

KINGSBOROUGH COMMUNITY COLLEGE
The City University of New York

CURRICULUM TRANSMITTAL COVER PAGE

Department: English Date: 9/12/16

Title Of Course Or Degree: 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 type="checkbox"/> New Course | <input type="checkbox"/> Change in Course Description |
| <input checked="" 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: 9/12/16 Signature, Committee Chairperson: _____

I have reviewed the attached material/proposal

Signature, Department Chairperson: Claire Serrette

REC. PROV. SEP 12 16 16:09

**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 82: 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 taught within CUNY and other colleges and universities within New York City:

- Baruch College. [Only offers courses as they relate to Journalism and only to genre; no introductory courses in Creative Writing.]
- Borough of Manhattan Community College, ENG 311: Creative Writing Workshop.
- Bronx Community College Brooklyn College, ENGL 2301: Introduction to Creative Writing.
- Brooklyn College, ENGL 2301: Introduction to Creative Writing.
- College of Staten Island, ENL 267: Craft of Creative Writing.
- City College, 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 301: Poetry; ENW 302: Fiction; ENW 308: Playwriting. [Lehman College has a two-tier program: ENW 301, 302, and 308 function as introductory courses.]
- Medgar Evers College, ENGL 301: Fiction Writing I; ENGL 302: Poetry Writing I; ENGL 304: Creative Writing/Drama. [Medgar Evers College has a two-tier program: ENGL 301, 302, and 304 function as introductory courses.]
- New York City College of Technology, ENG 1141: Creative Writing.
- Queens College, ENGLISH 210W: Introduction to Creative Writing
- Queensborough Community College. [Just recently developed an Introduction to Creative Writing course to be offered in spring '17.]
- York College (Creative Writing minor), ENG 286, Introduction to Creative Writing.

Other New York City Colleges:

- Columbia University, WRIT W1100: Beginning Fiction Workshop; WRIT W1200: Beginning Nonfiction Workshop; WRIT W1300: Beginning Poetry Workshop. [These may/may not be equivalent to our "tier II" courses. I'll check again on Monday.]
- Long Island University, ENGLISH 164: Explorations in Creative Writing.
- New York University, CRWRI-UA 815: Creative Writing: Introduction to Fiction & Poetry.

NYC PRU. STP. 161400

- SUNY New Paltz, ENG345: Creative Writing Workshop 1.
- SUNY Purchase, CWR 1010: Introduction to Creative Writing.

4. BULLETIN DESCRIPTION OF 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.

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):
C. PRE/COREQUISITE(S):

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)**
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 (English 57), Fiction (English 56), and Nonfiction (English 82); however, no broad-based introductory course is being taught. As the English Department develops its plan to implement an English major, tracks of study are also being

formed. A concentration in Creative Writing is being proposed, but in order to realize said "track," an introductory course needs to be in place in order to meet students' interests and expectations.

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):

- 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? 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: Open to ALL students.

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

Students will be able to:

- A. Develop their writing skills and build an appreciation for the best form or forms of creative writing suited for them.
- B. 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."
- C. Employ the terms practitioners and critics alike use when discussing writing, in each of these various forms.
- D. Read a number of introductory readings aimed at engaging them in the practice and process of the craft of writing fiction, nonfiction, and poetry and introduce the modes, vocabulary, ideas, and theories that move writers to create.
- E. Explore the work and craft of established writers and poets and discuss them in both critical and personal terms.
- F. Engage in the question of what it means to be a writer and poet.
- G. Realize their visions and modes as participants in the creation of works of art.
- H. Write several critical papers that respond to the work of their peers. The work will be shared with both the instructor and fellow classmates and is aimed at showing one's

understanding and mastery of course terms and concepts and also at helping classmates to see their work from an outside perspective. Students will be responsible for engaging with their classmates' creative writings in both oral and written responses.

- I. Prepare, write, and revise their own creative writings 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.
- J. Push their own boundaries and attempt to fulfill the requirements of each assignment by working assiduously and in a detail-oriented manner (grammar and spelling and English-language conventions **must** be attended to).
- K. 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.
- L. Write one short researched essay on an established poet's or writer's approach to her/his craft.
- M. Expected to 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.:

- 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 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.
- 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.

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 off' 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 at least 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:

Barry, Linda. *What It Is*. Drawn and Quarterly, 2008.

Barth, John. "Incremental Perturbation: How to Know Whether You've Got a Plot or Not." *Creating Fiction: Instructions and Insights from Teachers of the Associated Writing Programs*. Cincinnati, OH: Story Press, 2004. Print.

Baxter, Charles and Peter Turchi, eds. *Bringing the Devil to His Knees: The Craft of Fiction and the Writing Life*. University of Michigan Press, 2001. Print.

Bishop, Wendy, and David Starkey. *Keywords in Creative Writing*. Utah State U, 2006. (808.042/B541k)

Bradley, Adam. *Book of Rhymes: The Poetics of Hip Hop*. Basic Civitas Books, 2009.
Burroway, Janet. *Writing Fiction: A Guide to Narrative Craft*. N.p.: Pearson, 2014. Print.

Butler, Robert Olen. *From Where You Dream: The Process of Writing Fiction*. Grove, 2006. Print.

Castellani, Christopher. *The Art of Perspective: Who Tells the Story*. Graywolf, 2016. Print.

Cohen, Richard. *How to Write Like Tolstoy: A Journey into the Minds of Our Greatest Writers*. New York: Random House, 2016. Print.

Duras, Marguerite. *Writing*. Trans. Mark Polizzotti. University of Minnesota Press, 2011. Print.

Flesch, Rudolf. *The Classic Guide to Better Writing: Step-by-Step Techniques and Exercises to Write Simply, Clearly and Correctly*. Collins, 1996. Print.

García Márquez, Gabriel. *Living to Tell the Tale*. Trans. Edith Grossman. New York: Vintage International, 2004. Print.

Gardner, John. *The Art of Fiction: Notes on Craft for Young Writers*. New York: Vintage, 1991. Print.

Gornick, Vivian. *The Situation and the Story: The Art of Personal Narrative*. Farrar, Straus and Giroux, 2002. Print.

Hale, Constance. *Sin and Syntax: How to Craft Wickedly Effective Prose*. Broadway, 2001.

Hamilton, Edith. *Mythology*. Back Bay, 1998. (201.3/H18m)

- Harper, Graeme, ed. *Creative Writing Guidebook*. Continuum, 2008. Print.
- Heti, Shiela et al., eds. *Always Apprentices: The Believer Presents Twenty-Two Conversations Between Writers*. McSweeney's, 2013. Print.
- Karr, Mary. *The Art of Memoir*. Harper Perennial, 2016. Print.
- King, Stephen. *On Writing: A Memoir of the Craft*. New York: Scribner, 2000. Print.
- Krementz, Jill. *The Writer's Desk*. Random House, 1996. Print.
- Leland, Christopher T. *Creative Writer's Style Guide: Rules and Advice for Writing Fiction and Creative Nonfiction*. Writers Digest, 2002. Print.
- Lennard, John. *The Poetry Handbook: A Guide to Reading Poetry for Pleasure and Practical Criticism*. Oxford UP, 2005. (808.1/L547p2)
- Lerner, Betsy. *The Forest for the Trees: An Editor's Advice to Writers*. Riverhead, 2010.
- Lopate, Phillip. *To Show and To Tell: The Craft of Literary Nonfiction*. Free Press, 2013. Print.
- Lopate, Phillip. *The Art of the Personal Essay*. Anchor, 1995. Print.
- Mason, David, and John Frederick Nims. *Western Wind: An Introduction to Poetry*. Boston, MA: McGraw-Hill, 2006. Print.
- 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.
- Rankine, Claudia et al., eds. *The Racial Imaginary: Writers on Race in the Life of the Mind*. Fence Books, 2015. Print.
- Revell, Donald. *The Art of Attention: A Poet's Eye*. Graywolf, 2007. Print.
- Rilke, Rainer Maria. *Letters to a Young Poet*. N.p.: n.p., n.d. Print.
- "Roberto Bolaño's 12 Tips on 'the Art of Writing Short Stories' " Open Culture. N.p., n.d. Web. 14 June 2016.
- Salter, James. *The Art of Fiction*. University of Virginia Press, 2016. Print.
San Francisco Writers' Grotto. *642 Things to Write About*. San Francisco: Chronicle, 2011. Print.
- Shapiro, Karl, and Robert Beum. *A Prosody Handbook: A Guide to Poetic Form*. Dover, 2006. Print.
- Singer, Margot and Nicole Walker, eds. *Bending Genre: Essays on Creative Nonfiction*. Bloomsbury, 2013. Print.
- Stegner, Wallace. *On Teaching and Writing Fiction*. Penguin, 2002. Print.

Stein, Lorin and Sadie Stein, eds. *Object Lessons: The Paris Review Presents the Art of the Short Story*. Picador, 2012. Print.

Trimble, John R. *Writing with Style: Conversations on the Art of Writing*. 2nd ed. Prentice, 2000.

Voigt, Ellen Bryant. *The Art of Syntax: Rhythm of Thought, Rhythm of Song*. Graywolf, 2009. Print.

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)

Revised/Dec.2015/AK