sure*

Maya Angelou, *I Know Why the Caged Bird Sings*

Reinaldo Arenas, *Before Night Falls*

Theresa Hak Kyung Cha, *Dictee*

Staceyann Chin, *The Other Side of Paradise*

Judith Ortiz Cofer, *Silent Dancing: A Partial Remembrance of a Puerto Rican Childhood*

Jeanne Cordova, *When We Were Outlaws*

Edwidge Danticat, *Brother, I'm Dying*

Maxine Hong Kingston, *The Woman Warrior*

Audre Lorde, *Zami*

Frank McCourt, *Angela's Ashes*

Michelle Tea, *The Chelsea Whistle*

Virginia Woolf, *Moments of Being*

Cultural Memoir

Mary Gordon, *Seeing Through Places*

Joyce Johnson, *Minor Characters*

Ken Kesey, *The Electric Kool-Aid Acid Test*

Hunter S. Thompson, *Fear and Loathing in Las Vegas*

Nature, Travel and Community Writing

Annie Dillard, *Teaching a Stone to Talk*

Ian Frazier, *On the Rez*

Che Guevara, *The Motorcycle Diaries*

Jack Kerouac, *The Dharma Bums*

John Krakauer, *Into the Wild*

Henry David Thoreau, *Walden*

Cultural Critique

James Baldwin, *The Fire Next Time*

Charles Blow, *Fire Shut Up in My Bones*

Barbara Ehrenreich, *Nickel-and-Dimed: On (Not) Getting By in America*

bell hooks, *Talking Back: Thinking Feminist: Thinking Black*

Jamaica Kincaid, *A Small Place*

Jonathan Kozol, *Savage Inequalities*
Nathan McCall, *What's Going On*
Cherríe L. Moraga, *Loving in the War Years: Lo Que Nunca Paso por Sus Labios*
V.S. Naipaul, *An Area of Darkness*
Michelle Tea, ed, *Without a Net, The Female Experience of Growing up Working-Class*
Patricia Justine Tumang and Jenesha De Rivera, eds. *Homelands: Women's Journeys across Race, Place, and Time*
J. D. Vance, *Hillbilly Elegy*
Patricia Williams, *The Alchemy of Race and Rights: Diary of a Law Professor*

Literary Journalism

Truman Capote, *In Cold Blood*
Joan Didion, *Slouching towards Bethlehem*
John Hersey, *Hiroshima*

KINGSBOROUGH COMMUNITY COLLEGE (CUNY)
DEPARTMENT OF ENGLISH – SPRING 20XX
ENG 58: CREATIVE WRITING: NONFICTION

Professor. XXXX

E-mail: XXXX@kbcc.cuny.edu

Phone: 718-368-XXXX

Office: CXXX

Mailbox: C-309

Office Hours: Mondays 12:30-1:30PM, Tuesdays 11:30-12:30PM, and by appointment

Center for Academic Writing Success: 718-368-5405, L-219

Course Description: *Creative Writing: Nonfiction* offers instruction and practice in the art of writing nonfiction, including autobiography and memoir, cultural memoir and critique, nature, travel, and community writing, and literary journalism. We will examine the ways in which both traditional and experimental genres can enrich your development of superior artistry. We will learn techniques of creative nonfiction, such as point of view, perspective, tone, description, narration, multi-genres, and structure. You will write, share, and receive feedback on your own creative nonfiction work in a workshop format. You will revise your work and strive for substantial improvement. This course fulfills a writing intensive requirement. It also could fulfill an honors enrichment requirement.

Required Text:

- Ward Harrison, Sabrina. *The True and the Questions: A Journal*.
San Francisco: Chronicle Books LLC, 2005
- Additional readings on Blackboard
- Additional writing help available at: <http://owl.english.purdue.edu/owl/>

Course Goals:

- You will analyze craft elements in several texts and understand formal conventions in creative nonfiction writing, including in autobiographical essay, memoir, literary journalism, and cultural criticism.
- You will create your own work, experimenting with genre-crossings in expression.
- You will recognize your writing processes, share your work with your peers, receive feedback from your peers, conference with me, and revise your formal writing assignments.
- You will engage in rigorous discussion that fosters creative reflection about your lives, your work, the world, and the texts through collaborative interaction.
- You will participate in workshops and readings and evaluate your peers' work.

Learning Outcomes:

Upon completion of this course, students will be able to:

- Analyze key elements of craft in published and peer writing

- Analyze formal conventions of creative nonfiction in published and peer writing
- Evaluate the use of craft elements and formal conventions of genre in constructive, substantiated critiques of peer writing
- Implement elements of craft in their own writing
- Utilize formal conventions of creative nonfiction
- Produce substantial revisions of writing with the use of professor and peer comments
- Correct mechanical errors and demonstrate a fluency of style
- Use journaling and exercises as steps in the creative writing process
- Use computers, Microsoft Word, and Blackboard

Requirements:

- Assigned readings from the textbook and additional literary selections
- An autobiographical essay, excerpt of a memoir, or poetry on a topic of your choice about a personal issue, totaling ten to twelve pages
- A life sketch essay or biography that represents the life of a person of your choice, totaling ten to twelve pages
- A reflective journal or freewriting on prompts of your choice from the course text or course exercises submitted regularly
- A reading of your best and/ or favorite work around finals
- Class attendance, participation, and conferences

Grade Distribution:

Autobiography/ Memoir Poetry	30%
Life Sketch / Biography	30%
Journal/ Freewrites	30%
Participation (Discussions, Readings, Workshops, & Conferences)	10%

Writing Procedures:

- You will engage in a process of composing (i.e., prewriting, drafting, revising, editing, and proofreading) for all writing assignments.
- You will receive a wealth of feedback on your writing from your peers. You also will conference with me. Before you submit your final drafts, you will produce several drafts for each assignment, including for peer review and professor review. You will present your papers to the class during writing workshops during the semester for feedback. If you fail to complete your rough drafts on time, you will have a letter grade taken off for each one late.
- You will have the opportunity to revise your work after your initial grade is recorded so long as you discuss your writing in informal conferences with me, preferably before the next assignment is due. Other drafts also may be revised after the first revision, but again, only after you have met with me. Essentially, you have unlimited revision possibilities. Revisions have the possibility of replacing the previous grade, but only if substantial improvement is evident.
- You will be given ample feedback on your work before the next assignment is due. This feedback will allow you to learn from the comments and apply the comments to the next assignment.

Discussion Procedures:

- You will be well-prepared for all class discussions by doing all the assigned reading and writing prior to class.
- You will demonstrate your understanding and analysis of the readings by being fully engaged in class discussions.
- You will be respectful of your peers' writing and ideas. You will be respectful of my ideas, as well. (Being respectful also includes turning off cell phones and refraining from other disrespectful behaviors, such as sleeping, doing homework, and leaving class for food, coffee, or phone calls.)
- Those of you who are not prepared, not engaged, and not respectful will be asked to leave class.

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. As a Safe Zone ally, I promote strict enforcement of these rules. 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.

Attendance:

Attending class is imperative, for that is when much of the discussing, writing, and critiquing will take place. I expect you to attend class regularly and punctually. Absences do not allow extensions on papers. Late papers will receive one grade deduction, even if absent. I will not accept papers more than a week late.

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.

Schedule of Assignments: The following schedule is tentative and may change based on the needs of the class. All reading assignments must be done before the date on which they are scheduled in order to maximize engagement. Late papers will be penalized with a grade reduction, even if absent. Papers submitted more than a week late will not be accepted.

Week One: Introduction to the Course

Week Two: Journaling/ Freewriting

Sabrina Ward Harrison, *The True and the Questions: A Journal*

Reflective Journal – Professor/ Peer Review

Week Three: Journaling as Literary Form

Audre Lorde, “The Transformation of Silence into Language and Action” (Blackboard) –

Reflective Journal – Professor/ Peer Review

Week Four: Daisy Hernandez’s *A Cup of Water under My Bed*

Daisy Hernandez, “A Cup of Water under My Bed,” “Even If I Kiss a Woman” (Blackboard)

Reflective Journal – Professor/ Peer Review

Week Five: Autobiography/ Memoir

Rough Draft of Autobiography/ Memoir Due – Professor/ Peer Review

Week Six: Autobiography/ Memoir

Revised Draft of Autobiography/ Memoir Due – Professor/ Peer Review

Week Seven: Autobiography/ Poetry

Poetry Packet (Blackboard)

Reflective Journal – Professor/ Peer Review

Final Draft of Autobiography/ Memoir Due

Week Eight: Alison Bechdel’s *Fun Home* and *Are You My Mother?*

Alison Bechdel, “Old Father, Old Artificer,” *Fun Home*; “An Ordinary Devoted Mother,” *Are You My Mother?* (Blackboard)

Reflective Journal – Professor/ Peer Review

Week Nine: Life Sketch / Biography

Rough Draft of Life Sketch Due – Professor/ Peer Review

Week Ten: Life Sketch / Biography

Revised Draft of Life Sketch Due – Professor/ Peer Review

Week Eleven: Journaling/ Freewriting – Discussion and Sharing

Final Draft of Life Sketch Due – Professor/ Peer Review**Week Twelve: Weeks 11-12: Readings and Spoken Word Performances****Final Exam Period (TBA): Course Wrap-Up**

Specific Assignment Guidelines:

Autobiography/ Memoir/ Poetry**Overview**

The purpose of creative nonfiction writing is to reflections on human life in an aesthetic, unique, honest, and personal way. You should dredge up significant moments, events, persons, or “truths” that are marked indelibly in your memory, examine them fully, and reveal them to your readers in order for them to make connections to other people’s experience through writing. You should evoke strong and powerful impressions in your writing by manipulating the concrete, sensory details and descriptions of your experiences in order to recreate (or show not tell) them for your readers. You should write about important issues in your life and in the world. You are encouraged to explore personal and social issues. You should try to explore yourself and the world in which you live, intellectually, politically, and emotionally. You should write an autobiographical essay. You are encouraged to explore yourself freely about any topic you wish, without self-censorship. For instance, you may write about personal topics, such as your college impressions, your family, your friends, your or recreational activities. You also may write about deeper philosophical issues, such as politics, theory, literature, psychology, etc. You may write a personal essay about racial profiling at the airport. You can write an autobiographical poem about your family’s roots. You can write about both your delay on the subway and your musings on immigration reform, for example. The purpose of this assignment is twofold: 1) to get you writing regularly about topics you are interested in order to empower you through the act of writing, and 2) to begin learning how to write in a descriptive, argumentative, and developed way. Your project may contain description, narration, exposition, and/or argumentation, depending on what your topics are. You can submit fragmented pieces and/or write a longer prose essay. You can toggle between different genres and/or page lengths. You can write a personal essay that is five pages, a letter that is three pages, and an autobiographical poem that is two pages, for example. However, you are expected to revise your work. The purpose of this assignment is both to encourage your free expression and access your improvement through revision processes.

Your submissions should be well-developed, well-organized, and well-written. You should submit all drafts and peer reviews.

Grading Checklist

- You should have a strong, honest writing voice.
 - You should use description, narration, exposition, and/ or argumentation.
 - You should develop your characters and setting or arguments and examples.
 - You should have an appropriate tone and audience.
 - You should consider language and sentence structure or line and stanza style.
 - You should revise your writing with a close eye on eliminating any grammatical and mechanical errors, unless you are employing poetic license for a specific purpose.
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Life Sketch / Biography

Overview

The purpose of this project is to look into an individual's life. You may choose to write about anyone you wish: your grandparent, your partner, your best friend, your parent, the worker at your favorite Italian bakery, the person who always holds the door for you at Key Food, your second grade teacher who you really admired, even though the other kids treated her unfairly, your second cousin's dermatologist -- anyone you find compelling for any reason. It is important to remember that lives are sometimes messy, and individuals are usually layered and complex. Your subject might choose to show you those layers or not. It is the person's choice to share with you, so do not push someone to reveal something that person is not comfortable with. Because of the unpredictability of interviews, you should have a solid list of questions you are interested in as a starting point, perhaps at least twenty questions. However, do not be surprised if your subject veers away from your initial questions and starts discussing something else. The topic your subject moves into might be something of importance to that person, so let the interview happen on its own. However, if you feel your subject is moving too far off of the direction you had planned, try to ease your subject back to your question. Be flexible, but do not be taken advantage of. Your subject might want to talk and talk -- and this tangent is fine for a little while -- but if you allow this person to evade your focused inquiries, it is likely that your project will be just that: evasive and unfocused. Look at this assignment as a sketch or portrait of one's life. It will be impossible to elaborately explore every aspect of this person's life in ten to twelve pages, so be selective regarding what specific area of your subject's life you want to write about. To stay organized and on track, you might find it helpful to work with two lists, side by side on a single page. On the left side of the page, write down what it is you are after. Write down what it is that you want to know about, and then next to that, in the right column, jot down actual questions that you think would actually get at what is on the left. Again, sometimes, one can get lost in the cleverness of the specific questions, so keeping track

of the “target” issue with which they are connected is useful. You may include photos, physical memorabilia, and any other archival material to enhance your illustrations of this person’s life. These “extras,” however, will not be considered as part of your page requirement.

Organizational Checklist

- You should have a proposal of life sketch and subject, explaining who this person is and your interest in this person.
- You should have a preliminary list of approximately twenty-thirty questions.
- You should have a page explaining your findings, progress, or problems in the process.
- You should have a page explaining your findings, progress, or problems at this later point in the interview process.

Journaling / Freewriting

Using the course text, *The True and the Questions: A Journal*, written and illustrated by Sabrina Ward Harrison, you will write regular journal reflections to prompts of your choice. You will share your best and/or favorite entries with the class. Please also feel free to use the following freewrite topics for your informal writing exercises:

1. Any of the topics in the course text
2. Writing muse or demon
3. “Why I write”
4. Freewrite: about an image or an artifact or object that has significance for you.
5. A fragment a sense memory from childhood—or a fragment of a personal essay or memory that you have a start for
6. Freewrite: “Color my childhood....” Choose a color or series of colors
7. Earliest memories or early memories of home or family
8. Sense memories
9. Birth of consciousness
10. Moment of pain
11. Weird childhood obsession
12. Encounter with a stranger or strange encounter with a stranger
13. Defining moments
14. Close your eyes. Think of a year in your life—events—images that rise to the surface of consciousness
15. Think about a time in your life when you forgot something about yourself or your past—or tried to forget something about yourself or your past
16. Write about an event that you witness or experienced that led you to have negative associations with a place, person, or object
17. Write about death or loss
18. Lost places or lost people
19. Describe your childhood home—use your five senses

20. Food memories
21. Failed romance
22. Photograph and its significance/think about a movie scene or a photo or video that challenges you to figure out what is going on or you cannot figure out
23. Think of an incident in your life that happened and pretend that it didn't happen
24. Describe a party—focus on one person and his/her backstory
25. Moment of moral choice
26. Experience of prejudice
27. Moment of fear
28. An unexpected event that caught you off guard
29. A holiday experience
30. A time you did not want to be part of your culture
31. Write about a time you were treated unfairly for your age
32. Write about a time an adult was too afraid or uncomfortable to do something, so you had to do it instead
33. Write about a sanctuary
34. Exploration of a deeper topic through a sense
35. Experience of a physical trauma that led to a psychological change
36. Flashback—pieces of regret—memories of regret
37. Unsent letters expressing what you would have liked to say to someone--write in the form of a letter
38. Describe a time when it meant more for someone to simply listen to what you had say, rather than engage in conversation.
39. Write about lost people or lost places
40. Write about a person who made a mark on your life
41. Write about your relationship with your body or your hair
42. Use this opening: "When I look in the mirror, I...
43. I fear ... I release ...
44. One thing I want my family to know about me is ... One thing I wish I would hear my family say is ...
45. I feel the most joy when ...
46. I feel the most pain when ...
47. So here's what happened ...
48. The ways I identify include ... Of these, I identify the most as/with ...because...
49. One thing I never want to say is...
50. I am ... I was ...
51. I remember ... I forgot...
52. I want ... I desire...
53. If fear were not a factor, I would ...
54. What is most important to me is ...
55. I was taught to ... but I defy that because ...
56. I say... Society says...
57. If my life were a movie, the theme song would be ...
58. The meaning of my life is ...
59. I often wonder ...
60. My truth is ...

Grading Rubric

A Projects

1. Demonstrate mastery in the use of craft elements (character, voice, image, and setting) appropriate to the project
2. Consistently apply the genre's conventions of form
3. Successfully incorporate constructive feedback from professor and peers in substantial revisions of drafts
4. Show command of style: diction, sentence structure, sentence variety, tone, and figurative language
5. Contain few (if any) mechanical errors
6. Meet the minimum requirements of the assignment

B Projects

1. Adequately incorporate elements of craft appropriate to the project
2. Follow formal conventions of genre with few exceptions
3. Successfully incorporate most constructive feedback from professor and peers in sufficient revisions between drafts
4. Show adequate command of style: diction, sentence structure, sentence variety, tone, and figurative language
5. May contain minor mechanical errors
6. Meet the minimum requirements of the assignment

C Projects

1. Incorporate some elements of craft appropriate to the project
2. Follow few of the genre's formal conventions
3. Incorporate little constructive feedback from professor and peers in minor revisions between drafts
4. Show weak command of style: diction, sentence structure, sentence variety, tone, and figurative language
5. Contain mechanical errors that may interfere with comprehension
6. May not meet the minimum requirements of the assignment

D Projects

1. Incorporate few elements of craft

2. Demonstrate insufficient knowledge of formal conventions of genre
3. Make little or no use of constructive feedback from professor and peers in revisions that differ little from the first draft.
4. Show poor command of style: diction, sentence structure, sentence variety, tone, and figurative language
5. Contain serious mechanical errors
6. May not meet minimum requirements of the assignment

F Projects

1. Do not utilize of elements of craft
2. Demonstrate no knowledge of the genre's formal conventions
3. Make little or no use of constructive feedback from professor and peers in revisions that are virtually indistinguishable from the first draft
4. Show serious problems of style: diction, sentence structure, sentence variety, tone, and figurative language
5. Contain severe problems with mechanics
6. Do not meet the minimum requirements of the assignment