



New York City College of Technology, CUNY

CURRICULUM MODIFICATION PROPOSAL FORM

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| Title of Proposal | Minor in Creative Writing |
| Date | November 28, 2022 |
| Major or Minor | Major Change |
| Proposers' Names | Jennifer Sears-Pigliucci, Robert Ostrom, Daniel Ryan |
| Department | English |
| Date of Departmental Meeting in which proposal was approved | February 2, 2023 |
| Department Chair Name | Suzanne Miller |
| Department Chair Signature and Date |  3/7/23 |
| Academic Dean Name | Justin Vazquez-Poritz |
| Academic Dean Signature and Date |  3/9/23 |
| Brief Description of Proposal | <p>This proposal outlines and articulates the rationale for a twelve-credit academic minor in Creative Writing, including two new courses, "Writing Fiction" and "Writing Non-Fiction: Memoir and the Personal Essay" (as well as changes to existing English course titles, numbers, and descriptions to more clearly show course progression within this academic minor.)</p> <p>Students who complete requirements in the minor will be able to add the designation "Minor in Creative Writing" to their transcript.</p> |
| Brief Rationale for Proposal | <p>Our students have diverse stories to share. This minor offers them the means to fulfill this need, with opportunities for self-exploration and self-examination, methods to craft the stories they want to tell, and techniques to transfer their ideas into the public realm.</p> <p>Writing about one's lived experiences has real-world application for professional and personal growth; this minor presents an opportunity for students to harness language authentically and impactfully. Through craft-focused study in a variety of genres, students will develop creative problem-solving, critical writing, close reading, and research skills. As a result, students who complete the Minor in Creative Writing will become more thoughtful and confident readers and writers, which will enhance their undergraduate courses across the curriculum, post-graduate work, careers, and the communities in which they are involved.</p> <p>In the new fiction and nonfiction courses specifically, students will develop crucial genre-specific skills in writing and narrative craft. These courses are important to the department and the college, as they will supplement our existing courses to provide a robust, competitive creative writing minor. (Nine of the eleven CUNY schools offer correlating fiction courses; four offer non-fiction.)</p> |

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| Proposal History | This is the initial submission of all parts of this proposal. <ul style="list-style-type: none"> • The section of this proposal regarding changes to existing course titles, numbers, and descriptions was approved by the English Department's Literature Committee on Dec. 15, 2022. |
|-------------------------|---|

ALL PROPOSAL CHECKLIST

| | |
|---|-----|
| Completed CURRICULUM MODIFICATION FORM including: | |
| • Brief description of proposal | X |
| • Rationale for proposal | X |
| • Date of department meeting approving the modification | X |
| • Chair's Signature | X |
| • Dean's Signature | X |
| Evidence of consultation with affected departments List of the programs that use this course as required or elective, and courses that use this as a prerequisite. | N/A |
| Documentation of Advisory Commission views (if applicable). | N/A |
| Completed Academic Form | X |

Existing Program Modification Proposals

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| Documentation indicating core curriculum requirements have been met for new programs/options or program changes. | X |
| Detailed rationale for each modification (this includes minor modifications) | X |

PROPOSAL FOR A MINOR IN CREATIVE WRITING

RATIONALE

Our students have stories, ideas, and diverse experiences to share, and creative writing courses offer opportunities for students to fulfill this need as they explore ways to develop and transfer these ideas into the public realm. This Minor in Creative Writing offers students opportunity for self-examination, craft-focused study in a variety of writing genres to sharpen critical writing and reading abilities, as well as a means to develop creative problem-solving skills as they pursue creative work within the larger context of academic study. Students pursuing this minor will be exposed to a variety of approaches to writing, literary, and scholarly conversations, as they consider and practice methods of writing skills in workshop and classroom settings. Students who complete the Minor in Creative Writing will become more thoughtful and confident readers and writers, skills that will enhance their undergraduate courses across the curriculum, post-graduate work, careers, and the communities and organizations in which they are involved.

As the number and success of academic minors at City Tech continues to grow, this program will offer students an opportunity equivalent to those attending other CUNY colleges. Eight of the eleven CUNY senior colleges currently offer a minor in Creative Writing or an equivalent: Brooklyn College, City College, Hunter College, John Jay College, Lehman College, Medgar Evers College, Queens College, and York College.¹ With creation of this academic minor, City Tech will be CUNY's foremost STEM-focused college offering a creative writing concentration. Also unique to our department is our extensive resources in science fiction and the annual Science Fiction Symposium. Our graduates in those fields with ongoing mathematical, scientific and technological advances will benefit from the values and practices of creativity and compassion, crucial elements for the development and ethical application of these advancements within our human society.

City Tech students have demonstrated continued interest in creative writing courses offered by City Tech's English department.² A Minor in Creative Writing will offer students an opportunity to further pursue this interest.³ The foundational course in this proposed minor, ENG 1141 Introduction to Creative Writing, was first offered in the fall semester of 2007 and has filled to an average percent of 90% or higher with increasing sections since that time. During the difficult years of the pandemic, the course was filled at 97.92 to 100%, serving between 72-120 students each semester. Our newer course ENG 1142: Introduction to Poetry Writing has shown strong enrollment since its launch in Spring 2020, running at capacity (100%) with two sections in Spring 2022.² Thus, this Creative Writing minor option aims to build on demonstrated student interest.

Lastly, offering this minor would allow our students' creative work and interests to be officially recognized on their transcripts and potentially offer increased opportunities in their graduate education, careers, and professional trajectories.

DETAILED DESCRIPTION OF THE PROPOSED MINOR

¹ See Index Item 1: [Survey of Academic Minors in Creative Writing at CUNY Senior Colleges](#)

² See Index Item 2: [Enrollment Report: ENG 1141 and ENG 1142 \(City Tech AIRE\)](#)

³ See Index Item 3: [Student Interest Survey](#)

The 12-credit pathway for the Academic Minor in Creative Writing begins with the required foundational course, ENG 1141, Introduction to Creative Writing, introducing students to writing in a range of creative genres. After successful completion of ENG 1141, students will choose two more creative writing courses from ENG 2142: Writing Poetry; ENG 2143: Writing for Stage and Screen, ENG 2144: Writing Fiction (new course); and ENG 2145: Writing Non-Fiction: Memoir and the Personal Essay (new course). The remaining three credits will be drawn from select writing and literature courses offered by the English department. Students seeking to transform their written fiction or nonfiction writing into multimodal compositions and/or create new written works that can be adapted into multimodal compositions will have the option, with instructor approval, to take courses drawn from the English department's existing Major in Professional and Technical Writing, ENG 2720 and ENG 3760. Students pursuing this academic minor will also be encouraged to participate in writing-centered activities offered by the department and college, including the Literary Arts Festival, the Annual Science Fiction Symposium, and *City Tech Writer*, making pursuit of this academic minor an opportunity to enhance students' experience of the college's larger creative community.

This pathway for the Minor in Creative Writing will be available to students in major programs with 12 or more credits available in General Education Flexible Common Core and College Option Requirements. Students should be advised by their major departments as to how to take courses for this minor in a way that would help fulfill their contributory credits. Additional advising for the Creative Writing minor will be conducted by a member of the English department designated as the program director/point person.

The required foundational course for the proposed Creative Writing minor curriculum, ENG 1141: Introduction to Creative Writing, has a prerequisite of ENG 1101 or ENG 1101CO or ENG 1101ML. Thus, most full-time students will be able to declare this minor and enroll in courses to fulfill requirements as early as their second semester of course work at the College. As with the College's major programs, students must earn a C or above in all minor course work to be granted this minor designation on their transcripts.

CATALOG DESCRIPTION

Minor in Creative Writing

Catalog Description: The Minor in Creative Writing offers students opportunity for self-examination, craft-focused study in a variety of writing genres to sharpen critical writing, reading, and problem-solving skills as they pursue creative work within the larger context of academic study. Students will be exposed to a variety of approaches to writing, literary, and scholarly conversations in workshop and classroom settings. The 12-credit curriculum includes a foundational course in creative writing (ENG 1141), two genre-designated courses in creative writing, and one additional course in creative writing or a select literature course from the English Department.

REQUIRED COURSES FOR THE MINOR (12 credits)⁴

⁴ Course numbers and course titles reflect major and minor proposal changes included in this document

Foundational Course (required) (3 credits)

ENG 1141 - Introduction to Creative Writing (3 cr, Creative Expression; Writing Intensive; Prereq: ENG 1101 or ENG 1101 CO or ENG 1101 ML)

Two advanced courses in Creative Writing (6 credits)

- ENG 2142 – Writing Poetry (3 cr, Creative Expression; Writing Intensive; Prereq: ENG 1101 or ENG 1101 CO or ENG 1101 ML)
- ENG 2143 – Writing for Stage and Screen (3 cr, Writing Intensive; Prereq: ENG 1101 or ENG 1101 CO or ENG 1101 ML)
- ENG 2144 – Writing Fiction (3 cr, Creative Expression; Writing Intensive; Prereq: ENG 1101 or ENG 1101 CO or ENG 1101 ML)
- ENG 2145 – Writing Non-Fiction: Memoir and the Personal Essay (3 cr, Creative Expression; Writing Intensive; Prereq: ENG 1101 or ENG 1101 CO or ENG 1101 ML)

One additional creative writing course selected from above OR one of the following existing courses offered by the English Department (3 credits)

- ENG 1151: Introduction to Journalism (3 cr, Individual and Society; Prereq: ENG 1101 or ENG 1101 CO or ENG 1101 ML)
- ENG 2001: Introduction to Literature I- Fiction (3 cr, Creative Expression; Writing Intensive; Prereq: ENG 1101 or ENG 1101 CO or ENG 1101 ML)
- ENG 2002: Introduction to Literature II- Drama (3 cr, Creative Expression; Writing Intensive; Prereq: ENG 1101 or ENG 1101 CO or ENG 1101 ML)
- ENG 2002: Introduction to Literature III- Poetry (3 cr, Creative Expression; Writing Intensive; Prereq: ENG 1101 or ENG 1101 CO or ENG 1101 ML)
- ENG 2420: Science Fiction (3 cr, Individual and Society; Writing Intensive; Prereq: ENG 1101 or ENG 1101 CO or ENG 1101 ML)
- ENG 3402 - Topics in Literature (3 cr, Creative Expression; Writing Intensive; Prereq: ENG 1121 or any 2000-level literature course AFR, ENG, LATS)
- ENG 3403 - One Major Writer (3 cr, Creative Expression; Writing Intensive; Prereq: ENG 1121 or any 2000-level literature course AFR, ENG, LATS)
- ENG 2720: Writing with New Media (4 cl hours; Prereq: ENG 2700 or instructor permission)
- ENG 3760 - Digital Storytelling (4 cl hours; Prereq: ENG 2720 or instructor permission.)

Total Credits Required for the Minor in Creative Writing: 12

PREREQUISITE COURSES FOR THE MINOR:

ENG 1141: Introduction to Creative Writing, the gateway required course, has a prerequisite of ENG 1101 or ENG 1101 CO or ENG 1101 ML

STRUCTURE OF ADMINISTRATION AND ADVISEMENT:

- Identification of the Academic Minor Coordinators: Jennifer Sears-Pigliucci, co-chair, and Robert Ostrom, co-chair

- Either one or both coordinators will advise students enrolled in the Creative Writing minor to ensure students fulfill requirements for the minor in coordination with their major
- The chairs' names will be identified on the English department website under the Creative Writing Minor program page

PROGRAM LEARNING OUTCOMES

The objectives of the Minor in Creative Writing are to prepare students to:

Develop habits of critical inquiry:

- Develop a critical vocabulary to discuss and critique creative work by professional and student writers and distinguish the conscious choices creative writers make
- Implement critical thinking skills by identifying fundamental elements of creative writing genres, learning integrate how these elements might be used to create meaning in original work
- Identify, evaluate, and effectively respond to ethical issues in the capacity of a creative writer

Learn and practice writing craft and revision:

- Develop, cultivate, and gain confidence in their unique writing voices
- Make informed structural and stylistic choices in their writing to achieve the desired effect and impact of the work
- Inhabit and write from perspectives like and unlike their own
- Conduct online, archival and primary research to mine material for creative work

Cultivate awareness of audience, professionalism, and literary citizenship:

- Develop an awareness of audience by presenting work in a public context, such as the workshop format and in-class readings
- Learn to critically evaluate evidence and the perspectives of others and demonstrate capacity for collaborating with others
- Create individual works or a portfolio that represents their best writing and creative work and prepare for potential graduate study or other professional contexts

SAMPLE CURRICULUM MAP

This curriculum map demonstrates how a student can successfully attain an existing four-year at the College with a Minor in Creative Writing within 120 academic credits.

| Hospitality Management - BTECH GenEd Requirements or Electives | Academic Minor in Creative Writing Sample Courses |
|--|---|
| Additional course from the flexible common core | ENG 1141 – Introduction to Creative Writing |
| Creative Expression | ENG 2142 – Writing Poetry |
| Liberal Arts Elective | ENG 2145 – Writing Non-Fiction: Memoir and the Personal Essay |
| Liberal Arts Elective | ENG 3403 – One Major Writer |

| Applied Computational Physics - BS | Academic Minor in Creative Writing |
|---|---|
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| GenEd Requirements or Electives | Sample Courses |
|---|---|
| Creative Expression | ENG 1141 – Introduction to Creative Writing |
| Additional course from the flexible common core | ENG 2144 – Writing Fiction |
| Liberal Arts Elective | ENG 2145 – Writing Non-Fiction: Memoir and the Personal Essay |
| Liberal Arts Elective | ENG 3402 – Topics in Literature |

ASSESSMENT STATEMENT

To assess student learning outcomes, an exit survey will be administered for students completing the Academic Minor to provide the opportunity to share overall feedback and thoughts with the academic community about the Academic Minor and how students benefited. Enrollment trends will also be tracked, as well as rates of completion and grade distributions. Graduation and retention rates, successful completion, and time to graduation for students declaring the Academic Minor might also be compared with those of the overall student population. Additionally, grade distributions for the classes taken by students declaring the Academic Minor could be compared with those of the general population of students who take these classes.

DIVERSITY AND INCLUSIVE EDUCATION STATEMENT

All courses in the Creative Writing Minor will include in their syllabi and adhere to the statement created by the College Council’s Curriculum subcommittee, Diversity and Inclusion in the Curriculum and Education:

Diversity and Inclusive Education Syllabus Statement

This course welcomes students from all backgrounds, experiences, and perspectives. In accordance with the City Tech and CUNY missions, this course intends to provide an atmosphere of inclusion, respect, and the mutual appreciation of differences so that together we can create an environment in which all students can flourish. It is the instructor’s goal to provide materials and activities that are welcoming and accommodating of diversity in all of its forms, including race, gender identity and presentation, ethnicity, national origin, religion, cultural identity, socioeconomic background, sexuality and sexual orientation, ability, neurodivergence, age, and etc. Your instructor is committed to equity and actively seeks ways to challenge institutional racism, sexism, ableism and other forms of prejudice. Your input is encouraged and appreciated. If a dynamic that you observe or experience in the course concerns you, you may respectfully inform your instructor without fear of how your concerns will affect your grade. Let your instructor know how to improve the effectiveness of the course for you personally, or for other students or student groups. We acknowledge that NYCCT is located on the traditional homelands of the Canarsie and Lenape peoples.

ACADEMIC FORM

A1.1 Academic Minor in Creative Writing

Learning Outcomes:

Students will:

Develop habits of critical inquiry:

- Develop a critical vocabulary with which to discuss and critique writing by professional and student writers and distinguish the conscious choices creative writers make
- Implement critical thinking skills by identifying fundamental elements of various creative genres and how these elements might be used to create meaning in their original work
- Identify, evaluate, and effectively respond to ethical issues in the capacity of a creative writer

Learn and practice writing craft and revision:

- Develop, cultivate, and gain confidence in their unique writing voices
- Make informed structural and stylistic choices in their own writing to achieve the desired effect and impact of the work
- Inhabit and write from the perspectives of characters like and unlike themselves.
- Think creatively to combine or synthesize existing ideas in original ways
- Conduct online, archival, and primary research, to mine raw material for creative works.
- Understand that revision is essential to good writing by developing and applying their own process for conceiving, drafting, and revising their writing

Cultivate awareness of audience, professionalism, and literary citizenship:

- Develop an awareness of audience by presenting work in a public context, such as the workshop format and in-class readings
- Think critically to evaluate evidence and the perspectives of others before accepting or formulating an opinion
- Demonstrate the capacity to collaborate with others
- Create individual works or a portfolio that represents their best writing and creative problem-solving abilities and prepare them for potential graduate study
- Function better and more confidently as writers in their professional context

Progression and Graduation Requirements:

- All courses must be completed with a grade of C or higher.

Degree Requirements:

REQUIRED COURSE:

ENG 1141 Introduction to Creative Writing 3 credits

REQUIRED COURSES: Choose two advanced courses in Creative Writing from the following:

ENG 2142 Writing Poetry 3 credits

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| ENG 2143 | Writing for Stage and Screen | 3 credits |
| ENG 2144 | Writing Fiction | 3 credits |
| ENG 2145 | Writing Non-Fiction: Memoir and the Personal Essay | 3 credits |

ELECTIVE COURSES: Choose one additional creative writing course from above OR one of the following existing courses offered by the English Department:

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| ENG 1151 | Introduction to Journalism | 3 credits |
| ENG 2001 | Introduction to Literature I- Fiction | 3 credits |
| ENG 2002 | Introduction to Literature II- Drama | 3 credits |
| ENG 2002 | Introduction to Literature III- Poetry | 3 credits |
| ENG 2420 | Science Fiction | 3 credits |
| ENG 3402 | Topics in Literature | 3 credits |
| ENG 3403 | One Major Writer | 3 credits |
| ENG 2720 | Writing with New Media | 4 credits |
| ENG 3760 | Digital Storytelling | 4 credits |

Total Credits Required for the Academic Minor: 12 credits

The minor in Creative Writing can be completed in all BS degrees and most BTech degrees within the required credits of the degree program.

Catalog Description:

The Minor in Creative Writing offers students opportunity for self-examination, craft-focused study in a variety of writing genres to sharpen critical writing, reading, and problem-solving skills as they pursue creative work within the larger context of academic study. Students will be exposed to a variety of approaches to writing, literary, and scholarly conversations in workshop and classroom settings. The 12-credit curriculum includes a foundational course in creative writing (ENG 1141), two genre-designated courses in creative writing, and one additional course in creative writing or a select literature course from the English Department.

New York City College of Technology, CUNY

NEW COURSE PROPOSAL FORM

| | |
|--|---|
| Course Title | Writing Fiction |
| Proposal Date | November 28, 2022 |
| Proposers' Names | Jennifer Sears-Pigliucci, Daniel Ryan |
| Course Number | ENG 2144 |
| Course Credits, Hours | 3 credits; 3 hours |
| Course Prerequisites | ENG 1101 or ENG 1101 CO or ENG 1101 ML |
| Catalog Course Description | An introduction to concepts of fiction writing, including strategies for plot and character development, expression, dialogue, point of view, effective language use, and revision. Students read from a variety of fiction genres and forms from diverse voices to analyze choices made by professional writers. In-class workshops introduce methods for receiving and delivering effective constructive criticism with the goal of improving creative development. |
| Brief Rationale | <p>This course provides an environment for students to develop close reading, writing, and research skills in fiction writing and narrative craft. It encourages creative self-exploration as they develop the stories they have to tell and consider audiences they are writing for. The discipline of fiction writing, with its attention to detail and to the subtleties of human thought and emotion, will serve students in their professional, creative, and personal goals.</p> <p>This course is unique among course offerings at the College, is important to the English department as part of the developing Academic Minor in Creative Writing minor, and is one of the growing number of Academic Minors offered at the College.</p> |
| CUNY – Course Equivalencies | Courses equivalent are currently offered at nine out of eleven CUNY senior colleges: Baruch College, Brooklyn College, The City College of New York, Hunter College, John Jay College, Lehman College, Medgar Evers College, Queens College, and York College. Five of these offer more than one level of fiction writing. (See also Index Item 1.) |
| Intent to Submit as Common Core | Yes Creative Expression |
| Intent to Submit as an | No |

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|---|-----|
| Interdisciplinary Course | |
| Intent to Submit as a Writing Intensive Course | Yes |

NEW COURSE PROPOSAL CHECKLIST

| Completed NEW COURSE PROPOSAL FORM | Page |
|--|------|
| <ul style="list-style-type: none"> Title, Number, Credits, Hours, Catalog course description | X |
| <ul style="list-style-type: none"> Brief Rationale | X |
| <ul style="list-style-type: none"> CUNY – Course Equivalencies | X |
| Completed Library Resources and Information Literacy Form | X |
| <u>Course Outline</u> | |
| Include within the outline the following: | |
| Hours and Credits (3 credits) | X |
| Prerequisites: ENG 1101 | X |
| Detailed Course Description | X |
| Course Specific Learning Outcome and Assessment Tables <ul style="list-style-type: none"> Discipline Specific General Education Learning Outcome and Assessment Table | X |
| Example Weekly Course outline | X |
| Grade Policy and Procedure | X |
| Recommended Instructional Materials (Textbooks, lab supplies, etc) | X |
| Library resources and bibliography | X |
| <u>Course Need Assessment.</u> | |
| Describe the need for this course. Include in your statement the following information. | |
| Target Students who will take this course. Which programs or departments, and how many anticipated? | X |
| Documentation of student views (if applicable, e.g. non-required elective). | |
| Projected headcounts (fall/spring and day/evening) for each new or modified course. | X |

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| If additional physical resources are required (new space, modifications, equipment), description of these requirements. If applicable, Memo or email from the VP for Finance and Administration with written comments regarding additional and/or new facilities, renovations or construction. | X |
| Where does this course overlap with other courses, both within and outside of the department? | X |
| Does the Department currently have full time faculty qualified to teach this course? If not, then what plans are there to cover this? | X |
| If needs assessment states that this course is required by an accrediting body, then provide documentation indicating that need. | N/A |
| <u>Course Design</u> | |
| Describe how this course is designed. | |
| Course Context (e.g. required, elective, capstone) | X |
| Course Structure: how the course will be offered (e.g. lecture, seminar, tutorial, fieldtrip)? | X |
| Anticipated pedagogical strategies and instructional design (e.g. Group Work, Case Study, Team Project, Lecture) | X |
| How does this course support Programmatic Learning Outcomes? | X |
| Is this course designed to be partially or fully online? If so, describe how this benefits students and/or program. | X |
| Additional Forms for Specific Course Categories | |
| Interdisciplinary Form (if applicable) | N/A |
| Interdisciplinary Committee Recommendation (if applicable and if received)* *Recommendation must be received before consideration by full Curriculum Committee | N/A |
| <u>Common Core (Liberal Arts) Intent to Submit</u> (included) | Y |
| Writing Intensive Form if course is intended to be a WIC (under development) | Y |
| If course originated as an experimental course, then results of evaluation plan as developed with director of assessment. | N/A |
| (Additional materials for Curricular Experiments) | |
| Plan and process for evaluation developed in consultation with the director of assessment. (Contact Director of Assessment for more information). | N/A |
| Established Timeline for Curricular Experiment | N/A |

LIBRARY RESOURCES & INFORMATION LITERACY: MAJOR CURRICULUM MODIFICATION

- | | | |
|---|--|---|
| 1 | Title of proposal ENG 2144: Writing Fiction | Department/Program English Department |
| | Proposed by: Jennifer Sears-Pigliucci Jsears@citytech.cuny.edu Daniel Ryan Dryan@citytech.cuny.edu | Expected date course will be offered: Spring 2024 |
- 2
- The library cannot purchase reserve textbooks for every course at the college, nor copies for all students. Consult our website (<http://cityte.ch/curriculum>) for articles and ebooks for your courses, or our open educational resources (OER) guide (<http://cityte.ch/oer>). Have you considered using a freely-available OER or an open textbook in this course?**
- Literary and academic journal articles from the digital library will be used for teaching sections of this course. We are constantly looking for suitable no cost and OER materials, which will be updated as the course develops. The sources listed below will be made available to students in the course and to instructors assigned to teach the course to support both teaching and learning the basics of fiction writing in the undergraduate college classroom.
- Examples of access the library already provides:
The Paris Review (digital resource)
Poets and Writers Magazine (digital resource)
- 3
- Beyond the required course materials, are City Tech library resources sufficient for course assignments? If additional resources are needed, please provide format details (e.g. ebook, journal, DVD, etc.), full citation (author, title, publisher, edition, date), price, and product link.**
- Journals the library does not currently provide access to would assist our creative writing students and instructors as they compile their syllabi:
The New Yorker (journal, digital subscription)
Publishers Weekly (journal, digital subscription)
- The following books are listed in this proposal under “Recommended Instructional Materials” and speak to new approaches to establishing a welcoming environment for all students:
 Chavez, Felicia Rose. *The Anti-Racist Writing Workshop: How to Decolonize the Creative Classroom*. BreakBeat Poets. Haymarket Books. 2021. ISBN: 978-1642592672

Rekdal, Paisley. *Appropriate: A Provocation*. W.W. Norton. 2021. ISBN: 978-1324003588
Lee, Sherry Quan. *How Dare We! Write: A Multicultural Creative Writing Discourse*. 2nd ed. Modern History Press. 2022. ISBN: 978-1615-996834
Salesses, Matthew. *Craft in the Real World: Rethinking Fiction Writing and Workshopping*. Catapult. 1st ed, 2021. ISBN: 978-1948226806

Among classic fiction writing texts listed in the course biography:

Burroway, Janet, Elizabeth Stuckey-French, and Ned Stuckey-French. *Writing Fiction: A Guide to Narrative Craft*. 10th edition. University of Chicago Press. 2019. ISBN: 978-0-226-61669-8 (paper); ISBN-13: 978-0-226-61672-8 (e-book)
King, Stephen. *On Writing: A Memoir of the Craft*. Scribner. 2020. ISBN: 978-1982159375

- 4 **Library faculty focus on strengthening students' information literacy skills in finding, critically evaluating, and ethically using information. We collaborate on developing assignments and customized instruction and research guides. When this course is offered, how do you plan to consult with the library faculty subject specialist for your area? Please elaborate.**

Individual faculty teaching this course will be expected to consult with library faculty in the development of research and course materials at the outset of their courses.

- 5 **Library Faculty Subject Specialist:** Rachel Jones
Comments and Recommendations

Librarians are eager to collaborate with English faculty to create assignments and to provide resources that encourage information literacy. This course allows for opportunities for such collaboration.

Rachel Jones

COURSE OUTLINE

ENG 2144 – Writing Fiction New York City College of Technology/CUNY English Department

3 hours, 3 credits

Prerequisite: ENG 1101 or ENG 1101 CO or ENG 1101 ML

Detailed Course Rationale:

In this era of evolving writing modalities, formal study in creative writing has become an increasingly visible and valued component of undergraduate and graduate programs within our university and throughout the country, with fiction writing courses comprising an important component of these offerings. Offering a course in fiction writing will provide students with strategies for understanding fiction and narrative craft as they develop as writers and as closer readers. Like all skills that engage the creative imagination, students in this course will discover, develop, and value the experiences they have to tell as they learn to integrate those observations into the framework of narrative and story.

In developing skills and sensitivities specific to writing fiction, students will consider the unique relationship between speaker, language, and audience, while improving confidence and command of their writing skills. Students will examine traditional and contemporary examples of fiction writing from a diverse range of cultures to analyze how professional writers compose aspects of character and multiple points of view, inhabit and write from the perspectives of characters like and unlike themselves, build dramatic tension through the effects of plot, time, and temporal tense; and, combine language, dialogue, and vocabulary to reach their desired effect. Students will then apply these techniques to their own compositions in short story writing assignments, discussions of novel outlines, and research into the techniques and lives of fiction writings, adding a deeper layer of understanding of how these creative concepts function.

The workshop environment in its traditional and changing formats is integral to this creative writing course. Thus, students will consider the impact of audience and how to consider who they are writing for and how they can shape their fiction to reach their desired audience. They will also learn how to offer and receive critique in a professional, compassionate, and thoughtful manner, developing an appreciation for literary citizenship. Finally, they will also learn the discipline required for the drafting and revising process that accompanies all creative production. The discipline of fiction writing, with its attention to detail and to the subtleties of human thought and emotion, will serve students in their professional, creative, and personal goals.

Detailed Course Description:

Students in this course will practice the craft of writing fiction through writing exercises, literary analysis, class workshop, and discussion. They will study works by accomplished fiction writers and craft fiction of their own in a seminar and workshop setting. Students will examine and practice a variety of craft elements and techniques to understand how works of fiction are created. Students will consider ways to: develop plot and story structure to shape their stories;

create characters that inhabit the unique worlds of their fiction; listen and craft dialogue; convey pacing and conflict; utilize language, verbal precision, and tone to that fit their unique experience and voice; consider how to draft longer works, such as the novel; and integrate these elements to create works that explore their expression of the human condition. Readings drawn from a wide range of fiction styles and diverse voices will supplement and inform writing exercises and longer writing projects. They will also conduct research to help them develop close reading skills and better understand choices made by successful writers of fiction. Finally, they will learn and apply their growing knowledge of the discipline to craft effective drafts and revisions of original creative work.

Course Specific Learning Outcomes:

By the end of this course, students will be able to:

- Identify various forms of the fiction genre, such as short fiction, flash fiction, and novels as well as various genres within those forms, including literary, mystery fiction, science, and experimental fiction.
- Examine traditional and contemporary examples of fiction writing from a diverse range of cultures to analyze how professional writers compose effective fiction
- Recognize the role of various techniques in the composition of fiction and how professional writers employ them.
- Analyze craft elements specific to fiction, including characterization, point of view, tone, setting, figurative, and traditional and experimental plot structure and apply these into their own compositions
- Develop a process for conceiving, drafting, and revising short works of original fiction that demonstrate compelling content and voice, and familiarity with the elements of fiction.
- Work with peers in a workshop setting, learning how to identify strengths to improve specific elements of fiction as well as methods for receiving and delivering effective constructive critique, with the goal of improving one’s own creative development
- Conduct research into the subjects of their writing and/or into the work and lives of fiction writers

Course Specific Assessment Table

| Instructional Objectives: <i>For the successful completion of this course, students should be able to:</i> | Instructional Activities | Assessment: <i>Evaluation methods and criteria</i> |
|--|---|--|
| Identify various forms of fiction such as short fiction, flash fiction, and novels and learn to distinguish genres within these forms, such as literary, mystery fiction, science, and experimental fiction. | <ul style="list-style-type: none"> • Class-based lecture and discussion • Analysis of style and technique | <ul style="list-style-type: none"> • Evaluation methods will include short quizzes on content as well as evaluation of in-class discussion to assess students’ understanding of these concepts. |

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| Recognize the role of various techniques in the composition of fiction and how professional writers employ them. | <ul style="list-style-type: none"> • Class-based lecture and discussion • In-class writing exercises and post-class discussion boards or assignments | <ul style="list-style-type: none"> • Assessment of students' understanding of techniques during in-class discussion • Oral feedback on in-class readings of exercises and written feedback on assignments. |
| Analyze craft elements specific to fiction, including characterization, point of view, tone, setting, figurative, and traditional and experimental plot structure and apply these into their own compositions | <ul style="list-style-type: none"> • In-class writing and discussion boards • Completion of larger assignments | <ul style="list-style-type: none"> • Assessment of students' understanding of techniques during in-class discussion • Assessment rubric for evaluation of major assignments • Evaluation of student participation in workshops, including submitting their own work and critiquing the work of peers. |
| Develop a process for conceiving, drafting and revising short works of their own fiction that demonstrate compelling content and voice, and familiarity with the elements of fiction. | <ul style="list-style-type: none"> • In-class writing exercises emphasizing reading as a starting point for writing strong fiction • Assignments • In-class workshops | <ul style="list-style-type: none"> • Class discussion • Assessment rubric for evaluation of major assignments • Evaluation of workshop participation, including submission of their own work and evaluation of critique toward the work of others |
| Work with peers in a guided workshop setting, learning how to identify strengths that will improve specific elements of fiction as well as methods for receiving and delivering effective constructive critique, with the goal of improving one's own creative development. | <ul style="list-style-type: none"> • Discussion of effective workshop methods • Instructor and student creation of rubric for in-class workshop • In-class workshops | <ul style="list-style-type: none"> • Evaluation of student participation in workshops, including submitting their own work and critiquing the work of others |
| Conduct research into the subjects of their writing and/or into the work and lives of fiction writers. | Assignments | <ul style="list-style-type: none"> • Assessment rubric for evaluation of major assignments |

General Education Learning Outcome and Assessment Table

| General Education Learning Outcomes | Assessment Measures |
|---|--|
| KNOWLEDGE: Breadth of Knowledge Identify and write various fictional elements, techniques, forms, and genres. | Assess the ability to identify various fictional elements, techniques, forms and genres by responding to and grading student writing, assignments, and exercises. |
| SKILLS: Communication | Assess the ability to write an effective story or |

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| Conceive, draft and revise stories and longer works that demonstrate the ability to effectively employ various elements of fiction and that communicate to a larger audience. | novel elements that communicate to an audience through a process of research, observation, contemplation, drafting, workshopping, and revision. |
| INTEGRATION: Information Literacies: Research subjects for stories and longer works; read and make close observation of work by professional writers; and compose works of fiction that integrate both knowledge of the genre and the ability to combine various elements of fiction in original work. | Assess student integration of their research and practice of fictional techniques through assessment of exercises and larger assignments. |
| VALUES, ETHICS, AND RELATIONSHIPS: Community/Civic Engagement: Fiction writing provides students with a wider range of means for exploring the world, others' observations of it, and their own thinking about it. The tools of fiction and storytelling aid students' understanding of the relationship between speaker, language, and audience, while helping them improve their command of language and communicate with others. | Assess student engagement with the world, with their individual perceptions of it, and with their responses to it by grading and commenting on exercises, assignments, and original writing. Assess student performance in the in-class workshop and their response to others in group activities. |
| VALUES, ETHICS, AND RELATIONSHIPS: Studying creative writing, in particular fiction and storytelling, allows students to cultivate understanding of how people respond to common human experiences, and to understand the linguistic tools people have used to do so. | Assess awareness of the world's diversity by grading and commenting on original writing. |

Example Weekly Course Outline

Note: Materials from literary journals, OER textbooks, and other no cost materials will be used throughout the course in addition to a course textbook if assigned by the instructor. The included example agenda integrates *Writing Fiction: A Guide to Narrative Craft* (10th ed.) by Janet Burroway, Elizabeth Stuckey-French, and Ned Stuckey-French cited below and on the Library Resource Form.

| DATE | SESSION TOPICS | READINGS |
|-----------------------------|---|---|
| | Most classes will include in-class writing exercises and literature discussion | <i>Note: The readings below are suggested readings. An instructor may not be expected to teach all of these readings in one semester.</i> |
| WEEK 1 Session 1: | Where do stories Come From? Overview of Syllabus and Course Requirements Where do stories come from? | Selections from Octavia Butler's "Rules for Writers," Annie Dillard's "The Writing Life," Joan Didion, "Why I Write," and Bonnie Friedman's, "Message from a Cloud of Flies: On Distractions" |

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| Session 2: | Fiction Writing as Process Writing as Process How to Read as a Fiction Writer Textbook: Ch. 1., “Whatever Works” | Haruki Murakami, “Chapter 2,” <i>What I Talk About When I Talk About Running</i> ; Alexander Chee, “The Writing Life,” “100 Things about Writing a Novel,” <i>How to Write an Autobiographical Novel</i> ; |
| WEEK 2: Session 3: | Fundamentals of Storytelling Showing and Telling in Fiction Getting Started Textbook: “Types of Fiction” | Nana Kwame Adjei-Brenyah, “The Finkelstein 5”; Manuel Muñoz, “Anyone Can Do It”; Ken Liu, “The Paper Menagerie”; Chimamanda Ngozi Adichie, “The American Embassy”; ZZ Packer, “Brownies”; Alexandra Kleeman, “Choking Victim”; Ursula K. Le Guin, “The Ones Who Walk Away from Omelas” |
| Session 4: | Plot and Structure: Story Shape Textbook Ch. 3: “Conflict, Crisis, and Resolution” and “The Arc of the Story” | Junot Diaz, “Fiesta 1980”; Jhumpa Lahiri, “Hell/Heaven,” “A Temporary Matter”; Donald Barthelme, “Some of Us Had Been Threatening Our Friend Colby” |
| WEEK 3: Session 5: | Plot and Structure: Stories as Change Textbook Ch. 6: Patterns of Power Freytag’s Pyramid Verbs/Grammar of Movement | Carmen Maria Machado, “Real Women Have Bodies”; AM Holmes, “Real Doll”; Karen Shepard, “Popular Girls”; Gabriel Garcia Marquez, “A Very Old Man with Enormous Wings” |
| Session 6: | Fictional Setting Ch. 5: “Atmosphere: Place, Time, and Mood” and “Symbolic Place” | Omer Friedlander, “Jellyfish in Gaza”; Greg Jackson, “Wagner in the Desert”; Anthony Doerr, “The Deep”; Kelly Link, “Valley of the Girls” |
| WEEK 4: Session 7: | Aspects of Fictional Time Ch. 5: “Aspects of Narrative Time” | James Baldwin, “Sonny’s Blues”; Edwidge Danticat, “Without Inspection” (flashbacks mid-death timeline); Daphne Palasi Andreades, “Brown Girls” (birth to death timeline); Celeste Mohammed, “Six Months” (pressurized time); Ted Chiang, “Story of Your Life” (alternating timelines); Margaret Meehan, “A Beautiful Wife Is Suddenly Dead” (flashbacks mid-fall timeline); Rick Moody, “Boys” (birth to death timeline); Lydia Davis, “Grammar Questions” (past, present, future) |
| Session 8: | Genre Discussion: Flash Fiction Overview Assignment #1 | Daniel W. Moniz, “Exotics”; Ananda Naima González, “No Beast, Don’t Bend”; Nana Kwame Adjei-Brenyah, “Things My Mother Said”; Patricia Lockwood, “The Rape Joke”; Zach Linge, “Fingers on a Gay Man”; Grace Paley, “Mother,” “Samuel”; Bryan Washington, “How Many”; Jamaica Kincaid, “Girl”; Vanessa Chan, “The Ugliest Babies in the World” |
| WEEK 5: | Assignment 1: Workshop, Set 1 | n/a |

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|-------------------------------|---|---|
| Session 9: | Tips for Effective Peer Review Workshop Procedures | |
| Session 10: | Assignment 1: Workshop, Set 2 | n/a |
| WEEK 6: Session 11: | Assignment 1: Workshop, Set 3 | n/a |
| Session 12: | Focus on Revision: Developing and Revising Techniques Listening for language Ch. 9: "Re-Vision" | Anne Lamott, "Shitty First Drafts," <i>Bird by Bird</i> ; |
| WEEK 7 Session 13: | Creating Characters Types of characters Textbook: Ch. 3 Direct Methods of Character Presentation | Junot Diaz, "Nilda"; William Carlos Williams, "The Use of Force"; Charles Yu, "Standard Loneliness Package"; Michael Cunningham, "White Angel"; Zadie Smith, "Meet the President" |
| Session 14: | Creating Characters: Desire and motivation | Edward P. Jones, "Marie" (2004); Bharati Mukherjee, "The Management of Grief" (1988); Yiyun Li, "A Man Like Him"; Amy Hempel, "In the Cemetery Where Al Jolson is Buried"; Amy Bloom, "Silver Water"; George Saunders, "Sticks," "Sea Oak"; |
| WEEK 8 Session 15: | Creating Characters Textbook: Ch. 4: Indirect Methods of Character Presentation | Ernest Hemingway, "A Clean, Well-Lighted Place"; Kristen Roupenian, "Cat Person" |
| Session 16: | Voice: Listening to language Syntax and dialect Understanding "Objective Correlative" Prose Rhythm | NoViolet Bulawayo, "Shhhh;" Sandra Cisneros, "Never Marry a Mexican"; Gish Jen, "Who's Irish?"; Toni Cade Bambara, "Gorilla, My Love"; Annie Proulx, "Brokeback Mountain"; Jonathan Escoffery, "Under the Ackee Tree" |
| WEEK 9 Session 17: | Dialogue 2: Nuts and Bolts Dialogue as Action Format and Style | Sonia Chung, "Getting It Right" (syntax/dialect); George Saunders, "Home"; Deborah Eisenberg, "The Flaw in the Design" |
| Session 18: | Genre Review: Short Story Assignment #2 Overview | Sadia Shepard, "Foreign Returned"; Jamal Brinkley, "No More Than A Bubble"; Lara Vapnyar, "Deaf and Blind"; Dorothy Allison, "River of Names"; Octavia Butler, "Bloodchild" |
| WEEK 10 Session 19: | Assignment 2, Workshop Set 1 Tips for Effective Peer Review in Fiction Fiction Workshop Procedures | n/a |

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| Session 20: | Assignment 2, Workshop Set 2 | n/a |
| WEEK 11 Session 21: | Assignment 2, Workshop Set 3 | n/a |
| Session 22: | Assignment 3 Overview Developing Larger Projects: Novels and Connected Stories Using outlines as a tool Textbook, Ch. 6: “The Short Story and the Novel” | Ya Gayassi, “Willie,” <i>Homegoing</i> ; Hemingway, Ch. V from <i>In Our Time</i> ; Justin Torres, “Chapters 1-3,” <i>We the Animals</i> ; Tommy Orange, Excerpt, <i>There There</i> |
| WEEK 12 Session 23: | Explorations in Form Using new approaches to story and novel form to expand original work | Deesha Philyaw, “Instructions for Married Christian Husbands” (instructions form); Carmen Maria Machado, “Inventory” (list form), “The Husband Stitch” (stage directions form); Nafissa Thompson-Spires, “Belles Lettres” (epistolary form); Angela Carter, “The Company of Wolves” (fairy tale form); Karen Russell, “St. Lucy’s Home for Girls Raised by Wolves” (handbook form); Charles Yu, “Fable” (fairy tale form); John Keene, “Gloss, or the Strange History of Our Lady of Sorrows” (footnote form); |
| Session 24: | Explorations in Point of View Using new approaches to point of view to expand original work | Otessa Moshfegh, “Station” (first singular, first plural, third singular); Daniel Orozco, “Orientation” (third, second/direct address); Russell Banks, “Sarah Cole: A Love Story” (third, first); Amy Hempel, “San Francisco” (second/direct address) |
| WEEK 13 Session 25: | Experiments in Revision Textbook, Ch. 7: Call Me Ishmael | n/a |
| Session 26: | Assignment 3, Workshop Set 1 Tips for Effective Peer Review in Fiction Fiction Workshop Procedures | n/a |
| WEEK 14 Session 27: | Assignment 3, Workshop Set 2 | n/a |
| Session 28: | Assignment 3, Workshop Set 3 | n/a |
| WEEK 15 Session 29: | Final Portfolio/In-class Readings | n/a |
| Session 30: | Final Portfolio/In-class readings | n/a |

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Textbook:

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Readings:

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- Adjei-Brenyah, Nana Kwame. "Friday Black." *Esquire*, 8 Nov. 2018.
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Grade Policy and Procedure

Students must complete all major assignments and revisions, the final portfolio assignment, and homework assignments.

- **Major Assignments:** Major assignments will explore a variety of forms, such as flash fiction, micro fiction, short story assignments, and novel outlines.
- **Final Exam Requirement:** Portfolio assignment including reflection on work completed throughout the semester.

Course grading formula:

| | |
|-------------------|------|
| Major Assignments | 60% |
| Final Portfolio: | 20% |
| Participation: | 20% |
| <hr/> | |
| | 100% |

Grading Policy:

| Letter Grade | A | A- | B+ | B | B- | C+ | C | D | F |
|---------------|--------|---------|---------|---------|---------|---------|---------|---------|--------------|
| Numeric Grade | 93-100 | 90-92.9 | 87-89.9 | 83-86.9 | 80-82.9 | 77-79.9 | 70-76.9 | 60-69.9 | 59 and below |

Course Syllabus Statements

Diversity and Inclusive Education Syllabus Statement:

This course welcomes students from all backgrounds, experiences and perspectives. In accordance with the City Tech and CUNY missions, this course intends to provide an atmosphere of inclusion, respect, and the mutual appreciation of differences so that together we

can create an environment in which all students can flourish. It is the instructor's goal to provide materials and activities that are welcoming and accommodating of diversity in all of its forms, including race, gender identity and presentation, ethnicity, national origin, religion, cultural identity, socioeconomic background, sexuality and sexual orientation, ability, neurodivergence, age, and etc. Your instructor is committed to equity and actively seeks ways to challenge institutional racism, sexism, ableism and other forms of prejudice. Your input is encouraged and appreciated. If a dynamic that you observe or experience in the course concerns you, you may respectfully inform your instructor without fear of how your concerns will affect your grade. Let your instructor know how to improve the effectiveness of the course for you personally, or for other students or student groups. We acknowledge that NYCCT is located on the traditional homelands of the Canarsie and Lenape peoples. Though we are not in a physical classroom, we are still a community. Respect for everyone in our course (not just the professor) is crucial.

Accessibility Statement:

City Tech is committed to supporting the educational goals of enrolled students with disabilities in the areas of enrollment, academic advisement, tutoring, assistive technologies, and testing accommodations. If you have or think you may have a disability, you may be eligible for reasonable accommodations or academic adjustments as provided under applicable federal, state and city laws. You may also request services for temporary conditions or medical issues under certain circumstances. If you have questions about your eligibility or would like to seek accommodation services or academic adjustments, you can leave a voicemail at 718-260-5143, send an email to Accessibility@citytech.cuny.edu, or visit the Center's website at <http://www.citytech.cuny.edu/accessibility/> for more information.

New York City College of Technology Policy on Academic Integrity:

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion. The complete text of the College policy on Academic Integrity may be found in the catalog.

Library Resources and Bibliography

Recommended Instructional Materials: Workshop

These books, also listed on the Library Resources form included in this proposal, speak to new approaches to the workshop format and ways to establish a safe and welcoming environment for all students:

Chavez, Felicia Rose. *The Anti-Racist Writing Workshop: How to Decolonize the Creative Classroom*. BreakBeat Poets. Haymarket Books. 2021. ISBN: 978-1642592672
Rekdal, Paisley. *Appropriate: A Provocation*. W.W. Norton. 2021. ISBN: 978-1324003588

Lee, Sherry Quan. *How Dare We! Write: A Multicultural Creative Writing Discourse*. 2nd ed. Modern History Press. 2022. ISBN: 978-1615-996834

Saleses, Matthew. *Craft in the Real World: Rethinking Fiction Writing and Workshopping*. Catapult. 1st ed, 2021. ISBN: 978-1948226806

Recommended Instructional Materials: General

Bell, Matt. *Refuse to Be Done: How to Write and Rewrite a Novel in Three Drafts*. Soho Press, 2022. ISBN: 978-1641293419

Burroway, Janet, Elizabeth Stuckey-French, and Ned Stuckey-French. *Writing Fiction: A Guide to Narrative Craft*. 10th edition. University of Chicago Press. 2019. ISBN: 978-0-226-61669-8 (paper); ISBN-13: 978-0-226-61672-8 (e-book)

Bram, Christopher. *The Art of History: Unlocking the Past in Fiction and Nonfiction*. Ed. Charles Baxter. Graywolf Press. 2016. ISBN: 978-1555977436

Burroway, Janet, Elizabeth Stuckey-French, and Ned Stuckey-French. *Writing Fiction: A Guide to Narrative Craft*. 10th edition. University of Chicago Press. 2019. ISBN: 978-0-226-61669-8 (paper); ISBN-13: 978-0-226-61672-8 (e-book)

DuFresne, John and Evan Wondolowski. *Storyville!: An Illustrated Guide to Writing Fiction*. Versa Press, 2020. ISBN: 978-0-393-60840-3.

Febos, Melissa. *Body Work: The Radical Power of Personal Narrative*. Catapult. March 15, 2022. ISBN: 978164622085

Kiteley, Brian. 3 AM Epiphany. Writer's Digest Books, 2005. ISBN: 978-1582973517

King, Stephen. *On Writing: A Memoir of the Craft*. Scribner. 2020. ISBN: 978-1982159375

Lee, Sherry Quan. *How Dare We! Write: A Multicultural Creative Writing Discourse*.

LeGuin, Ursula K. *Steering the Craft: A Twenty-First-Century Guide to Sailing the Sea of Story*. Harper Perennial, 2015. ISBN: 978-0544611610

Olsen, Lance. *Architectures of Possibility: After Innovative Writing*. Guide Dog Books. 2012. ISBN: 978-1-935738-19-0

Rhodes, Jewell Parker. *Free Within Ourselves: Fiction Lessons for Black Authors*. Main Street Books. 1999. ISBN: 978-0385491754

Shawl, Nisi and Cynthia Ward. *Writing the Other: A Practical Approach*. Aqueduct Press. 2005.

COURSE NEED ASSESSMENT

ENG 2144: WRITING FICTION

Results of Student Survey: [See Index Item 3](#)

Students who would take this class: students who need to fulfill Creative Expression of the General Education Requirements as well as students pursuing the Academic Minor in Creative Writing

Department: English Department

Program: Academic Minor in Creative Writing -English Department

The number of section (s) anticipated: one section for the first year

Projected headcount: 24 students

Physical Resources required: Basic smart room set-up: a screen, and an overhead projector/a TV set that is run by and connected to a computer

Course overlap: No courses at City Tech overlap this proposed course.

Faculty qualified for teaching this course: English department faculty members include those with graduate degrees in Creative Writing (MFA-Master of Fine Arts) in addition to an array of accomplished creative writers with advanced or doctoral degrees in English (Ph.D.) who are well qualified to teach this course.

COURSE DESIGN

ENG 2144: WRITING FICTION

Course context: This course would be one of several options required for the Creative Writing minor. This course could also be an option for any student wishing to fulfill the Creative Expression General Education Requirement.

Course structure: This course will include lecture but will emphasize student participation in the workshop model.

Anticipated Pedagogical Strategies and Instructional Design: This course will include lecture, but will emphasize student participation in the workshop model.

Is this course designed to be partially or fully online? If so, describe how this benefits students and/or program. Though the sample course agenda is designed for in-person teaching, the course could be adapted for partial or full online instruction.

ACADEMIC REPORT

Section AIV: New Courses

New course to be offered in the English department

| | | | |
|-----------------------------|---|---|---|
| Department | English Department | | |
| Academic Level | <input checked="" type="checkbox"/> Regular <input type="checkbox"/> Compensatory <input type="checkbox"/> Developmental <input type="checkbox"/> Remedial | | |
| Subject Area | Creative Writing | | |
| Course Prefix | ENG | | |
| Course Number | 2144 | | |
| Course Title | Writing Fiction | | |
| Catalog Description | This creative writing course introduces concepts and strategies for fiction writing. Topics include strategies for plot development and storyline; character development, expression, dialogue, and point of view; effective language use; and revision methods. Students read from a variety of genres and forms of fiction to analyze choices made by professional fiction writers. In-class workshops introduce methods for receiving and delivering effective constructive criticism with the goal of improving creative development. | | |
| Prerequisite | ENG 1101 or ENG 1101 CO or ENG 1101 ML | | |
| Corequisite | None | | |
| Pre- or corequisite | | | |
| Credits | 3 | | |
| Contact Hours | 3 | | |
| Liberal Arts | <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No | | |
| Course Attribute | Writing Intensive | | |
| Course Applicability | <input type="checkbox"/> Major | | |
| | <input type="checkbox"/> Gen Ed Required | <input checked="" type="checkbox"/> Gen Ed - Flexible | <input checked="" type="checkbox"/> Gen Ed - College Option |
| | <input type="checkbox"/> English Composition | <input type="checkbox"/> World Cultures | <input type="checkbox"/> Speech |
| | <input type="checkbox"/> Mathematics | <input type="checkbox"/> US Experience in its Diversity | <input type="checkbox"/> Interdisciplinary |
| | <input type="checkbox"/> Science | <input checked="" type="checkbox"/> Creative Expression | <input checked="" type="checkbox"/> Advanced Liberal Arts |
| | | <input type="checkbox"/> Individual and Society | |
| | | <input type="checkbox"/> Scientific World | |
| Effective Term | Spring 2024 | | |

Rationale: This course, unique to the College's course offerings, contributes to the English Department's developing Academic Minor in Creative Writing. Thus, it offers growth for the department and offers students opportunities to develop creatively and professionally through developing writing skills that will enhance performance in their Academic Majors.

New York City College of Technology, CUNY

NEW COURSE PROPOSAL FORM

| | |
|--|---|
| Course Title | Writing Nonfiction: Memoir and the Personal Essay |
| Proposal Date | November 28, 2022 |
| Proposer's Name | Professor Sean Scanlan |
| Course Number | ENG 2145 |
| Course Credits, Hours | 3 credits; 3 hours |
| Course Prerequisites | ENG 1101 |
| Catalog Course Description | This creative writing course is an introduction to memoir and personal essay writing. Course topics include strategies and techniques to develop an autobiographical point of view, a unique reflective voice, storyline, expression, dialogue, effective language use, and strategies for revision. Students will read from a variety of genres and forms of memoir, autobiography, personal essays, journals, letters, and diaries to analyze choices and techniques used by professional writers. The workshop portion of this course introduces methods for receiving and delivering effective constructive feedback with the goal of improving one's own creative development. |
| Brief Rationale | <p>This course explores personal, reflective writing as a means of expressing one's own experiences and truth. It offers students a place to develop skills in memoir and personal essay writing with an emphasis on narrative craft, and encourages self-exploration and developing of lived experiences that students have to tell.</p> <p>These writing, close reading, and research skills can be applied to a variety of majors and to life goals. Writing about one's personal experiences has real-world application for career, personal growth, and well-being because it presents an authenticity that harnesses language to both experience and trust.</p> <p>This course is important to the department and the college as it is unique among course offerings at the College and is part of a developing Creative Writing minor.</p> |
| CUNY – Course Equivalencies | <ul style="list-style-type: none"> • John Jay College: ENG 320; Writing Workshop in Autobiography: An Eye on the Self, 3 credits. • Lehman College: LEH352-XM81 Memoir Workshop • York College: Writing Minor Electives: ENGL 303W Non-Fiction Workshop • LaGuardia Community College: Creative Writing Track: ENG 274 Creative Non-Fiction Workshop |
| Intent to Submit as Common Core | Yes Creative Expression |
| For Interdisciplinary Courses | N/A |
| Intent to Submit as a | Yes |

| | |
|---------------------------------|--|
| Writing Intensive Course | |
|---------------------------------|--|

NEW COURSE PROPOSAL CHECKLIST

| | |
|--|---|
| Completed NEW COURSE PROPOSAL FORM | |
| • Title, Number, Credits, Hours, Catalog course description | X |
| • Brief Rationale | X |
| • CUNY – Course Equivalencies | X |
| Completed Library Resources and Information Literacy Form | X |
| <u>COURSE OUTLINE</u> | |
| Include within the outline the following. | |
| Hours and Credits for Lecture and Labs | |
| If hours exceed mandated Carnegie Hours, then rationale for this | X |
| Prerequisites/Co- requisites | X |
| Detailed Course Description | X |
| Course Specific Learning Outcome and Assessment Tables | |
| • Discipline Specific | X |
| • General Education Specific Learning Outcome and Assessment Tables | |
| Example Weekly Course outline | X |
| Grade Policy and Procedure | X |
| Recommended Instructional Materials (Textbooks, lab supplies, etc) | X |
| Library resources and bibliography | X |
| <u>COURSE NEED ASSESSMENT</u> | |
| Describe the need for this course. Include in your statement the following information. | |
| Target Students who will take this course. Which programs or departments, and how many anticipated? | X |
| Documentation of student views (if applicable, e.g. non-required elective). | |
| Projected headcounts (fall/spring and day/evening) for each new or modified course. | X |
| If additional physical resources are required (new space, modifications, equipment), description of these requirements. If applicable, Memo or email from the VP for Finance and Administration with written comments regarding additional and/or new facilities, renovations or construction. | X |
| Where does this course overlap with other courses, both within and outside of the department? | X |

| | |
|---|-----|
| Does the Department currently have full time faculty qualified to teach this course? If not, then what plans are there to cover this? | X |
| If needs assessment states that this course is required by an accrediting body, then provide documentation indicating that need. | N/A |
| <u>COURSE DESIGN</u> | |
| Describe how this course is designed. | |
| Course Context (e.g. required, elective, capstone) | X |
| Course Structure: how the course will be offered (e.g. lecture, seminar, tutorial, fieldtrip)? | X |
| Anticipated pedagogical strategies and instructional design (e.g. Group Work, Case Study, Team Project, Lecture) | X |
| How does this course support Programmatic Learning Outcomes? | X |
| Is this course designed to be partially or fully online? If so, describe how this benefits students and/or program. | X |
| Additional Forms for Specific Course Categories | |
| Interdisciplinary Form (if applicable) | N/A |
| Interdisciplinary Committee Recommendation (if applicable and if received)* *Recommendation must be received before consideration by full Curriculum Committee | N/A |
| <u>Common Core (Liberal Arts) Intent to Submit</u> (included) | Y |
| Writing Intensive Form if course is intended to be a WIC (under development) | Y |
| If course originated as an experimental course, then results of evaluation plan as developed with director of assessment. | N/A |
| (Additional materials for Curricular Experiments) | |
| Plan and process for evaluation developed in consultation with the director of assessment. (Contact Director of Assessment for more information). | N/A |
| Established Timeline for Curricular Experiment | N/A |

LIBRARY RESOURCES & INFORMATION LITERACY FORM MAJOR CURRICULUM MODIFICATION

| | | |
|---|---|---|
| 1 | Title of proposal ENG 2145: Writing Non-Fiction: Memoir and the Personal Essay | Department/Program English Department |
| | Proposed by: Sean Scanlan sscanlan@citytech.cuny.edu | Expected date course will be offered: Spring 2024 |

2 **The library cannot purchase reserve textbooks for every course at the college, nor copies for all students. Consult our website (<http://cityte.ch/curriculum>) for articles and ebooks for your courses, or our open educational resources (OER) guide (<http://cityte.ch/oer>). Have you considered using a freely-available OER or an open textbook in this course?**

Literary and academic journal articles from the digital library will be used for teaching sections of this course. Suitable no cost and OER materials will be updated as the course develops. The sources listed below will be made available to students in the course and to instructors assigned to teach the course to facilitate both teaching and learning the basics of life writing in the undergraduate college classroom.

Examples of access the library already provides:
The Paris Review (digital resource)
Poets and Writers Magazine (digital resource)

The following books/texts are background sources and may be helpful to future instructors and students. These texts will not be read as part of the syllabus, but should be available to instructors:

Bechdel, Alison. *Fun Home: A Family Tragicomic*. Mariner, 2007. ISBN : 9780618477944 (Available in Ursula C. Schwerin Library PN6727 .B3757 Z46 2006) Ebook if possible.

Knutsen, Chris and Vaerie Steiker, Eds. *Brooklyn Was Mine*. Riverhead, 2008. ISBN: 9781594482823 (Available in Ursula C. Schwerin Library)

3 **Beyond the required course materials, are City Tech library resources sufficient for course assignments? If additional resources are needed, please provide format details (e.g. ebook, journal, DVD, etc.), full citation (author, title, publisher, edition, date), price, and product link.**

Behar, Ruth, Diane P. Freedman, and Olivia Frey, eds. *Autobiographical Writing across the Disciplines: A Reader*. Duke UP, 2003. ISBN: 978-0822332138

Eidse, Faith and Nina Sichel, eds. *Unrooted Childhoods: Memoirs of Growing up Global*. Intercultural P, 2004. ISSN: 0887-3763 (Available online)

Karr, Mary. *The Art of Memoir*. Harper Perennial, 2016. ISBN: 978-0062223074
Olney, James, ed. *Studies in Autobiography*. Oxford UP, 1988. ISBN: 9780195051315
Parini, Jay, Ed." *The Norton Book of American Autobiography*. Ed. Jay Parini. Norton, 1999. ISBN: 978-0393046779
Roorbach, Bill and Kristen Keckler. *Writing Life Stories: How to Make Memories into Memoirs, Ideas into Essays, and Life into Literature*. Writer's Digest Books, 2008. ISBN: 978-1582975276
Smith, Sidonie and Julia Watson, eds. *Reading Autobiography: A Guide for Reinterpreting Life Narratives*. U of Minnesota P, 2001. ISBN: 978-0816669868

- 4 **Library faculty focus on strengthening students' information literacy skills in finding, critically evaluating, and ethically using information. We collaborate on developing assignments and customized instruction and research guides. When this course is offered, how do you plan to consult with the library faculty subject specialist for your area? Please elaborate.**

Individual faculty teaching this course will be expected to consult with library faculty in the development of research and course materials at the outset of their courses.

- 5 **Library Faculty Subject Specialist: Rachel Jones**
Comments and Recommendations

Librarians are eager to collaborate with English faculty to create assignments and to provide resources that encourage information literacy. This course allows for opportunities for such collaboration.

Rachel Jones

COURSE OUTLINE

ENG 2145 – Writing Non-Fiction: Memoir and the Personal Essay

New York City College of Technology/CUNY
English Department

3 hours; 3 credits

Prerequisite: ENG 1101 or ENG 1101 CO or ENG 1101 ML

Detailed Course Rationale:

Offering a course in non-fiction writing will provide students with strategies for understanding the craft of essay and narrative writing as they develop as writers and as closer readers. Like all skills that engage the creative imagination, students in this course will discover, develop, and value the experiences they have to tell as they learn to integrate those observations into the framework of essays and narratives.

Parallel to other writing courses in the creative writing minor, this course focuses on helping students consider the unique relationship between speaker, language, and audience, while improving confidence and command of their writing skills. Students will examine traditional and contemporary examples of memoir and personal essays from a diverse range of cultures to analyze how professional writers compose aspects of character and multiple points of view, inhabit and write from experience, build dramatic tension through the effects of plot, time, and temporal tense; and, combine language, dialogue, and vocabulary to reach their desired effect. Students will then apply these techniques to their own personal essay writing assignments, and research various techniques used by professional writers.

The workshop environment in its traditional and changing formats is integral to this creative writing course. Thus, students will consider the impact of audience and how to consider who they are writing for and how they can shape their personal essays to reach their desired audience. They will also learn how to offer and receive critique in a professional, compassionate, and thoughtful manner, developing an appreciation for literary citizenship. Finally, they will also learn the discipline required for the drafting and revising process that accompanies all creative production. The discipline of fiction memoir and personal essays, with its attention to detail and to the subtleties of human thought and emotion, will serve students in their professional, creative, and personal goals.

Detailed Course Description:

This course is a creative writing course that focuses on the construction, consolidation, and articulation of identity in two major types of life writing: memoirs and personal essays. In addition, other forms of personal writing will be explored such as creative non-fiction essays, life writing, autobiography, memoir, journals, and biography in order to wrestle with and understand the history and development of the contested idea of character and identity. The primary process by which students will approach memoir and personal essay writing is by writing assignments, literary analysis, class workshop, and discussion. Considerations of character, identity, experience, plot development, structure, language, dialogue, and especially voice will be at the forefront of the class. Students will read a wide selection of authors from different cultures and

from different times. Reading selections will invite questions on the ways that identity is structured by writing techniques, and the ways that writing is influenced by race, gender, ethnicity, sexuality, religion, and historical/economic context. An important component of this course will focus on the practice of life writing in multiple formats such as personal essays, blog entries, and photo/video memoirs. The class will conduct research into technical aspects of personal writing, close reading methods, and professional writers in the genre. We will apply our growing knowledge of the discipline to write effective drafts that will be material for thoughtful, reflective peer review workshops. These sessions will, in turn, lead to sharing work with each other in class and with the broader community through traditional and digital platforms.

Course Specific Learning Outcomes:

By the end of this course, students will be able to:

- Identify various forms of the memoir and personal essay genre, such as journals, letters, autobiography, personal essays, and longer memoirs.
- Examine traditional and contemporary examples of memoir and personal essay writing from a diverse range of cultures to analyze how professional writers compose effective fiction
- Recognize the role of various techniques in the composition of memoir and personal essays and how professional writers employ them.
- Analyze craft elements specific to memoir and personal essays, including characterization, point of view, tone, setting, figurative, dialogue, stream-of-consciousness, and traditional and experimental plot structure and apply these into their own compositions.
- Develop a process for conceiving, drafting, and revising short personal essays that demonstrate compelling content and voice, and familiarity with the elements of the genre.
- Work with peers in a workshop setting, learning how to identify strengths to improve specific elements of memoir and personal essays as well as methods for receiving and delivering effective constructive critique, with the goal of improving one’s own creative development.
- Conduct research into the subjects of their writing and/or into the work and lives of memoirists and essayists.

Course Specific Assessment Table

| Instructional Objectives: <i>For the successful completion of this course, students should be able to:</i> | Instructional Activities | Assessment: <i>Evaluation methods and criteria</i> |
|--|---|--|
| Identify various forms of fiction such as short fiction, flash fiction, and novels and learn to distinguish genres within these forms, such as literary, mystery fiction, science, and experimental fiction. | <ul style="list-style-type: none"> • Class-based lecture and discussion • Analysis of style and technique | <ul style="list-style-type: none"> • Evaluation methods will include short quizzes on content as well as evaluation of in-class discussion to assess students’ understanding of these concepts. |

| | | |
|---|--|--|
| Recognize the role of various techniques in the composition of fiction and how professional writers employ them. | <ul style="list-style-type: none"> • Class-based lecture and discussion • In-class writing exercises and post-class discussion boards or assignments | <ul style="list-style-type: none"> • Assessment of students' understanding of techniques during in-class discussion • Oral feedback on in-class readings of exercises and written feedback on assignments. |
| Analyze craft elements specific to fiction, including characterization, point of view, tone, setting, figurative, and traditional and experimental plot structure and apply these into their own compositions | <ul style="list-style-type: none"> • In-class writing and discussion boards • Completion of larger assignments | <ul style="list-style-type: none"> • Assessment of students' understanding of techniques during in-class discussion • Assessment rubric for evaluation of major assignments • Evaluation of student participation in workshops, including submitting their own work and critiquing the work of peers. |
| Develop a process for conceiving, drafting and revising short works of their own fiction that demonstrate compelling content and voice, and familiarity with the elements of fiction. | <ul style="list-style-type: none"> • In-class writing exercises emphasizing reading as a starting point for writing strong fiction • Assignments • In-class workshops | <ul style="list-style-type: none"> • Class discussion • Assessment rubric for evaluation of major assignments • Evaluation of workshop participation, including submission of their own work and evaluation of critique toward the work of others |
| Work with peers in a guided workshop setting, learning how to identify strengths that will improve specific elements of fiction as well as methods for receiving and delivering effective constructive critique, with the goal of improving one's own creative development. | <ul style="list-style-type: none"> • Discussion of effective workshop methods • Instructor and student creation of rubric for in-class workshop • In-class workshops | <ul style="list-style-type: none"> • Evaluation of student participation in workshops, including submitting their own work and critiquing the work of others |
| Conduct research into the subjects of their writing and/or into the work and lives of fiction writers. | Assignments | <ul style="list-style-type: none"> • Assessment rubric for evaluation of major assignments |

General Education Learning Outcome and Assessment Table

| General Education Learning Outcomes | Assessment Measures |
|--|--|
| KNOWLEDGE: Breadth of Knowledge Identify and write various elements, techniques, forms, and genres of memoir and the personal essay. | Assess the ability to identify various elements, techniques, and forms of memoir and the personal essay by responding to and grading student exercises, assignments, and journal entries. |

| | |
|---|--|
| <p>SKILLS: Communication Conceive, draft and revise a variety of work that demonstrates the ability to effectively employ various elements of non-fiction writing and that communicate to a larger audience.</p> | <p>Assess the ability to write an effective essay or memoir using elements that communicate to an audience through a process of research, observation, contemplation, drafting, workshopping, and revision.</p> |
| <p>INTEGRATION: Information Literacies: Research subjects for essays and longer works; read and make close observation of work by professional writers; and compose works of creative non-fiction that integrate both knowledge of the genre and the ability to combine various elements of the genre in original work.</p> | <p>Assess student integration of their research and practice of memoir and personal essay techniques through assessment of exercises, journal entries, and larger assignments.</p> |
| <p>VALUES, ETHICS, AND RELATIONSHIPS: Community/Civic Engagement: Fiction writing provides students with a wider range of means for exploring the world, others' observations of it, and their own thinking about it. The tools of memoir and the personal essay to aid students' understanding of the relationship between speaker, language, and audience, while helping them improve their command of language and communicate with others.</p> | <p>Assess student engagement with the world, with their own perceptions of it, and with their responses to it by grading and commenting on exercises, response papers, and original writing. Assess student performance in the in-class workshop and their response to others in group activities.</p> |
| <p>VALUES, ETHICS, AND RELATIONSHIPS: Studying creative writing, especially memoir and the personal essay, allows students to cultivate understanding of how people respond to common human experiences, and to understand the linguistic tools people have used to do so.</p> | <p>Assess awareness of the world's diversity by grading and commenting on formal and informal non-fiction assignments.</p> |

Example Weekly Course Outline

Materials from literary journals, OER textbooks, and other no cost materials will be used throughout the course in addition to a course textbook if assigned by the instructor. The included example integrates two textbooks (*The Art of Memoir* by Mary Karr and *Writing Life Stories* by Bill Roorbach) that are meant as an example and can be replaced by the instructor. The longer memoirs at the end by Douglass and Bechdel are meant as a possible pairing.

| DATE | SESSION TOPICS | READINGS |
|------|--|---|
| | Most classes will include in-class writing exercises and literature discussion | <i>Note: The readings below are suggested readings. An instructor would not be expected to teach all of these readings in one semester.</i> |

| | | |
|-------------------------------|---|---|
| WEEK 1 Session 1: | What are memoirs and personal essays? Course Introduction, definitions of journals, diaries, memoirs, personal essays, autobiography, and biography | Selections from Bradstreet; Selections from <i>Signet Book of American Essays</i> : Franklin, Emerson, Du Bois, Cisneros, Quindlen, King |
| Session 2: | Memoir and Essay Writing as Process Theories of getting started and brief examples of life writing | Karr: Caveat Emptor and Preface; Roorbach: Chapter 1 Selections from <i>Signet Book of American Essays</i> : Plimpton, Twain, Bombeck |
| WEEK 2: Session 3: | Fundamentals of memoirs and personal essays | Selections from <i>Signet Book of American Essays</i> : Paterson, Welty, Einstein, Lincoln, Thoreau |
| Session 4: | Plot and Structure: | Selections from Harriet Jacobs; Selections from <i>The Norton Book of American Autobiography</i> : Malcolm X, Helen Keller, Annie Dillard |
| WEEK 3: Session 5: | Structure: Assignment: Blog Post | Selections from <i>The Norton Book of American Autobiography</i> : Erica Jong, bell hooks, Sherman Alexie |
| Session 6: | Setting and Description | Karr, chapter 7 “How to Choose a Detail” Roorbach, chapter 3 “Scenemaking” Selections from <i>Brooklyn Was Mine</i> : Katie Roiphe, Jennifer Egan, Dinaw Mengestu |
| WEEK 4: Session 7: | Aspects of Research | Roorbach, chapter 7 “Finding the Facts” Selections from <i>Brooklyn Was Mine</i> : Lara Vapnyar, Jonathan Lethem, Vijay Seshadri |
| Session 8: | Genre Discussion: humor and voice Overview Assignment #1 | Selections from David Sedaris (<i>Theft by Finding</i> or <i>Barrel Fever</i>) and Tina Fey (<i>BossyPants</i>) |
| WEEK 5: Session 9: | Assignment 1: Short Personal Narrative Workshop, Set 1 Tips for Effective Peer Review Workshop Procedures | n/a |
| Session 10: | Assignment 1: Workshop, Set 2 | n/a |
| WEEK 6: Session 11: | Assignment 1: Workshop, Set 3 | n/a |
| Session 12: | Focus on Revision: | Roorbach, Chapter 11 |
| WEEK 7 Session 13: | The Memoir | Karr, Chapters 17-21 Selections from Pico Iyer; Maya Angelou; Ta-Nehisi Coates; Tina Fey |
| Session 14: | The Memoir and Voice | Karr, chapters 9-11 Frederick Douglass; Allison Bechdel; |
| WEEK 8 Session 15: | Voice | Roorbach, chapter 9 Frederick Douglass; Allison Bechdel; |

| | | |
|-------------------------------|---|---|
| Session 16: | Voice | Roorbach, chapter 8 “Metaphor and Meaning” Frederick Douglass; Allison Bechdel |
| WEEK 9 Session 17: | Dialogue 2: Nuts and Bolts | Frederick Douglass; Allison Bechdel |
| Session 18: | Genre Review: Short Story Assignment #2 Overview | Frederick Douglass; Allison Bechdel |
| WEEK 10 Session 19: | Blog Post, Workshop Set 1 Tips for Effective Peer Review in Fiction Workshop Procedures | n/a |
| Session 20: | Assignment 2, Workshop Set 2 | n/a |
| WEEK 11 Session 21: | Assignment 2, Workshop Set 3 | n/a |
| Session 22: | Assignment 3 Overview Developing Larger Projects: Your own memoir Using outlines as a tool | Frederick Douglass; Allison Bechdel |
| WEEK 12 Session 23: | Experiments in Revision | Karr: chapter 24 “Against Vanity: In Praise of Revision” Frederick Douglass; Allison Bechdel |
| Session 24: | Experiments in Revision | Frederick Douglass; Allison Bechdel |
| WEEK 13 Session 25: | Experiments in Revision | n/a |
| Session 26: | Assignment 3, Final Portfolio | n/a |
| WEEK 14 Session 27: | Assignment 3, Final Portfolio | n/a |
| Session 28: | Assignment 3, Workshop Set 3 | n/a |
| WEEK 15 Session 29: | Final Portfolio/Discussion | n/a |
| Session 30: | Final Portfolio/Discussion | n/a |

Bibliography (for Example Weekly Course Outline)

Note: These texts are part of the theoretical and structural background for this course and may be of particular use for instructors who want to teach this course and build upon the evolving ideas of life writing, autobiography, the personal essay, and memoir.

Amato, Joseph. *Rethinking Home: A Case for Writing Local History*. U of California P, 2002.

Bechdel, Alison. *Fun Home: A Family Tragicomic*. Mariner Books, 2006. ISBN-13: 978-0618871711.

Bechdel, Alison. *Fun Home: A Family Tragicomic*. Mariner, 2007. ISBN : 9780618477944

- Behar, Ruth, Diane P. Freedman, and Olivia Frey, eds. *Autobiographical Writing across the Disciplines: A Reader*. Duke UP, 2003.
- Bradstreet, Anne. "To My Dear Children," *The Works of Anne Bradstreet*. Edited by Jeannine Hensley. Belknap P. 1967. ISBN: 9780674959996.
- Chaney, Michael A., ed. *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. U of Wisconsin P, 2011.
- Culley, Margo. *A Day at a Time: The Diary Literature of American Women Writers from 1764 to the Present*. The Feminist P, 1997.
- Douglass, Frederick. *Narrative of the Life of Frederick Douglass (1845)*. Gale Primary Sources. https://go-gale-com.citytech.ezproxy.cuny.edu/ps/i.do?p=MOME&u=cuny_nytc&id=GALE|U0106538961&v=2.1&it=r
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Grade Policy and Procedure

- Informal Writing: 100 points — 10 journals/10 points each: 1-2 page reflections on readings [16.66%]
- Memoir Narrative: 100 points — 3-5 page essay about an event [16.66%]
- Journal Narrative: 100 points — 3-5 page essay about a change of mind [16.66%]
- Biography Essay: 100 points — 3-5 page essay on an author of your choice [16.66%]
- Open Essay: 100 points — 3-5 page essay including multimedia component [16.66%]
- Final Exam: 50 points — definitions, short answer, and short essay exam [8.33%]
- Participation: 50 points — class contribution (includes email/blog components) [50 points=25 at mid-semester and 25 at semester's end; 8.33%]

600 points = 100%

Grading Policy:

| Letter Grade | A | A- | B+ | B | B- | C+ | C | D | F |
|--------------|--------|---------|---------|---------|---------|---------|---------|---------|--------------|
| Numeric | 93-100 | 90-92.9 | 87-89.9 | 83-86.9 | 80-82.9 | 77-79.9 | 70-76.9 | 60-69.9 | 59 and below |

| | | | | | | | | | |
|-------|--|--|--|--|--|--|--|--|--|
| Grade | | | | | | | | | |
|-------|--|--|--|--|--|--|--|--|--|

University Policies and Syllabus Statements:

Diversity and Inclusive Education Syllabus Statement:

This course welcomes students from all backgrounds, experiences and perspectives. In accordance with the City Tech and CUNY missions, this course intends to provide an atmosphere of inclusion, respect, and the mutual appreciation of differences so that together we can create an environment in which all students can flourish. It is the instructor’s goal to provide materials and activities that are welcoming and accommodating of diversity in all of its forms, including race, gender identity and presentation, ethnicity, national origin, religion, cultural identity, socioeconomic background, sexuality and sexual orientation, ability, neurodivergence, age, and etc. Your instructor is committed to equity and actively seeks ways to challenge institutional racism, sexism, ableism and other forms of prejudice. Your input is encouraged and appreciated. If a dynamic that you observe or experience in the course concerns you, you may respectfully inform your instructor without fear of how your concerns will affect your grade. Let your instructor know how to improve the effectiveness of the course for you personally, or for other students or student groups. We acknowledge that NYCCT is located on the traditional homelands of the Canarsie and Lenape peoples. Though we are not in a physical classroom, we are still a community. Respect for everyone in our course (not just the professor) is crucial.

Accessibility Statement:

City Tech is committed to supporting the educational goals of enrolled students with disabilities in the areas of enrollment, academic advisement, tutoring, assistive technologies, and testing accommodations. If you have or think you may have a disability, you may be eligible for reasonable accommodations or academic adjustments as provided under applicable federal, state and city laws. You may also request services for temporary conditions or medical issues under certain circumstances. If you have questions about your eligibility or would like to seek accommodation services or academic adjustments, you can leave a voicemail at 718-260-5143, send an email to Accessibility@citytech.cuny.edu, or visit the Center’s website at <http://www.citytech.cuny.edu/accessibility/> for more information.

New York City College of Technology Policy on Academic Integrity:

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion. The complete text of the College policy on Academic Integrity may be found in the catalog.

COURSE NEED ASSESSMENT

ENG 2145 – Writing Non-Fiction: Memoir and the Personal Essay

Results of Student Survey: See [Index Item 3](#)

Students who would take this class: students who need to fulfill Creative Expression of the General Education Requirements as well as students pursuing the Creative Writing Minor

Department: English Department

Program: Creative Writing Minor-English Department

The number of section (s) anticipated: one section for the first year

Projected headcount: 24 students

Physical Resources required: Basic smart room set-up: a screen, and an overhead projector/a TV set that is run by and connected to a computer

Course overlap: None

Faculty qualified for teaching this course: English department faculty members include those with graduate degrees in Creative Writing (MFA-Master of Fine Arts) as well as accomplished creative writers with advanced or doctoral degrees in English (Ph.D.) who could teach this course.

COURSE DESIGN

ENG 2145 – Writing Non-Fiction: Memoir and the Personal Essay

Course context: This course would be one of several options required for the Creative Writing minor. This course could also be an option for any student wishing to fulfill the Creative Expression General Education Requirement.

Course structure: This course will include lectures but will emphasize the workshop model.

Anticipated Pedagogical Strategies and Instructional Design: This course will include lectures but will emphasize the workshop model.

Is this course designed to be partially or fully online? If so, describe how this benefits students and/or program. Though the sample course agenda is designed for in-person teaching, the course could be adapted for online instruction when needed.

ACADEMIC REPORT

Section AIV: New Courses

New course to be offered in the English department

| | | | |
|-----------------------------|--|---|---|
| Department | English Department | | |
| Academic Level | <input checked="" type="checkbox"/> Regular <input type="checkbox"/> Compensatory <input type="checkbox"/> Developmental <input type="checkbox"/> Remedial | | |
| Subject Area | Creative Writing | | |
| Course Prefix | ENG | | |
| Course Number | 2145 | | |
| Course Title | Writing Non-Fiction: Memoir and the Personal Essay | | |
| Catalog Description | This creative writing course is an introduction to personal essay writing. Course topics include strategies and techniques to develop an autobiographical point of view, a unique reflective voice, storyline, expression, dialogue, effective language use, and strategies for revision. Students will read from a variety of genres and forms of memoir, autobiography, personal essays, journals, letters, and diaries to analyze choices and techniques used by professional writers. The workshop portion of this course introduces methods for receiving and delivering effective constructive feedback with the goal of improving one's own creative development. | | |
| Prerequisite | ENG 1101 or ENG 1101 CO or ENG 1101 ML | | |
| Corequisite | None | | |
| Pre- or corequisite | | | |
| Credits | 3 | | |
| Contact Hours | 3 | | |
| Liberal Arts | <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No | | |
| Course Attribute | Writing Intensive | | |
| Course Applicability | <input type="checkbox"/> Major | | |
| | <input type="checkbox"/> Gen Ed Required | <input checked="" type="checkbox"/> Gen Ed - Flexible | <input checked="" type="checkbox"/> Gen Ed - College Option |
| | <input type="checkbox"/> English Composition | <input type="checkbox"/> World Cultures | <input type="checkbox"/> Speech |
| | <input type="checkbox"/> Mathematics | <input type="checkbox"/> US Experience in its Diversity | <input type="checkbox"/> Interdisciplinary |
| | <input type="checkbox"/> Science | <input checked="" type="checkbox"/> Creative Expression | <input checked="" type="checkbox"/> Advanced Liberal Arts |
| | | <input type="checkbox"/> Individual and Society | |
| | | <input type="checkbox"/> Scientific World | |
| Effective Term | Spring 2024 | | |

Rationale: This course explores life writing as a means of expressing one's own experiences and truth. Memory is identity, and so it follows that writing personal essays enables one's identity to flourish, allows redress; such deep reflection can serve as a method to gain acceptance and present an immediate, humanized, authentic self. According to the *New York Times*, memoir writing can "make us legible, even relatable or 'normal.'" Writing about one's personal experiences has real-world application for career, personal growth, and well-being because it presents an authenticity that harnesses language to both experience and trust. This course is important to the department and the college as it is unique among course offerings at the College and is part of a developing Creative Writing minor.

PROPOSED CHANGES TO EXISTING COURSES

Overview

This section outlines changes to existing English course titles, numbers, and descriptions to more clearly show course progression within the Creative Writing academic minor.

- I. **Course title and description:** “ENG 1141: Creative Writing” will change to “ENG 1141: Introduction to Creative Writing” (with related course description changes)
- II. **Course numbers:**
 - A. “ENG 1142: Introduction to Poetry Writing” will change to “ENG 2142: Writing Poetry”
 - B. “ENG 1143: Writing for the Stage and Screen” will change to “ENG 2143: Writing for the Stage and Screen”
- III. **Course descriptions:** Descriptions for these courses will include the phrase “and creative responses”:
 - i. ENG 2001: Introduction to Literature | Fiction
 - ii. ENG 2002: Introduction to Literature | Drama
 - iii. ENG 2003: Introduction to Literature | Poetry
 - iv. ENG 3402: Topics in Literature
 - v. ENG 3403: One Major Writer

I. Changes to ENG 1141

Description of proposed change:

- a. This proposal is for a change in course name for this existing course offered by the English Department: “ENG 1141: Creative Writing” will change to “ENG 1141: Introduction to Creative Writing.”
- b. This proposal is also for a change in course description in the same course (see table below).
- c. ENG 1141 prerequisites will remain the same.
- d. If this proposal passes, the updated course catalog will read (changes identified in red font):

| Existing Catalog Description | Proposed Catalog Description |
|--|--|
| <p>ENG 1141: Creative Writing <i>Pathways: Creative Expression Writing Intensive</i></p> <p>Techniques and skills in writing poetry, drama, the short story and the essay. Emphasis on the student's awareness of creative potential. <i>Prerequisite: ENG 1101 or ENG 1101 CO or ENG 1101 ML</i></p> | <p>ENG 1141: Introduction to Creative Writing <i>Pathways: Creative Expression Writing Intensive</i></p> <p>Introductory techniques and skills in writing poetry, drama, the short story and the essay. Emphasis on the student's awareness of creative potential. Foundation course for the Academic Minor in Creative Writing.</p> |

| | |
|--|---|
| | <i>Prerequisite: ENG 1101 or ENG 1101 CO or ENG 1101 ML</i> |
|--|---|

Rationale for proposed change:

As genre-oriented creative writing courses (i.e. courses in poetry and script writing, along with proposed courses in fiction and nonfiction) have been added since the creation of this course in 2007, the original title, “Creative Writing,” has become less clear.

Formally changing this course title and description will clarify the role of this course as an introductory, foundational survey course in the progression for the new Academic Minor in Creative Writing.

II. Changes to ENG 1142 and ENG 1143

Description of proposed change:

- a. This proposal is for a change in course title and course numbers for the following courses which currently exist in the English Department’s course listings:

| Existing Course Number/Title | Proposed Course Number/Title |
|--|---|
| ENG 1142: Introduction to Poetry Writing | ENG 2142: Writing Poetry |
| ENG 1143: Writing for the Stage and Screen | ENG 2143: Writing for the Stage and Screen |

- b. The course objectives, course prerequisites, objectives, and catalog description of the courses will remain the same.
- c. If this proposal passes, the updated course catalog will read, with changes in red:

| Existing Catalog Descriptions | Catalog Description with Proposed Change |
|---|---|
| <p>ENG 1142: Introduction to Poetry Writing <i>Pathways: Creative Expression</i> 3 cl hrs</p> <p>Students practice the craft of writing effective lyric, narrative, and experimental poems, studying poems by accomplished poets and producing poems of their own in a seminar and workshop setting. Key concepts and skills include observation and description, the use of persona, imagery, metaphor, connotation, sound, line breaks, structure in poetry, syntax and grammar. The course incorporates a variety of cultural perspectives in the theory and practice of writing poetry.</p> <p><i>Prerequisite: ENG 1101 or ENG 1101 CO</i></p> | <p>ENG 2142: Writing Poetry <i>Pathways: Creative Expression</i> 3 cl hrs</p> <p>Students practice the craft of writing effective lyric, narrative, and experimental poems, studying poems by accomplished poets and producing poems of their own in a seminar and workshop setting. Key concepts and skills include observation and description, the use of persona, imagery, metaphor, connotation, sound, line breaks, structure in poetry, syntax and grammar. The course incorporates a variety of cultural perspectives in the theory and practice of writing poetry.</p> <p><i>Prerequisite: ENG 1101 or ENG 1101 CO or</i></p> |

| | |
|--|--|
| <i>or ENG 1101 ML</i> | <i>ENG 1101 ML</i> |
| <p>ENG 1143: Writing for the Stage and Screen Writing Intensive</p> <p><i>3 cl hrs</i></p> <p>An introduction to writing dramatic stories for the stage and screen with a focus on creative processes and techniques associated with creating modern, conventional stories for theater and film. Covers developing scripts, creating story ideas, writing and formatting dramatic scenes, and pitching film and stage projects to peers. The course includes analyzing dramatic literature and engaging in research of dramatic texts, as well as studying methods and theory regarding act-based plays and films.</p> <p><i>Prereq: ENG 1101 or ENG 1101 CO or ENG 1101 ML</i></p> | <p>ENG 2143: Writing for the Stage and Screen Writing Intensive</p> <p><i>3 cl hrs</i></p> <p>An introduction to writing dramatic stories for the stage and screen with a focus on creative processes and techniques associated with creating modern, conventional stories for theater and film. Covers developing scripts, creating story ideas, writing and formatting dramatic scenes, and pitching film and stage projects to peers. The course includes analyzing dramatic literature and engaging in research of dramatic texts, as well as studying methods and theory regarding act-based plays and films.</p> <p><i>Prereq: ENG 1101 or ENG 1101 CO or ENG 1101 ML</i></p> |

Rationale for proposed change:

Formally changing the course title “Introduction to Poetry Writing” to “Writing Poetry” will better convey to students and advisors that this genre-oriented Creative Writing course is more advanced, focused, and critical in terms of course content than the department’s foundational creative writing course, “Introduction to Creative Writing.”

(Additionally, the new course title, “Writing Poetry,” provides consistency with the new “Writing Fiction” and “Writing Non-Fiction” courses outlined in this proposal.)

Formally changing the course course numbers would be more consistent with literature courses currently offered at the 2000 level with the same course prerequisites—thus making the department’s offerings to students more consistent overall.

Finally, these updated course titles and course numbers will more clearly show course progression on the transcripts of students pursuing our Academic Minor in Creative Writing (see p. 8-9).

III. Changes to Additional Course Descriptions

Description of proposed change:

- a. This proposal is for a change in course descriptions for these existing courses offered by the English Department to include the phrase “and creative responses”:

 - vi. ENG 2001-Introduction to Literature | Fiction

- vii. ENG 2002-Introduction to Literature | Drama
 - viii. ENG 2003-Introduction to Literature | Poetry
 - ix. ENG 3402-Topics in Literature
 - x. ENG 3403-One Major Writer
- b. These course numbers, titles, and prerequisites will remain the same.
- c. If this proposal passes, the updated course catalog will read (changes identified in red font):

| Existing Catalog Description | Proposed Catalog Description |
|--|--|
| <p>ENG 2001 - Introduction to Literature Fiction <i>Pathways: Creative Expression</i> 3 cl hrs</p> <p>Analysis and critical understanding of selected fiction. Exams and essays based on readings. <i>Prerequisite: ENG 1101 or ENG 1101 CO or ENG 1101 ML</i></p> | <p>ENG 2001- Introduction to Literature Fiction <i>Pathways: Creative Expression</i> 3 cl hrs</p> <p>Analysis and critical understanding of selected fiction. Exams, essays, or creative responses based on readings. <i>Prerequisite: ENG 1101 or ENG 1101 CO or ENG 1101 ML</i></p> |
| <p>ENG 2002- Introduction to Literature Drama <i>Pathways: Creative Expression</i> <i>Writing Intensive</i> 3 cl hrs</p> <p>Analysis and critical understanding of selected plays. Exams and essays based on readings. <i>Prerequisite: ENG 1101 or ENG 1101 CO or ENG 1101 ML</i></p> | <p>ENG 2002 Introduction to Literature Drama <i>Pathways: Creative Expression</i> <i>Writing Intensive</i> 3 cl hrs</p> <p>Analysis and critical understanding of selected plays. Exams, essays, or creative responses based on readings. <i>Prerequisite: ENG 1101 or ENG 1101 CO or ENG 1101 ML</i></p> |
| <p>ENG 2003- Introduction to Literature Poetry <i>Pathways: Creative Expression</i> <i>Writing Intensive</i> 3 cl hrs</p> <p>Analysis and critical understanding of selected English and American poems. Exams and essays based on readings. <i>Prerequisite: ENG 1101 or ENG 1101 CO or ENG 1101 ML</i></p> | <p>ENG 2003 Introduction to Literature Poetry <i>Pathways: Creative Expression</i> <i>Writing Intensive</i> 3 cl hrs</p> <p>Analysis and critical understanding of selected English and American poems. Exams, essays, or creative responses based on readings. <i>Prerequisite: ENG 1101 or ENG 1101 CO or ENG 1101 ML</i></p> |
| <p>ENG 3402 – Topics in Literature <i>Pathways: Creative Expression</i></p> | <p>ENG 3402 – Topics in Literature <i>Pathways: Creative Expression</i></p> |

| | |
|---|---|
| <p><i>Writing Intensive</i> 3 cl hrs</p> <p>This course explores a specific idea or theme in English-language literature. Discussion and analysis of texts related to the course topic. Topics change each semester and have included humor, vampires and zombies, transnationalism and homesickness, utopias and dystopias, culture and identity, and graphic novels.</p> <p><i>Prerequisite: ENG 1101 or ENG 1101 CO or ENG 1101 ML</i></p> | <p><i>Writing Intensive</i> 3 cl hrs</p> <p>This course explores a specific idea or theme in English-language literature. Discussion, analysis of texts, or creative responses related to the course topic. Topics change each semester and have included humor, vampires and zombies, transnationalism and homesickness, utopias and dystopias, culture and identity, and graphic novels.</p> <p><i>Prerequisite: ENG 1101 or ENG 1101 CO or ENG 1101 ML</i></p> |
| <p>ENG 3403-One Major Writer Pathways: Creative Expression <i>Writing Intensive</i> 3 cl hrs</p> <p>In-depth focus on one English-language author allows for a more nuanced understanding of their style and use of language, legacy, influences and situation within a specific place and time. Interdisciplinary and/or cross-cultural approaches may be incorporated. Authors change each semester and have included Chimamanda Ngozi Adichie, James Baldwin, Emily Dickinson, Flannery O'Connor, Toni Morrison and Mark Twain.</p> <p><i>Prerequisite: ENG 1121 or any 2000-level literature course (AFR, ENG, LATS)</i></p> | <p>ENG 3403-One Major Writer Pathways: Creative Expression <i>Writing Intensive</i> 3 cl hrs</p> <p>In-depth focus on one English-language author allows for a more nuanced understanding of their creative choices such as style and use of language, their legacy, and their influences and situation within a specific place and time. Interdisciplinary and/or cross-cultural approaches may be incorporated. Authors change each semester and have included Chimamanda Ngozi Adichie, James Baldwin, Emily Dickinson, Flannery O'Connor, Toni Morrison and Mark Twain.</p> <p><i>Prerequisite: ENG 1121 or any 2000-level literature course (AFR, ENG, LATS)</i></p> |

Rationale for proposed change:

Formally changing these course descriptions will enable students interested in creative writing to apply that interest to literature courses, thus fostering understanding of how close reading and the study of literature is integral to deepening creative writing skills.

Additionally, by highlighting new opportunities for creative writing and critical examination of authors' creative and craft choices, these changes provide clearer rationale for the optional inclusion of these courses in the curriculum path for the Creative Writing academic minor.

ACADEMIC REPORT

Section AV: Changes to Existing Courses
 Changes to be offered in the English department

| | | | |
|---|---|---|--|
| CUNYFirst Course ID | | | |
| Course Number and Title | ENG 1141 Creative Writing | | |
| FROM: | | TO: | |
| Department(s) | | Department(s) | |
| Course Number | | Course Number | |
| Course Title | Creative Writing | Course Title | Introduction to Creative Writing |
| Prerequisite | | Prerequisite | |
| Corequisite | | Corequisite | |
| Pre- or corequisite | | Pre- or corequisite | |
| Hours | | Hours | |
| Credits | | Credits | |
| Description | Techniques and skills in writing poetry, drama, the short story and the essay. Emphasis on the student's awareness of creative potential | Description | Introductory techniques and skills in writing poetry, drama, the short story and the essay. Emphasis on the student's awareness of creative potential. Foundation course for the Academic Minor in Creative Writing. |
| Requirement Designation | | Requirement Designation | |
| Liberal Arts | [] Yes [] No | Liberal Arts | [] Yes [] No |
| Course Attribute (e.g. Writing Intensive, Honors, etc) | | Course Attribute (e.g. Writing Intensive, Honors, etc) | |

| | | | |
|--|---|-----------------------------|---|
| Course Applicability | <input type="checkbox"/> Major | Course Applicability | <input type="checkbox"/> Major |
| | <input type="checkbox"/> Gen Ed Required | | <input type="checkbox"/> Gen Ed Required |
| | <input type="checkbox"/> English Composition | | <input type="checkbox"/> English Compositi |
| | <input type="checkbox"/> Mathematics | | <input type="checkbox"/> Mathematics |
| | <input type="checkbox"/> Science | | <input type="checkbox"/> Science |
| | <input type="checkbox"/> Gen Ed - Flexible | | <input type="checkbox"/> Gen Ed - Flexible |
| | <input type="checkbox"/> World Cultures | | <input type="checkbox"/> World Cultures |
| | <input type="checkbox"/> US Experience in its Diversity | | <input type="checkbox"/> US Experience in i Diversity |
| | <input type="checkbox"/> Creative Expression | | <input type="checkbox"/> Creative Expressio |
| | <input type="checkbox"/> Individual and Society | | <input type="checkbox"/> Individual and Soc |
| | <input type="checkbox"/> Scientific World | | <input type="checkbox"/> Scientific World |
| | <input type="checkbox"/> Gen Ed - College Option | | <input type="checkbox"/> Gen Ed - College O |
| | <input type="checkbox"/> Speech | | <input type="checkbox"/> Speech |
| | <input type="checkbox"/> Interdisciplinary | | <input type="checkbox"/> Interdisciplinary |
| <input type="checkbox"/> Advanced Liberal Arts | <input type="checkbox"/> Advanced Liberal | | |
| Effective Term | SPRING 2024 | | |

Rationale: As genre-oriented creative writing courses have been added since the creation of this ENG 1141 course in 2007, the original course title “Creative Writing” has become less clear. Additionally, formally changing this course title and description will clarify the role of this introductory survey course in the progression for the new Academic Minor in Creative Writing.

ACADEMIC REPORT

Section AV: Changes to Existing Courses
Changes to be offered in the English Department

| | | | |
|---|--|---|--|
| CUNYFirst Course ID | | | |
| Course Number and Title | ENG 1142 – Introduction to Poetry Writing | | |
| FROM: | | TO: | |
| Department(s) | | Department(s) | |
| Course Number | ENG 1142 | Course Number | ENG 2142 |
| Course Title | Introduction to Poetry Writing | Course Title | Writing Poetry |
| Prerequisite | | Prerequisite | |
| Corequisite | | Corequisite | |
| Pre- or corequisite | | Pre- or corequisite | |
| Hours | | Hours | |
| Credits | | Credits | |
| Description | | Description | |
| Requirement Designation | | Requirement Designation | |
| Liberal Arts | <input type="checkbox"/> Yes <input type="checkbox"/> No | Liberal Arts | <input type="checkbox"/> Yes <input type="checkbox"/> No |
| Course Attribute (e.g. Writing Intensive, Honors, etc) | | Course Attribute (e.g. Writing Intensive, Honors, etc) | |
| Course Applicability | <input type="checkbox"/> Major | Course Applicability | <input type="checkbox"/> Major |
| | <input type="checkbox"/> Gen Ed Required | | <input type="checkbox"/> Gen Ed Required |
| | <input type="checkbox"/> English Composition | | <input type="checkbox"/> English Comp |
| | <input type="checkbox"/> Mathematics | | <input type="checkbox"/> Mathematics |
| | <input type="checkbox"/> Science | | <input type="checkbox"/> Science |
| | <input type="checkbox"/> Gen Ed - Flexible | | <input type="checkbox"/> Gen Ed - Flexibl |
| | <input type="checkbox"/> World Cultures | | <input type="checkbox"/> World Cultures |
| | <input type="checkbox"/> US Experience in Diversity | | <input type="checkbox"/> US Experience Diversity |
| | <input type="checkbox"/> Creative Expressio | | <input type="checkbox"/> Creative Expre |
| | <input type="checkbox"/> Individual and Soc | | <input type="checkbox"/> Individual and |
| | <input type="checkbox"/> Scientific World | | <input type="checkbox"/> Scientific Worl |
| | <input type="checkbox"/> Gen Ed - College O | | <input type="checkbox"/> Gen Ed - Colleg |
| <input type="checkbox"/> Speech | <input type="checkbox"/> Speech | | |
| <input type="checkbox"/> Interdisciplinary | <input type="checkbox"/> Interdisciplina | | |

Commented [1]: Changed this on 3/7/23 - original doc suggested this was changing from 3 credits to 2, but surely that's a typo

| | | | |
|-----------------------|--|--|--|
| | <input type="checkbox"/> Advanced Liberal Arts | | <input type="checkbox"/> Advanced Liberal Arts |
| Effective Term | Spring 2015 | | |

Rationale:

Formally changing this course number and title would better convey to students and advisors that this genre-oriented Creative Writing course is more focused and critical in terms of course content than the department’s foundational creative writing course: ENG 1141: Introduction to Creative Writing. The course title change provides consistency with new creative writing courses added for the department’s proposed Academic Minor in Creative Writing.

ACADEMIC REPORT

Section AV: Changes to Existing Courses
 Changes to be offered in the English Department

| | | | |
|---|--|---|--|
| CUNYFirst Course ID | | | |
| Course Number and Title | ENG 1143 – Writing for Stage and Screen | | |
| FROM: | | TO: | |
| Department(s) | | Department(s) | |
| Course Number | ENG 1143 | Course Number | ENG 2143 |
| Course Title | | Course Title | |
| Prerequisite | | Prerequisite | |
| Corequisite | | Corequisite | |
| Pre- or corequisite | | Pre- or corequisite | |
| Hours | | Hours | |
| Credits | | Credits | |
| Description | | Description | |
| Requirement Designation | | Requirement Designation | |
| Liberal Arts | <input type="checkbox"/> Yes <input type="checkbox"/> No | Liberal Arts | <input type="checkbox"/> Yes <input type="checkbox"/> No |
| Course Attribute (e.g. Writing Intensive, Honors, etc) | | Course Attribute (e.g. Writing Intensive, Honors, etc) | |

Commented [2]: Changed this as well.

| | | | |
|--|---|-----------------------------|---|
| Course Applicability | <input type="checkbox"/> Major | Course Applicability | <input type="checkbox"/> Major |
| | <input type="checkbox"/> Gen Ed Required | | <input type="checkbox"/> Gen Ed Required |
| | <input type="checkbox"/> English Composition | | <input type="checkbox"/> English Composition |
| | <input type="checkbox"/> Mathematics | | <input type="checkbox"/> Mathematics |
| | <input type="checkbox"/> Science | | <input type="checkbox"/> Science |
| | <input type="checkbox"/> Gen Ed - Flexible | | <input type="checkbox"/> Gen Ed - Flexible |
| | <input type="checkbox"/> World Cultures | | <input type="checkbox"/> World Cultures |
| | <input type="checkbox"/> US Experience in its Diversity | | <input type="checkbox"/> US Experience in its Diversity |
| | <input type="checkbox"/> Creative Expression | | <input type="checkbox"/> Creative Expression |
| | <input type="checkbox"/> Individual and Society | | <input type="checkbox"/> Individual and Society |
| | <input type="checkbox"/> Scientific World | | <input type="checkbox"/> Scientific World |
| | <input type="checkbox"/> Gen Ed - College Option | | <input type="checkbox"/> Gen Ed - College Option |
| | <input type="checkbox"/> Speech | | <input type="checkbox"/> Speech |
| | <input type="checkbox"/> Interdisciplinary | | <input type="checkbox"/> Interdisciplinary |
| <input type="checkbox"/> Advanced Liberal Arts | <input type="checkbox"/> Advanced Liberal Arts | | |
| Effective Term | Spring 2024 | | |

Rationale:

Formally changing this course number and title would better convey to students and advisors that this genre-oriented Creative Writing course is more focused and critical in terms of course content than the department’s foundational creative writing course: ENG 1141: Introduction to Creative Writing.

ACADEMIC REPORT

Section AV: Changes to Existing Courses: ENG 2001

Changes to be offered in the English Department

| | | | |
|--|--|--|---|
| CUNYFirst Course ID | | | |
| Course Number and Title | ENG 2001-Introduction to Literature Fiction | | |
| FROM: | | TO: | |
| Department(s) | | Department(s) | |
| Course Number | | Course Number | |
| Course Title | | Course Title | |
| Prerequisite | | Prerequisite | |
| Corequisite | | Corequisite | |
| Pre- or corequisite | | Pre- or corequisite | |
| Hours | | Hours | |
| Credits | | Credits | |
| Description | Analysis and critical understanding of selected fiction. Exams and essays based on readings. | Description | Analysis and critical understanding of selected fiction. Exams, essays, or creative responses based on readings. |
| Requirement Designation | | Requirement Designation | |
| Liberal Arts | <input type="checkbox"/> Yes <input type="checkbox"/> No | Liberal Arts | <input type="checkbox"/> Yes <input type="checkbox"/> No |
| Course Attribute (e.g. Writing Intensive, Honors, etc | | Course Attribute (e.g. Writing Intensive, Honors, etc | |

| | | | |
|--|---|-----------------------------|---|
| Course Applicability | <input type="checkbox"/> Major | Course Applicability | <input type="checkbox"/> Major |
| | <input type="checkbox"/> Gen Ed Required | | <input type="checkbox"/> Gen Ed Required |
| | <input type="checkbox"/> English Composition | | <input type="checkbox"/> English Composition |
| | <input type="checkbox"/> Mathematics | | <input type="checkbox"/> Mathematics |
| | <input type="checkbox"/> Science | | <input type="checkbox"/> Science |
| | <input type="checkbox"/> Gen Ed - Flexible | | <input type="checkbox"/> Gen Ed - Flexible |
| | <input type="checkbox"/> World Cultures | | <input type="checkbox"/> World Cultures |
| | <input type="checkbox"/> US Experience in Diversity | | <input type="checkbox"/> US Experience in its Diversity |
| | <input type="checkbox"/> Creative Expression | | <input type="checkbox"/> Creative Expression |
| | <input type="checkbox"/> Individual and Society | | <input type="checkbox"/> Individual and Society |
| | <input type="checkbox"/> Scientific World | | <input type="checkbox"/> Scientific World |
| | <input type="checkbox"/> Gen Ed - College Option | | <input type="checkbox"/> Gen Ed - College Option |
| | <input type="checkbox"/> Speech | | <input type="checkbox"/> Speech |
| | <input type="checkbox"/> Interdisciplinary | | <input type="checkbox"/> Interdisciplinary |
| <input type="checkbox"/> Advanced Liberal Arts | <input type="checkbox"/> Advanced Liberal Arts | | |
| Effective Term | Spring 2024 | | |

Rationale:

Formally changing these course descriptions will enable students to apply their interest in creative writing to the study of literature, fostering understanding of how close reading and the study of literature is integral to deepening creative writing skills. Additionally, these changes provide clearer rationale for optional inclusion in the curriculum path for the English Department's in-progress Creative Writing academic minor.

ACADEMIC REPORT

Section AV: Changes to Existing Courses: ENG 2002

Changes to be offered in the English Department

| | | | |
|---|--|---|---|
| CUNYFirst Course ID | | | |
| Course Number and Title | ENG 2002-Introduction to Literature Drama | | |
| FROM: | | TO: | |
| Department(s) | | Department(s) | |
| Course Number | | Course Number | |
| Course Title | | Course Title | |
| Prerequisite | | Prerequisite | |
| Corequisite | | Corequisite | |
| Pre- or corequisite | | Pre- or corequisite | |
| Hours | | Hours | |
| Credits | | Credits | |
| Description | Analysis and critical understanding of selected plays. Exams and essays based on readings. | Description | Analysis and critical understanding of selected plays. Exams, essays, or creative responses based on readings. |
| Requirement Designation | | Requirement Designation | |
| Liberal Arts | <input type="checkbox"/> Yes <input type="checkbox"/> No | Liberal Arts | <input type="checkbox"/> Yes <input type="checkbox"/> No |
| Course Attribute (e.g. Writing Intensive, Honors, etc) | | Course Attribute (e.g. Writing Intensive, Honors, etc) | |

| | | | |
|--|---|-----------------------------|---|
| Course Applicability | <input type="checkbox"/> Major | Course Applicability | <input type="checkbox"/> Major |
| | <input type="checkbox"/> Gen Ed Required | | <input type="checkbox"/> Gen Ed Required |
| | <input type="checkbox"/> English Composition | | <input type="checkbox"/> English Composition |
| | <input type="checkbox"/> Mathematics | | <input type="checkbox"/> Mathematics |
| | <input type="checkbox"/> Science | | <input type="checkbox"/> Science |
| | <input type="checkbox"/> Gen Ed - Flexible | | <input type="checkbox"/> Gen Ed - Flexible |
| | <input type="checkbox"/> World Cultures | | <input type="checkbox"/> World Cultures |
| | <input type="checkbox"/> US Experience in Diversity | | <input type="checkbox"/> US Experience in its Diversity |
| | <input type="checkbox"/> Creative Expression | | <input type="checkbox"/> Creative Expression |
| | <input type="checkbox"/> Individual and Society | | <input type="checkbox"/> Individual and Society |
| | <input type="checkbox"/> Scientific World | | <input type="checkbox"/> Scientific World |
| | <input type="checkbox"/> Gen Ed - College Option | | <input type="checkbox"/> Gen Ed - College Option |
| | <input type="checkbox"/> Speech | | <input type="checkbox"/> Speech |
| <input type="checkbox"/> Interdisciplinary | <input type="checkbox"/> Interdisciplinary | | |
| <input type="checkbox"/> Advanced Liberal Arts | <input type="checkbox"/> Advanced Liberal Arts | | |
| Effective Term | Spring 2024 | | |

Rationale:

Formally changing these course descriptions will enable students to apply their interest in creative writing to the study of literature, fostering understanding of how close reading and the study of literature is integral to deepening creative writing skills. Additionally, these changes provide clearer rationale for optional inclusion in the curriculum path for the English Department's in-progress Creative Writing academic minor

ACADEMIC REPORT

Section AV: Changes to Existing Courses: ENG 2003

Changes to be offered in the English Department

| | | | |
|---|---|---|--|
| CUNYFirst Course ID | | | |
| Course Number and Title | ENG 2003-Introduction to Literature Poetry | | |
| FROM: | | TO: | |
| Department(s) | | Department(s) | |
| Course Number | | Course Number | |
| Course Title | | Course Title | |
| Prerequisite | | Prerequisite | |
| Corequisite | | Corequisite | |
| Pre- or corequisite | | Pre- or corequisite | |
| Hours | | Hours | |
| Credits | | Credits | |
| Description | Analysis and critical understanding of selected English and American poems. Exams and essays based on readings. | Description | Analysis and critical understanding of selected English and American poems. Exams, essays, or creative responses based on readings. |
| Requirement Designation | | Requirement Designation | |
| Liberal Arts | <input type="checkbox"/> Yes <input type="checkbox"/> No | Liberal Arts | <input type="checkbox"/> Yes <input type="checkbox"/> No |
| Course Attribute (e.g. Writing Intensive, Honors, etc) | | Course Attribute (e.g. Writing Intensive, Honors, etc) | |

| | | | |
|--|---|-----------------------------|---|
| Course Applicability | <input type="checkbox"/> Major | Course Applicability | <input type="checkbox"/> Major |
| | <input type="checkbox"/> Gen Ed Required | | <input type="checkbox"/> Gen Ed Required |
| | <input type="checkbox"/> English Composition | | <input type="checkbox"/> English Composition |
| | <input type="checkbox"/> Mathematics | | <input type="checkbox"/> Mathematics |
| | <input type="checkbox"/> Science | | <input type="checkbox"/> Science |
| | <input type="checkbox"/> Gen Ed - Flexible | | <input type="checkbox"/> Gen Ed - Flexible |
| | <input type="checkbox"/> World Cultures | | <input type="checkbox"/> World Cultures |
| | <input type="checkbox"/> US Experience in Diversity | | <input type="checkbox"/> US Experience in its Diversity |
| | <input type="checkbox"/> Creative Expression | | <input type="checkbox"/> Creative Expression |
| | <input type="checkbox"/> Individual and Society | | <input type="checkbox"/> Individual and Society |
| | <input type="checkbox"/> Scientific World | | <input type="checkbox"/> Scientific World |
| | <input type="checkbox"/> Gen Ed - College Option | | <input type="checkbox"/> Gen Ed - College Option |
| | <input type="checkbox"/> Speech | | <input type="checkbox"/> Speech |
| | <input type="checkbox"/> Interdisciplinary | | <input type="checkbox"/> Interdisciplinary |
| <input type="checkbox"/> Advanced Liberal Arts | <input type="checkbox"/> Advanced Liberal Arts | | |
| Effective Term | Spring 2024 | | |

Rationale:

Formally changing these course descriptions will enable students to apply their interest in creative writing to the study of literature, fostering understanding of how close reading and the study of literature is integral to deepening creative writing skills. Additionally, these changes provide clearer rationale for optional inclusion in the curriculum path for the English Department's in-progress Creative Writing academic minor.

ACADEMIC REPORT

Section AV: Changes to Existing Courses: ENG 3402

Changes to be offered in the English Department

| | | | |
|--|--|--|--|
| CUNYFirst Course ID | | | |
| Course Number and Title | ENG 3402 – Topics in Literature | | |
| FROM: | | TO: | |
| Department(s) | | Department(s) | |
| Course Number | | Course Number | |
| Course Title | | Course Title | |
| Prerequisite | | Prerequisite | |
| Corequisite | | Corequisite | |
| Pre- or corequisite | | Pre- or corequisite | |
| Hours | | Hours | |
| Credits | | Credits | |
| Description | This course explores a specific idea or theme in English language literature. Discussion and analysis of texts related to the course topic. Topics change each semester and have included humor, vampires and zombies, transnationalism and homesickness, utopias and dystopias, culture and identity, and graphic novels. | Description | This course explores a specific idea or theme in English-language literature. Discussion, analysis of texts, or creative responses related to the course topic. Topics change each semester and have included humor, vampires and zombies, transnationalism and homesickness, utopias and dystopias, culture and identity, and graphic novels. |
| Requirement Designation | | Requirement Designation | |
| Liberal Arts | [] Yes [] No | Liberal Arts | [] Yes [] No |
| Course Attribute (e.g. Writing Intensive, Honors, etc | | Course Attribute (e.g. Writing Intensive, Honors, etc | |

| | | | |
|--|---|-----------------------------|---|
| Course Applicability | <input type="checkbox"/> Major | Course Applicability | <input type="checkbox"/> Major |
| | <input type="checkbox"/> Gen Ed Required | | <input type="checkbox"/> Gen Ed Required |
| | <input type="checkbox"/> English Composition | | <input type="checkbox"/> English Composition |
| | <input type="checkbox"/> Mathematics | | <input type="checkbox"/> Mathematics |
| | <input type="checkbox"/> Science | | <input type="checkbox"/> Science |
| | <input type="checkbox"/> Gen Ed - Flexible | | <input type="checkbox"/> Gen Ed - Flexible |
| | <input type="checkbox"/> World Cultures | | <input type="checkbox"/> World Cultures |
| | <input type="checkbox"/> US Experience in Diversity | | <input type="checkbox"/> US Experience in its Diversity |
| | <input type="checkbox"/> Creative Expression | | <input type="checkbox"/> Creative Expression |
| | <input type="checkbox"/> Individual and Society | | <input type="checkbox"/> Individual and Society |
| | <input type="checkbox"/> Scientific World | | <input type="checkbox"/> Scientific World |
| | <input type="checkbox"/> Gen Ed - College Option | | <input type="checkbox"/> Gen Ed - College Option |
| | <input type="checkbox"/> Speech | | <input type="checkbox"/> Speech |
| | <input type="checkbox"/> Interdisciplinary | | <input type="checkbox"/> Interdisciplinary |
| <input type="checkbox"/> Advanced Liberal Arts | <input type="checkbox"/> Advanced Liberal Arts | | |
| Effective Term | Spring 2024 | | |

Rationale:

Formally changing these course descriptions will enable students to apply their interest in creative writing to the study of literature, fostering understanding of how close reading and the study of literature is integral to deepening creative writing skills. Additionally, these changes provide clearer rationale for optional inclusion in the curriculum path for the English Department's in-progress Creative Writing academic minor

ACADEMIC REPORT

Section AV: Changes to Existing Courses: ENG 3403

Changes to be offered in the English Department

| | | | |
|--------------------------------|--|--------------------------------|--|
| CUNYFirst Course ID | | | |
| Course Number and Title | ENG 3403-One Major Writer | | |
| FROM: | | TO: | |
| Department(s) | | Department(s) | |
| Course Number | | Course Number | |
| Course Title | | Course Title | |
| Prerequisite | | Prerequisite | |
| Corequisite | | Corequisite | |
| Pre- or corequisite | | Pre- or corequisite | |
| Hours | | Hours | |
| Credits | | Credits | |
| Description | In-depth focus on one English language author allows for a more nuanced understanding of their style and use of language, legacy, influences and situation within a specific place and time. Interdisciplinary and/or cross-cultural approaches may be incorporated. Authors change each semester and have included Chimamanda Ngozi Adichie, James Baldwin, Emily Dickinson, Flannery O'Connor, Toni Morrison and Mark Twain. | Description | In-depth focus on one English-language author allows for a more nuanced understanding of their creative choices such as style and use of language, their legacy, and their influences and situation within a specific place and time. Interdisciplinary and/or cross-cultural approaches may be incorporated. Authors change each semester and have included Chimamanda Ngozi Adichie, James Baldwin, Emily Dickinson, Flannery O'Connor, Toni Morrison and Mark Twain. |
| Requirement Designation | | Requirement Designation | |
| Liberal Arts | [] Yes [] No | Liberal Arts | [] Yes [] No |

| Course Attribute (e.g. Writing Intensive, Honors, etc) | | Course Attribute (e.g. Writing Intensive, Honors, etc) | |
|---|---|---|---|
| Course Applicability | | Course Applicability | |
| | <input type="checkbox"/> Major | | <input type="checkbox"/> Major |
| | <input type="checkbox"/> Gen Ed Required | | <input type="checkbox"/> Gen Ed Required |
| | <input type="checkbox"/> English Composition | | <input type="checkbox"/> English Composition |
| | <input type="checkbox"/> Mathematics | | <input type="checkbox"/> Mathematics |
| | <input type="checkbox"/> Science | | <input type="checkbox"/> Science |
| | <input type="checkbox"/> Gen Ed - Flexible | | <input type="checkbox"/> Gen Ed - Flexible |
| | <input type="checkbox"/> World Cultures | | <input type="checkbox"/> World Cultures |
| | <input type="checkbox"/> US Experience in its Diversity | | <input type="checkbox"/> US Experience in its Diversity |
| | <input type="checkbox"/> Creative Expression | | <input type="checkbox"/> Creative Expression |
| | <input type="checkbox"/> Individual and Society | | <input type="checkbox"/> Individual and Society |
| | <input type="checkbox"/> Scientific World | | <input type="checkbox"/> Scientific World |
| | <input type="checkbox"/> Gen Ed - College Option | | <input type="checkbox"/> Gen Ed - College Option |
| | <input type="checkbox"/> Speech | | <input type="checkbox"/> Speech |
| <input type="checkbox"/> Interdisciplinary | <input type="checkbox"/> Interdisciplinary | | |
| <input type="checkbox"/> Advanced Liberal Arts | <input type="checkbox"/> Advanced Liberal Arts | | |
| Effective Term | Spring 2024 | | |

Rationale:

Formally changing these course descriptions will enable students to apply their interest in creative writing to the study of literature, fostering understanding of how close reading and the study of literature is integral to deepening creative writing skills. Additionally, these changes provide clearer rationale for optional inclusion in the curriculum path for the English Department’s in-progress Creative Writing academic minor.

INDEX ITEM 1

Survey of Creative Writing Minor Programs at CUNY Colleges

Compiled Spring and Fall Semesters 2022
By Jennifer Sears-Pigliucci

Survey Overview

This survey reviews the availability of the creative writing minor at CUNY senior colleges for the purpose of developing a creative writing minor for students at New York City College of Technology. In presenting this information, we hope to highlight where and in what manner these opportunities are developed with the goal of better offering our own students equivalent opportunities and to better understand how we might shape our program to fit the needs of our students as they pursue majors specific to our college. Additionally, this survey highlights the equivalent to the Introduction to Fiction Writing and the Life Writing courses also submitted with the proposal for the Creative Writing Minor.

See also: [Survey Findings](#)

Survey Key

- MFA: Does the English department offer a Master of Fine arts in Creative Writing (Y/N)
- BFA: Does the English department offer a Bachelor degree of Fine Arts in Creative Writing? (Y/N)
- CW Major: Does the English department offer an undergraduate Creative Writing Major in Creative Writing with another major? (Y/N)
- CW Minor: Does the English department offer an undergraduate Creative Writing minor? (Y/N)
- URL included where applicable

BARUCH COLLEGE

Departmental Creative Writing Overview ([URL](#))

- MFA: N
- BFA: N
- CW Major: N
- CW Minor: N
- (Related) Minor in Journalism and the Writing Professions

Courses in Fiction Writing ([URL](#))

Intro Fiction Writing at Baruch College (Two types)
Intro to Fiction Course (Undergraduate course)-2 offerings

ENG 3610-Workshop: Fiction Writing (cross listed as JRN 3610)

Undergraduate | 3 Credits | 3 Hours

This workshop aids students to craft short stories out of their creative ideas. Early emphasis is placed on journal entries, in-class exercises, and sensory writing practice. Techniques of characterization, setting, description, dialogue, and pacing are discussed. The course includes in-class critiques, analyses of model fiction, and individual conferences. Students are encouraged to complete a publishable short story by semester's end. Not open to students who have completed ENG 2610. This course is equivalent to JRN 3610. Students will receive credit for either JRN 3610 or ENG 3610. These courses may not substitute for each other in the F grade replacement policy.
Prerequisite: ENG 2150

ENG 3685-Sudden Fiction-Crafting Short Stories (cross listed as JRN 36150)

Credit Hours: 3 Cr/3 Hours

This workshop introduces students to the art of writing "sudden" fiction -- short stories of less than 1,000 words. In addition to the basic elements of fiction, students will study symbolism, spare prose, selective omission and subtext as key devices of the genre. Students will read and analyze short fiction by writers including Raymond Carver, Grace Paley, Langston Hughes, Ernest Hemingway, Jamaica Kinkaid and Joyce Carol Oates. They will participate in group critique and feedback as they craft original short stories.
Prerequisite: ENG 2150

BROOKLYN COLLEGE

Departmental Creative Writing Overview ([URL](#))

- BFA in Creative Writing: Yes
- Creative Writing Major: No (BFA)
- CW Minor: Y

Creative Writing Minor at Brooklyn College ([URL](#))

Credits required: at least 4 courses and 16 credits in advanced electives in CW
Required course ENGL 2301 Introduction to Creative Writing ([URL](#))

Course Offerings in Fiction Writing:

Intro to Fiction Writing Courses at Brooklyn College (Two levels)
(Undergraduate course)-2 levels with level 3 seminar/tutorial

Level 1: ENGL 3301 Writing Fiction I (Credits/Hours: 4 hours/4 credits)

Course Description: Workshop in writing short fiction, with a focus on narrative techniques, collaborative workshopping, and the exploration of a diverse array of voices, styles, and perspectives, through reading the work of published authors. (Not open to students who have completed English 15.) Prerequisite: English 2301 [11.1]. ([URL](#))

Level 2: ENGL 3302 Writing Fiction II (Credits/Hours: 4 hours/4 credits)

Course Description: Continuation of English 3301 [15.1]; second semester of workshop in writing short fiction, with a focus on narrative techniques, collaborative workshopping, and the exploration of a diverse array of voices and styles. Students are expected to

achieve a level of sophistication?of voice, characterization, plot, etc.?greater than they exhibited in Writing Fiction I. Prerequisite: English 15 or 3301 [15.1]. ([URL](#))

Level 3 (2 options): ENGL 4301 Advanced Seminar in Creative Writing ([URL](#))

Credits/Hours: 4 Hours/4 credits

Course Description: Capstone seminar in the craft of creative writing (fiction, poetry, playwriting). Focus on both experimentation and development of personal style through writing exercises and workshops. Emphasis placed on mutual influences of the three genres. Topics for discussion include: narrative and poetic techniques; writing practices; revision; publishing. Short readings and individual conferences. (Not open to students who have taken English 5301 [69.3] with this topic.) Prerequisite: English 3302 [15.2], 3305 [16.2], or 3307 [17.2]; or permission of the instructor.

Course Title: ENGL 5301 Advanced Tutorial in Creative Writing ([URL](#))

Credits/Hours: 3 credits/minimum of 9 hours conference and independent work

Course Description: Writing a substantial piece of prose or poetry such as a short novel, play, or group of short stories, poems, or articles. Students may take this course for credit twice but may not repeat topics. Prerequisite: English 3302 [15.2] or 3305 [16.2] or 3307 [17.2] and permission of the instructor.

THE CITY COLLEGE OF NEW YORK

Departmental Creative Writing Overview:

- BFA: No
- CW Major: Yes “Creative Writing Concentration” with English B.A.
- CW Major URL: <https://www.cuny.edu/english/creative-writing>
- CW Minor: Yes—English Minor with a concentration in Creative writing

Creative Writing Minor at the City College of New York ([URL](#))

Credits required: 15 credits, including ENGG 2500 Introduction to Literary Study

Course Offerings in Fiction Writing: Intro to Fiction Writing Course at City College

Course Title: ENGL 32000: Workshop in Fiction ([URL](#))

Credit Hours: 3

COLLEGE OF STATEN ISLAND

Departmental Creative Writing Overview:

- BFA: No
- CW Major: No
- CW Minor: No
- Course Offerings in Fiction Writing:: No
- Intro to Fiction Writing equivalent: No

HUNTER COLLEGE

Departmental Creative Writing Overview:

- MFA: Yes ([URL](#))
- BFA: NO
- CW Major: Y ([URL](#))
- CW Minor: Y
- B.A. in English with a concentration in Creative Writing

Creative Writing Minor at Hunter College ([URL](#))

Credits required: 12

Course names: ENGL 285: Introduction to Creative Writing + genre workshops

Intro to Fiction Writing Courses at Hunter College ([URL](#))

(Undergraduate course)-2 levels

(SP 2022)

ENGL 311 - Workshop in Fiction I (3 Credits) (Not recommended for auditors)

Prerequisites: English 220 and English 285. GER: 3A

English 311 is the introductory workshop in fiction writing. Students study the works of established authors and write their own stories as they become familiar with the craft of fiction writing and its various genres, traditions, and conventions.

ENGL 313 - Workshop in Fiction I (3 Credits) (Not recommended for auditors)

Prerequisites: English 220, English 285, and English 311. GER: 3A

English 313 is the advanced workshop in writing fiction. Students will be expected to concentrate on the revision and critical analysis of their own work as they continue to study the work of established authors. A basic understanding of the craft, traditions, and conventions of the genre is essential.

JOHN JAY COLLEGE OF CRIMINAL JUSTICE

Departmental Creative Writing Overview:

- Creative Writing BFA: No
- CW Major: No
- CW Major URL: N/A
- CW Minor: Yes

Creative Writing Minor at John Jay College ([URL](#))

Credits required: 18 credits (6 courses) in writing. CW Minor can include one 3 cr literature course or 1 3 cr argument writing course or one 3 cr grammar course; maximum of 2 courses can overlap with student's major or other minor program.

Gateway course: ENG 212: Introduction to Creative Writing

Course Offerings in Fiction Writing:

Intro. to Fiction Writing at John Jay (Two Levels)

Course Title: ENG 216 Fiction Writing (Credits/Hours: 3/3)

Course Description: Supervised practice in the writing of fiction, including popular fiction, with classroom analysis and discussion of student work. Strong emphasis on

dialogue and characterization techniques. Depending on student interest, specific types of fiction may be considered, such as mystery novels, Gothic romances and science fiction.
Prerequisite: ENG 201 (Composition II)

Course Title: ENG 313 Advanced Fiction Writing (Credits/Hours: 3/3)

Course Description: Advanced Fiction Writing is a continuation of the 200-level Fiction Writing course and will be conducted as a writing workshop where students will read and critique each other's original stories. Students will study how to distinguish the choices professional writers make; that is, they will not only critique stories thematically but will gain insight into how a writer composes a work of fiction. Because many of the best contemporary stories are character-driven as opposed to plot-driven, and because student writers should master the more conservative elements of fiction writing before proceeding to experimental forms, students will write character-driven, thematically resonant stories. After the workshops, where students will comment on their peers' work carefully and constructively, student writers will thoroughly revise their stories.

Prerequisite: ENG 201(Composition II) and ENG 216 (Intro to Fiction Writing).

LEHMAN COLLEGE

Departmental Creative Writing Overview:

- Creative Writing BFA: No
- CW Major: Y English BA with a Creative Writing Specialization
- CW Major [URL](#)
- CW Minor: Y

Creative Writing Minor at Lehman College [URL](#)

Credits required: 12-13 credits

Required course: ENW 210 Introduction to Creative Writing OR ENW 310 Principles of Creative Writing (required prerequisite for workshops)

Intro to Fiction Writing at Lehman College: ENW 302 Workshop in Fiction ([URL](#))

Credits/Hours: 3/3. Course Description: Intensive study of the theory and practice of writing fiction, with related readings and workshop critiques. Class develops advanced competence in the discipline of writing, peer review, and self-editing through the workshop method of critique.

MEDGAR EVERS COLLEGE

Departmental Creative Writing Overview:

- BFA: No
- CW Major/Concentration: Yes
- BA in English with a Concentration in Creative Writing [URL](#)
- A.A. in English with a Concentration in Creative Writing [URL](#)
- CW Minor: Equivalent English Writing Minor with a concentration in Creative Writing

English Writing Minor with a Concentration in CW at Medgar Evers College

- Credits required in the discipline: 12
- Required Course: ENGL 210 Intermediate Composition

Course Offerings in Fiction Writing:

Intro to Fiction Writing at Medgar Evers College (3 Levels)

ENG 301 Fiction Writing I (Credits/Hours: 3/3)

Course Description: This course is the first part of the Fiction Writing sequence. Students will learn the craft of writing fiction with specific emphasis on character description and development, perspective, distance and point of view, dialogue, plot, and setting.

Students will analyze these elements of fiction in the work of published authors. They will write exercises that emphasize these elements, culminating in a short story or excerpt of a novel that will effectively give expression to their values and visions. They will revise their work based on peer critique and the editorial guidance of the instructor.

Prerequisite: ENGL 150 College Composition II

ENG 302-Fiction Writing II (Credits/Hours: 3/3)

Course Description: This course is the second part of the Fiction Writing sequence. It is designed to help students develop and strengthen their sense of literary aesthetics.

Students will continue to learn the craft of writing fiction by examining the work of published authors and by revising their work with the guidance of peer critique and the editorial advice of the instructor. Students will be expected to discuss each assigned reading, including readings of work written by their peers, paying particular attention to the elements of fiction and style, the writer's use of language, and the vision and values evident in a work. Prerequisite: ENGL 150 and ENGL 301

ENGL 305-Fiction Writing Workshop (Credits/Hours: 3/3)

Course Description: This course is the third and final part of the Fiction Writing sequence. It is a writing workshop course that will be almost entirely directed by students. Students will be responsible for selecting works of fiction to be discussed by the class and will lead the discussions, analyzing character description and development, dialogue, point of view, plot, setting, language and style, theme and premise. Students will also be responsible for analyzing each other's work according to guidelines set by instructor. They will revise their work based on peer and instructor guidance.

Prerequisite: ENGL 150 and ENGL 301 or ENGL 302

NEW YORK CITY COLLEGE OF TECHNOLOGY

Departmental Creative Writing Overview

- BFA: No
- CW Major: No
- CW Minor: Proposal included in this document
- Course Offerings in Fiction Writing:: Proposal included in this document
- Intro to Fiction Writing equivalent: Proposal included in this document

QUEENS COLLEGE

Departmental Creative Writing Overview ([URL](#))

- MFA in Creative Writing: Yes
- BFA in Creative Writing: No
- CW Major: No, but a lengthy description of CW philosophy and offerings
- CW Minor: Yes as part of the English department Writing Minor

Writing Minor with a Concentration in Creative Writing at Queens College ([URL](#))

Credits required: 18 credits (only 3 creative writing courses can be applied to the writing minor)

Introduction to Fiction Writing at Queens College

(Undergraduate course) Course Title: ENG301W Fiction Workshop

Credits/Hours: 3/3 plus conference. Intensive practice in the writing of fiction, with related readings. May be repeated once for credit toward degree but may be applied only once to the major. Prerequisite: B in ENGL 210W or permission of the instructor.

YORK COLLEGE

Departmental Creative Writing Overview ([URL](#))

- Creative Writing BFA: No
- CW Major/Concentration: Yes
- BA in English with concentration in Creative Writing
- CW Minor: Yes

Creative Writing Minor at York College ([URL](#))

Credits required in the discipline: 15 (five courses include 1 Gateway course, 1 literature elective, 3 courses in creative writing at the 300 level)

Required Course: ENG286 Introduction to Creative Writing

Intro to Fiction Writing at York College

Course Title: ENG387 (Liberal Arts) Short Story Workshop ([URL](#))

Credits/Hours: 3/4 Course Description: An advanced workshop for short story and novel writers aiming at publication. Preq: ENG 286.

Conclusion on Survey Findings

Of the ten CUNY colleges included in this survey, eight offer students the option to pursue a Creative Writing Minor or a similar concentration in creative writing: Brooklyn College, City College, Hunter College, John Jay College, Lehman College, Medgar Evers College, Queens College, and York College. Courses equivalent to our proposed Introduction to Fiction Writing courses are offered at nine out of ten colleges, with five of these offering more than one level of advanced fiction writing. As we all know, the lives of departments and courses (and URLs) are ever-changing. The results shown in this report were reviewed in October 2022.

INDEX ITEM 2

Enrollment Report: ENG 1141 and ENG 1142 (City Tech AIRE)

The information below, provided by the College’s Office of Assessment, documents the high enrollment and student interest in the English Department’s existing creative writing courses: ENG 1141: Introduction to Creative Writing (the foundational course in the proposed Academic Minor in Creative Writing) and the newer course, ENG 1142: Introduction to Poetry Writing.



**NEW YORK CITY
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| ENG 1141 Overall Count | | | | |
|------------------------|----------|--------------|-------------|---------------|
| Year | Semester | Total Enroll | Enroll Cap | Percentage |
| 2007 | Fall | 22 | 24 | 91.67% |
| 2008 | Spring | 26 | 27 | 96.30% |
| 2008 | Fall | 22 | 24 | 91.67% |
| 2009 | Spring | 23 | 24 | 95.83% |
| 2009 | Fall | 22 | 24 | 91.67% |
| 2010 | Spring | 24 | 24 | 100.00% |
| 2010 | Fall | 22 | 24 | 91.67% |
| 2011 | Spring | 22 | 24 | 91.67% |
| 2011 | Fall | 24 | 24 | 100.00% |
| 2012 | Spring | 23 | 24 | 95.83% |
| 2012 | Fall | 44 | 48 | 91.67% |
| 2013 | Spring | 24 | 24 | 100.00% |
| 2013 | Fall | 43 | 48 | 89.58% |
| 2014 | Spring | 46 | 48 | 95.83% |
| 2014 | Fall | 48 | 48 | 100.00% |
| 2015 | Spring | 70 | 72 | 97.22% |
| 2015 | Fall | 47 | 48 | 97.92% |
| 2016 | Spring | 68 | 72 | 94.44% |
| 2016 | Fall | 72 | 72 | 100.00% |
| 2017 | Spring | 72 | 72 | 100.00% |
| 2017 | Fall | 71 | 72 | 98.61% |
| 2018 | Spring | 95 | 96 | 98.96% |
| 2018 | Fall | 95 | 96 | 98.96% |
| 2019 | Spring | 120 | 120 | 100.00% |
| 2019 | Fall | 120 | 120 | 100.00% |
| 2020 | Spring | 120 | 120 | 100.00% |
| 2020 | Fall | 72 | 72 | 100.00% |
| 2021 | Spring | 119 | 120 | 99.17% |
| 2021 | Fall | 96 | 96 | 100.00% |
| 2022 | Spring | 94 | 96 | 97.92% |
| 2022 | Fall | 122 | 122 | 100.00% |
| Grand Total | | 1888 | 1925 | 98.08% |

| ENG 1142 Overall Count | | | | |
|------------------------|----------|-----------------|-----------------|---------------|
| Year | Semester | Sum of Tot Enrl | Sum of Cap Enrl | Percentage |
| 2020 | Spring | 20 | 30 | 66.67% |
| 2020 | Fall | 22 | 24 | 91.67% |
| 2021 | Spring | 23 | 24 | 95.83% |
| 2021 | Fall | 31 | 48 | 64.58% |
| 2022 | Spring | 48 | 48 | 100.00% |
| 2022 | Fall | 8 | 24 | 33.33% |
| Grand Total | | 152 | 198 | 76.77% |

Notes
Data used is from CUNY First 11/07/2022
Fall 2022 is ongoing and data is highlighted in red

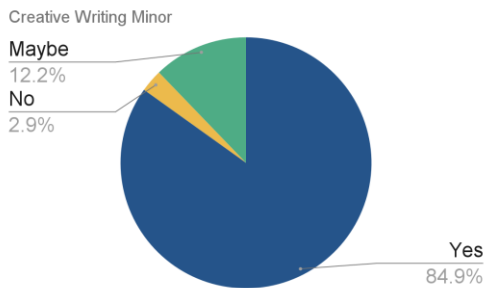
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Student Interest Survey Results: Creative Writing

Compiled Summer 2020 - Fall 2022 by Jennifer Sears-Pigliucci and Daniel Ryan

Should City Tech offer a minor in Creative Writing?

Do you think students at City Tech should be given the opportunity to pursue Creative Writing as an academic minor in addition to their major degree?



Student comments:

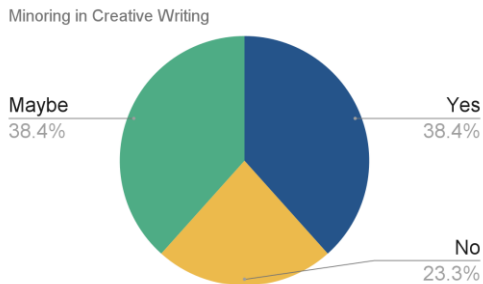
It would be a great way for students to get exposed to different writing which then can allow them to develop stronger and better writing skills.

Creative writing courses give a chance at something different for students. Most classes are all the same ... Having the option for students to take a break outside of that is amazing. This will get the students to really express themselves and will get them to tap into their creativity a lot more.

A lot of STEM majors tend to be creatively inclined but because they go to STEM equipped schools there is often no place to grow that side of their interests while pursuing their major. I believe that making a creative writing minor could help with that expression.

Would you minor in Creative Writing?

Would you pursue Creative Writing as an academic minor in addition to your major degree?



Student comments:

I am all for a creative writing minor since I am taking a creative writing class at the moment and I have discovered how much I really enjoy creative writing.

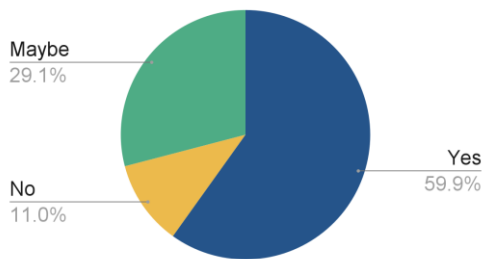
I believe creative writing would improve the brainstorming and problem solving aspects a career in general would require.

It is important to be able to read, write, and analyze pieces of literature and make connections between literature and real life.

Would you take “Introduction to Fiction Writing?”

To fulfill your GenEd/Major requirement, would you consider taking a 3-credit fiction writing and workshop course exploring the technique and traditions of fiction writing—including graphic novels and science fiction options?

Fiction Course



Student comments:

I think this course would be a great opportunity to strengthen my writing skills and creativity.

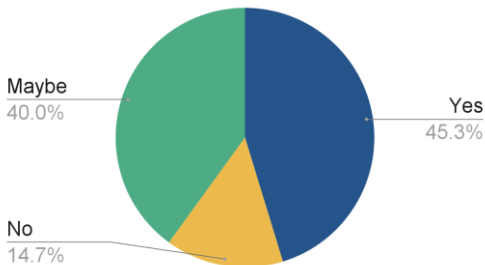
This course might help me or other students to be more prepared, such as in brainstorming, and encourage students to be more active in class.

I love fiction writing ... It has given me confidence and allowed me to develop as a writer.

Would you take “Creative Nonfiction: Life Writing and Identity?”

To fulfill your GenEd/Major requirement, would you consider taking a 3-credit memoir writing and workshop course exploring the technique and traditions of memoir writing.

Nonfiction Course



Student comments:

I would love to be part of the program if there is a non-fiction writing part of the course.

I love writing and I would love to learn more techniques.

The memoir writing course interests me the most because I have considered writing my own memoir.

This survey was conducted via Google forms:

- <https://forms.gle/dKrJ5bNMG1B62yEQA>
- <https://forms.gle/vqc3stMKA4SkAvFa8>
- <https://forms.gle/Js nQznXFEAx C39y56>

172 City Tech students were surveyed.

INDEX ITEM 4

Statements of Support

I strongly support your proposal for an Academic Minor in Creative Writing.

I am convinced that this minor is truly beneficial for the Applied Computational Physics BS major students as well for all students of City Tech.

Eager to hear about the success of your Program.

All best wishes,
German Kolmakov
Physics dept, Chair.

Congratulations on preparing a well thought out minor, I look forward to advising students about this option. We actually have one student at the moment who I was told "is an exceptional writer and creative too."

There have been times when I have worked with students to design a CUNYBA focused on communication and writing in food and travel. The addition of a minor in creative writing will provide students with the structure needed to remain right here at City Tech. I believe this will prove as a point of difference for students seeking a hospitality education.

Karen Goodlad, CSW
Associate Professor, Chairperson
Department of Hospitality Management

The Humanities department's position remains unchanged: we strongly support the addition of this option to our (largely) STEM-focused student body's current range of choices. Helping our students find their voice and providing them with the tools to reach their intended audience will empower our graduates no matter where they are headed. Teaching them to take pleasure in any creative effort will also enrich their lives—and a well-rounded education should surely do that.

All best,
Ann
Ann Delilkan, Ph.D.
Chair and Associate Professor, Department of Humanities

This letter is written in support of the academic minor in Creative Writing proposed by the English Department. Our faculty met on February 6, 2023, and unanimously voted in favor.

The faculty in the Department of African American Studies appreciates the goal of this minor, which is to offer "students the opportunity for self-examination, craft-focused study in a variety of writing genres to sharpen critical writing and reading abilities, as well as a means to develop creative problem-solving skills as they pursue creative work within the larger context of academic study." In the Department of African American Studies, these concepts are thoroughly explored in our courses as well, and support the idea of them being fully explored in an academic minor. We believe that these should be guiding principles of the educational experience, and therefore, support the idea of having an academic minor in Creative Writing that encapsulates these important values.

Renata Ferdinand, Ph.D.
Chair and Full Professor
Department of African American Studies