



1900 Pico Boulevard Santa Monica, CA 90405
310.434.4611

Curriculum Committee Agenda

Wednesday, May 1, 2024, 3:00 p.m.
Drescher Hall, Loft (3rd Floor, Room 300-E)

Guests and members of the public may attend via Zoom:
Join Zoom Meeting: <https://smc-edu.zoom.us/j/85334158437>

Meeting ID: 853 3415 8437

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Members:

Redelia Shaw, *Chair*
Dione Carter Hodges, *Vice Chair*
Jason Beardsley
Mary Bober
Fariba Bolandhemat
Walter Butler
Susan Caggiano

Javier Cambron
Evelyn Chantani
Lisa Collins
Rachel Demski
Susan Fila
Christina Gabler
Walker Griffy

Aileen Huang
Alex Ibaraki
Sharlene Joachim
Justin Liu (A.S.)
Jesus Lopez
Jacqueline Monge
Estela Narrie

Scott Silverman
Bobby Simmons
Briana Simmons
Lydia Strong
Audra Wells
Associated Students Rep

Interested Parties:

Stephanie Amerian
Clare Battista
Maria Bonin
Department Chairs
Nick Chambers

Nathaniel Donahue
Kiersten Elliott
Tracie Hunter
Maral Hyeler
Luis Jauregui

Cecilia Jeong (A.S.)
Matt Larcin
Stacy Neal
Patricia Ramos

Esau Tovar
Guadalupe Salgado
Olivia Vallejo
Tammara Whitaker

Ex-Officio Members:

Jamar London

(Information items are listed numerically; action items are listed alphabetically)

- I. Call to Order and Approval of Agenda
- II. Public Comments *(Two minutes is allotted to any member of the public who wishes to address the Committee.)*
- III. Announcements
- IV. Approval of Minutes (April 17, 2024)..... 3

V. Chair’s Report

VI. Information Items

1. Cal-GETC Updates
2. CSLO/PLO Mapping Project Updates
3. Stellic Updates

(Non-Substantial Changes)

4. GIS 27 Applications in Geographic Information Systems

VII. Action Items

(Courses: New)

- a. EMERITUS HME EC E60 American History Through Cooking5

(Courses: Substantial Changes)

- b. ENGL 71 Introduction to Creative Writing (addition of prerequisite: “Eligibility for ENGL 1”).....9
- c. ENGL 72 Writing in Fiction (addition of prerequisite: “Eligibility for ENGL 1”)..... 13
- d. ENGL 73 Writing in Poetry (addition of prerequisite: “Eligibility for ENGL 1”)..... 17
- e. ENGL 74 Writing in Creative Nonfiction (addition of prerequisite: “Eligibility for ENGL 1”).....21

(Courses: Distance Education)

- f. EMERITUS HME EC E60 American History Through Cooking6

(Programs: Revisions)

- g. Changes to degrees, certificates, and program maps as a result of courses considered on this agenda

VIII. New Business

IX. Old Business

- SMC GE Global Citizenship Discussion/Presentation by Institutional Research26
No action will be taken on SMC GE Global Citizenship at this meeting. The vote on Global Citizenship is scheduled for the May 15, 2024 Curriculum Committee meeting.

X. Adjournment

Please notify Redelia Shaw, Dione Carter Hodges, and Rachel Demski by email if you are unable to attend this meeting.

**The next Curriculum Committee meeting is May 15, 2024.
May 15 will be the last Curriculum Committee meeting for Spring 2024.**



1900 Pico Boulevard Santa Monica, CA 90405
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Curriculum Committee Minutes

Wednesday, April 17, 2024, 3:00 p.m.
Drescher Hall, Loft (3rd Floor, Room 300-E)
Zoom (guests/members of the public)

Members Present:

Redelia Shaw, <i>Chair</i>	Walter Butler	Susan Fila	Justin Liu (A.S.)
Dione Carter Hodges, <i>Vice Chair</i>	Susan Caggiano	Christina Gabler	Scott Silverman
Jason Beardsley	Evelyn Chantani	Walker Griffy	Bobby Simmons
Mary Bober	Lisa Collins	Aileen Huang	Briana Simmons
Fariba Bolandhemat	Rachel Demski	Sharlene Joachim	Audra Wells

Members Absent:

Javier Cambron	Jesus Lopez	Estela Narrie*	Lydia Strong
Alex Ibaraki	Jacqueline Monge*		

**Attended via Zoom – voting members of the committee unable to attend in-person may join as a guest on zoom but cannot move or vote on action items.*

Others Present:

Delphine Broccard	Dana Nasser	Steven Sedky	Olivia Vallejo
Eric Minzenberg			

(Information items are listed numerically; action items are listed alphabetically)

I. Call to Order and Approval of Agenda

The meeting was called to order at 3:08 pm. Motion to approve the agenda with no revisions.

Motion made by: Scott Silverman; **Seconded by:** Christina Gabler

The motion passed unanimously.

II. Public Comments

None

III. Announcements

- Earth Week is happening next week - April 22-26 with many [events and activities](#)
- Arts, Media, and Entertainment is hosting [Taco Tuesday](#) on April 30 at the CMD campus
- Registration is open for the ASCCC [2024 Noncredit Institute](#) and the [2024 Curriculum Institute](#)

IV. Approval of Minutes (April 3, 2024)

Motion to approve the minutes of April 3, 2024 with no revisions.

Motion made by: Susan Caggiano; **Seconded by:** Walker Griffy

The motion passed with the following vote. Y: 16; N; 0; A: 1 (Scott Silverman)

V. Chair’s Report

The Academic Senate approved curriculum from the April 3 Curriculum Committee meeting this week.

VI. Information Items

1. IB Exams Course Equivalencies Update
 - Estela is working with departments/chairs to determine course equivalencies. Any questions

about assigning course equivalencies for the IB exams should be directed to Estela Narrie.

2. Cal-GETC Updates

- Reminder: all IGETC areas are transferring to Cal-GETC, except Area 1C
The COM ST course updates from the 4/3/24 meeting were revised for submission to Area 1C
- Area 6 Language Other than English (LOTE) will not be part of the Cal-GETC
- Working on transferring to a new software for Degree Audit, MyEdPlan, and counseling features: Stellic. It is still in the early stages, but updates on progress will be provided to the committee throughout the implementation process.
- META will be updating the system this week with the new Cal-GETC details. The update will include three changes to the system:
 - The “Transfer/GE” page will include the new Cal-GETC areas
 - The IGETC/CSUGE data will be moved to a new “Historical GE” area
 - The COR will include the Cal-GETC areas (proposed/active), and the IGETC/CSUGE will remain as-is on the COR for the time being.

3. SLO Project Updates

- Today we’ll discuss and vote on new META workflow(s) for the work of SLO/PLO mapping.

VII. Action Items

There are no course/degree/certificate action items. This meeting will include a discussion and vote for the streamlined META workflow for PLO mapping and further discussion on SMC GE Global Citizenship. No vote or action will be taken on Global Citizenship at this meeting.

VIII. New Business

- Streamlined META workflow for PLO mapping discussion and vote
Question regarding the criteria for the new workflow – if any one of the criteria are met, you can submit the mapping under the new workflow. Recommendation to ensure the SLO Ambassadors and Curriculum Representatives are listed as co-contributors on any proposals for mapping work. There is no priority based on program type and the mapping work is inclusive of noncredit certificates.

Motion to approve the streamlined workflow for PLO Mapping:

1. Originator launch
2. Curriculum representative review approve
3. Department chair approve
4. Curriculum committee consent agenda item

Motion made by: Scott Silverman; **Seconded by:** Christina Gabler

The motion passed unanimously.

Motion to approve the streamlined workflow for SLO typo/grammar/corrections

1. Originator launch
2. Curriculum representative review approve
3. Department chair approve
4. Curriculum committee consent agenda item

Motion made by: Sharlene Joachim; **Seconded by:** Susan Caggiano

The motion passed unanimously.

IX. Old Business

- SMC GE Global Citizenship Discussion
No updates to provide – Tech Review met with Institutional Research regarding data on Global Citizenship; data will be included on the agenda/Institutional Research will present at May 1 meeting.

X. Adjournment

Motion to adjourn the meeting at 4:00 pm.

Motion made by: Audra Wells; **Seconded by:** Christina Gabler

The motion passed unanimously.

New Course: EMERITUS – HME EC E60, American History Through Cooking

Units:	0.00
Total Instructional Hours (usually 18 per unit):	32.04
Hours per week (full semester equivalent) in Lecture:	1.78
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	64.08
Degree Applicability:	Noncredit
Proposed Start:	Fall 2024
TOP/SAM Code:	089900 - Other Education / D - Possibly Occupational
Grading:	Noncredit (No Progress Indicators)
Repeatability:	Yes
Library:	Library has adequate materials to support course
Minimum Qualification:	Home Economics: Noncredit

Rationale

Food is intricately tied to personal and cultural identity. A course on American history through food enables students to explore how food choices, cooking techniques, and culinary traditions have shaped regional identities within the United States. It fosters a sense of pride and appreciation for the rich culinary heritage of different communities and promotes the understanding of different cultural identities.

I. Catalog Description

This course explores American history through different cultural lenses using food and cooking. We will examine the cultural and culinary contributions of different ethnic groups to American cuisine and how they have influenced and shaped American History and the food we eat today. Recipes that relate to different historical periods will be put in context for a deeper understanding of the human experience through food.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. n/a, n/a, n/a © 2023

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Identify the historical significance of several culinary dishes.
2. Cook several dishes of historical significance.

IV. Methods of Presentation:

Distance Education, Lecture and Discussion, Projects, Online instructor-provided resources, Observation and Demonstration

V. Course Content

<u>% of Course</u>	<u>Topic</u>
10.000%	Introduction to American Culinary History
10.000%	Staple Foods and Crops of the Americas
10.000%	Early American Cuisine
10.000%	Westward Expansion and Regional Cuisine
10.000%	Industrialization and the Rise of Convenience Foods
10.000%	World Wars and Rationing
10.000%	Civil Rights Movements and Food for the Soul
10.000%	Contemporary Food Movements and Fusion Cuisine
10.000%	Culinary Heritage and Cultural Identity

10.000%	Culinary Showcase and Reflection
100.000%	Total

VI. Methods of Evaluation

% of Course	Topic
100%	Other: There are no grades for Emeritus classes.
100%	Total

VII. Sample Assignments:

Culinary Journey: Exploring Immigrant Food Traditions: This online lesson/activity explores the diverse culinary contributions of immigrant communities to American cuisine. You will participate in a virtual culinary journey, investigating the food traditions brought by different immigrant groups and their impact on American culinary heritage. Introduction (Multimedia Presentation): You will be shown a presentation that provides an overview and highlights the significance of immigrant influences on American food culture. Discussion Board: Immigrant Food Stories (Threaded Discussion): In the discussion boards, share and discuss your personal stories or family recipes related to immigrant food traditions. Reflect on the importance of these food traditions and the connection to your cultural heritage. You will be provided questions, and should respond to other student’s posts, providing feedback to foster meaningful interactions. Virtual Recipe Exchange (Dropbox or File Sharing): Research and select a traditional recipe from an immigrant community of your choice. Write a brief historical background about the recipe’s origin, the cultural significance, and any adaptations made in the American context. Submit your recipes and historical information documents into a designated shared folder for others to access and learn from. Try out the recipes at home if you wish, and share your cooking experiences and photographs in the discussion board. Multimedia Presentation: Immigrant Food Documentary (Multimedia Presentation): Create short multimedia presentations (e.g., using PowerPoint, Jing, or other similar tools) on the influence of a specific immigrant group on American cuisine. Include key historical information, culinary traditions, notable dishes, and examples of how these influences are still prevalent in American food today. You can incorporate images, audio clips, and videos to enhance their presentations and make them engaging and informative. Reflection and Peer Feedback (Discussion Board): On the discussion boards, reflect on the most interesting discoveries you made during the lesson, how your understanding of American culinary history has deepened, and any personal connections you have formed with immigrant food traditions. Provide constructive feedback on your peers’ multimedia presentations.

Tasting History: A Culinary Journey through American Revolution: This assignment immerses you in the culinary aspects of the American Revolution, exploring historical events and figures through food. You will research, prepare, and analyze a dish that reflects the revolutionary period, emphasizing the connection between food and the socio-political climate of the time. Research: Research the culinary landscape during the American Revolution, focusing on the food shortages, rationing, and influences of the war on American cuisine. Explore primary sources, historical cookbooks, and scholarly articles to gain a comprehensive understanding of the period. Dish Selection: Select a specific dish or recipe that was popular or significant during the American Revolution. The chosen dish should reflect the socio-political climate, cultural influences, or scarcity of ingredients experienced during that time. Recipe Analysis: Analyze the chosen recipe, considering its historical context, ingredients, cooking techniques, and cultural significance. In a written document, discuss the origins of the dish, any adaptations made during the Revolutionary period, and its impact on American culinary traditions. Cooking and Presentation: Prepare the selected dish using historical cooking methods or adaptations that reflect the Revolutionary era. Document the cooking process through photographs or videos.

VIII. Student Learning Outcomes:

1. Analyze American historical events through a culinary lens.
2. Demonstrate a level of engagement in the subject matter that enables and motivates the integration of acquired knowledge and skills beyond the classroom.

E HME EC E60 Distance Education Application

- Fully Online
- Online/Classroom Hybrid (not a delivery option when campus is closed)
- Approved for Online Delivery in Emergency Contexts Only (“AODECO”)

1a. Instructor - Student Interaction:

The instructor will email information to registered and wait-listed students via mProfessor, at least forty-eight hours prior to the first class meeting. Email will include information on how to access the class and course materials, and any steps students should take to have the best learning experience possible. During remote class (at the beginning, and then periodically as new students enroll), the instructor will provide students with more detailed information on class content, mode(s) of instruction, and set general expectations for that term. Throughout the course, the instructor will provide ongoing group and individual feedback, comments, and suggestions to assist students in mastering course material. The instructor will utilize class meetings, email, and other virtual communication tools available (i.e. Canvas, Zoom, etc.), as appropriate, to send reminders and updates, encourage discussion, and respond to student inquiries. For an asynchronous offering of this class, the instructor will post initial prompts and responses to students' individual posts on the threaded discussion board (via available Learning Management Systems), and otherwise engage in asynchronous learning management systems delivery of course content.

1b. Student - Student Interaction:

Student-to-student interactions during class time will be through instructor-guided discussion. In addition, breakout rooms may be provided in order for students to have small group discussions. Student-to-student interactions outside this class are completely optional, as they are not required by the curriculum. Students are free to communicate with each other via email or phone if questions arise or for social interaction to amplify the classroom community. For an asynchronous offering of this class, student-to-student interaction will take place via the available learning management systems. The instructor will post initial prompts and responses to students' individual posts on the threaded discussion board, and otherwise engage in asynchronous learning management systems delivery of course content.

1c. Student - Content Interaction:

Since Emeritus is a noncredit program for Older Adults, there are no graded assignments for Emeritus classes. Because classes do not have prerequisites, student skill levels can vary greatly. Course material is delivered through a variety of means, ranging from lecture and discussion, to instructor provided text, links, videos or images, as-needed. Students interact with content during class time, and in doing their own preparation before class. For an asynchronous offering of this class, the instructor will post content on the learning management system that is in use for the class.

1d. Distance Ed Interactions:

Online class activities that promote class interaction and engagement	Brief Description	% of Online Course Hours
Online Lecture	Content delivery	60.00%
Discussion	Discussion	35.00%
Other (describe)	Questions and Answers	5.00%

2. Organization of Content:

Course content for emergency DE delivery will be very much the same as when delivered in person, especially for synchronous instruction. Course content will be organized into modules for remote delivery of instruction. For asynchronous instruction, the instructor will adapt each module as necessary to fit their instructional modality of choice.

3. Assessments:

% of grade	Activity	Assessment Method
100.00%	There are no grades for Emeritus classes.	There are no grades for Emeritus classes.

4. Instructor's Technical Qualifications:

Instructors should be familiar with how to use videoconferencing software (ex: Zoom) or the LMS (ex: Canvas). Emeritus has provided support to instructors as they set up their videoconferencing classrooms, and walked them through doing so, and sending the link out to enrolled students through mProfessor. The instructor should be knowledgeable of accessibility resources on and off-campus.

5. Student Support Services:

There are a variety of support services available to Emeritus students, many through the Emeritus department website (www.smc.edu/Emeritus) or on the main www.smc.edu site, as well as referrals to Campus Police, Center for Students with Disabilities, Campus Health, Student IT Help.

6. Accessibility Requirements:

Instructors have been directed to include captions for any videos shared. Likewise, they will comply with other accessibility guidelines for content shared such as videos, photos, alternative text and headings. Emeritus instructors are used to accommodating accessibility concerns proactively as well as those raised by students.

7. Representative Online Lesson or Activity:

Sample Online Lesson/Activity: "Culinary Journey: Exploring Immigrant Food Traditions"

Description: This online lesson/activity aims to engage students in exploring the diverse culinary contributions of immigrant communities to American cuisine. Students will participate in a virtual culinary journey, investigating the food traditions brought by different immigrant groups and their impact on American culinary heritage.

Introduction (Multimedia Presentation):

Begin the lesson with a multimedia presentation (e.g., Articulate, PowerPoint) that provides an overview of the objective and highlights the significance of immigrant influences on American food culture. Include visuals, historical photographs, and anecdotes to captivate student interest and create an immersive learning experience.

Discussion Board: Immigrant Food Stories (Threaded Discussion):

Create a threaded discussion on the online platform where students can share and discuss their personal stories or family recipes related to immigrant food traditions.

Encourage students to reflect on the importance of these food traditions and their connection to their cultural heritage. Facilitate discussions by posing thought-provoking questions, encouraging students to respond to each other's posts, and providing feedback to foster meaningful interactions.

Virtual Recipe Exchange (Dropbox or File Sharing):

Assign students to research and select a traditional recipe from an immigrant community of their choice.

Instruct students to write a brief historical background about the recipe's origin, the cultural significance, and any adaptations made in the American context.

Students will compile their recipes and historical information into a document and submit it to a designated shared folder (e.g., Dropbox) for others to access and learn from.

Encourage students to try out the recipes at home if they wish, and share their cooking experiences and photographs in the discussion board or as part of their submissions.

Multimedia Presentation: Immigrant Food Documentary (Multimedia Presentation):

Assign students to create short multimedia presentations (e.g., using PowerPoint, Jing, or other similar tools) on the influence of a specific immigrant group on American cuisine.

Students should include key historical information, culinary traditions, notable dishes, and examples of how these influences are still prevalent in American food today.

Students can incorporate images, audio clips, and videos to enhance their presentations and make them engaging and informative.

Provide guidelines and templates to ensure consistency and clarity in the presentations.

Reflection and Peer Feedback (Discussion Board):

Conclude the lesson with a reflection activity on the discussion board.

Prompt students to reflect on the most interesting discoveries they made during the lesson, how their understanding of American culinary history has deepened, and any personal connections they have formed with immigrant food traditions.

Encourage students to provide constructive feedback on their peers' multimedia presentations, promoting a supportive and collaborative learning environment.

By utilizing online teaching tools such as threaded discussions, dropbox/file sharing, and multimedia presentations, this lesson/activity provides an interactive and immersive online experience that allows students to explore and appreciate the impact of immigrant communities on American cuisine.

Substantial Change: ENGLISH 71, Introduction to Creative Writing

Units:	3.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Transferability:	Transfers to CSU, UC (pending review)
Degree Applicability:	Credit – Degree Applicable
Prerequisite(s):	Eligibility for ENGL 1

Rationale

Addition of prerequisite for re-submission for UC transfer

I. Catalog Description

This course introduces the craft and practice of creative writing through reading and writing in various genres. Students will explore poetry, fiction, and creative nonfiction in their many forms and sub-genres. This course focuses on the fundamentals of these genres and related forms. Students will generate new pieces and be introduced to the workshop method. In workshop, they will offer constructive and critical feedback. While developing their writing process, students will also learn to apply critiques and revise their original work. The course will introduce students to the critical skill of reading like writers to better understand the craft of creative writing.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. Creative Writing: Four Genres in Brief, 3rd, Starkey, David, Bedford/St. Martin's © 2017, ISBN: 978-1319035334
2. Introduction to Creative Writing, OER -LibreTexts, Lein, Linda Frances, Lumen Learning © 2021, ISBN: Creative Commons
3. The Shell Game: Writers Play with Borrowed Form, , Adrian, Kim, University of Nebraska Press © 2018, ISBN: 978-0803296763
4. See full list attachment. Below find a very partial list of literary magazines that publish multiple genres with free online access AGNI Alaska Quarterly Review American Poetry Review Black Warrior Review Blue River Review BOMB Magazine Carolina Quarterly Cleaver Magazine Five Points Hunger Mountain Review Missouri Review Monkeybicycle Pinch Journal Pithead Chapel Pleiades Sonora Review The Offing The Threepenny Review Waxwing

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Demonstrate use of literary techniques in the production of original works in different genres
2. Demonstrate a sensitivity to language and rhythm, and the use of literary techniques in the production of original works in multiple genres
3. Read diverse published and student works actively and critically
4. Apply techniques to present their own work in a classroom setting
5. Engage in approaches to revision that result in multiple drafts
6. Provide constructive feedback of peer's work while engaging in writer's workshops
7. Participate in a community of writers

IV. Methods of Presentation:

Lecture and Discussion, Visiting Lecturers, Group Work, Discussion, Other Methods: Critiquing of works read, media presentations (sound recordings of famous poets and fiction writers reading their works and some videos), and exercises. Reading and analysis. Participation in peer review workshops as writers and editors.

V. Course Content

% of Course	Topic
25.000%	Close reading, discussion, and analysis of works in multiple literary genres with a focus on the relationship of form to content, and the craft strategies contributing to that relationship

15.000%	Process and imagination; generative strategies to develop a 'writing inventory' and first draft material
25.000%	Literary works in multiple genres as models; identify and apply various craft strategies to works in progress, such as examining, evaluating, and then attempting the use of a central metaphor as a narrative strategy in a short story.
20.000%	Evaluating a work-in-progress; applying revision strategies resulting in multiple drafts
15.000%	Oral and written critique skills applied to drafts, including self-critique, peer critique, and group workshop discussion
100.000%	Total

VI. **Methods of Evaluation**

<u>% of Course</u>	<u>Topic</u>
15%	Class Participation: Class participation including workshop submission and feedback, dialogue journals, free-writing and other course activities
50%	Written assignments: Creative writing drafts, revisions and/or portfolio
10%	Papers: Written analytical critiques
25%	Portfolios: Journals, reading reflections, response papers, portfolios
100%	Total

VII. **Sample Assignments:**

Fiction: Exercise: Evoking Place, Emotion, & Atmosphere via Meaningful Detail STEP 1 | SET-UP | 1 MINUTE
 Open a new document on your computer screen. This exercise tends to work better if you write electronically, but it is still possible if you are handwriting. STEP 2 | WRITING | 15-20 MINUTES
 1. When the time begins, write a detailed description of a place – real or imagined – which has a very strong atmosphere. That atmosphere might be eerie, sensual, somber, spooky, tense, joyful, cozy, threatening, etc. It is entirely up to you. Your aim is to write it so that the atmosphere builds for the reader, sentence by sentence, to the end.
 2. BUT there are constraints: you are not allowed to name the atmosphere or name any emotion. So, avoid relying on adjectives or adverbs that directly identify sensory experiences or emotions, such as “a threatening look,” “sad music,” or “a cheerfully painted door.” In other words, don’t tell the reader which feeling or emotion something is meant to evoke. Instead, let your description create the feeling you intend to generate. The way you write about elements in the scene – a door, a scent, a sound, a person, etc. -- will convey the atmosphere.
 3. Be specific and concrete. Be deliberate. Choose meaningful, sensory details. Focus on accurately and precisely depicting sights, sounds, smells, shapes, textures, etc. In the time allotted, make your scene as evocative as possible. Write until time is called.
 STEP 3 | PARTNERING, READING, DISCUSSION | 12-15 MINUTES
 With your partner, take turns sharing your writing without comment. Don’t offer clues, disclaimers, introductions, explanations, apologies, or commentary. The objective: Using one word, guess the atmosphere evoked in your partner’s writing
 1. Partner 1 reads Partner 2’s text (via a shared scene) and then attempts to identify the atmosphere in one word
 2. Partner 2 reads Partner 1’s work, and then tries to identify the atmosphere in one word.
 3. Discuss. Spend a few minutes talking about the results. Some suggested questions: a) What did you learn by writing within the restrictions of the exercise? b) What was challenging about this? Illuminating or helpful? c) In either/both pieces, look over some specific ways they do or don’t succeed at the objective. Which details, if any, seemed vague, ambiguous, or misleading? Which were successful and clearly evocative of the writer’s intention?

Poetry: Dramatic Monologue – Generating a Draft Assignment Overview: A key requirement of the dramatic monologue is the establishment of the context which causes the speaker to speak - however, unlike the “soliloquy” in a play or “lyric poems” addressed to a universal audience, the dramatic monologue is a type of “lyric poem” where another character or characters must be present in the scene though they do not speak. The dramatic monologue has the following features:
 1. A single person, who is patently not the poet (you), utters the entire poem in a specific situation at a critical moment.
 2. This person addresses and interacts with one or more other people; but we know of the other’s presence and what they say and do only from clues in the discourse of the single speaker.
 3. The main principle controlling the poet’s choice and organization of what the lyric speaker says is to reveal to the reader, in a way that enhances interest, the speaker’s temperament and character. (See Browning’s “My Last Duchess,” among others or Gluck’s “Gretel in Darkness.”)
 Writing Task: Write a poem of 20 or more lines using all of the features of dramatic monologue outlined above.

VIII. Student Learning Outcomes:

1. Upon completion of the course, students will be able to maintain an independent creative practice that includes close, active reading, greater sensitivity to language, line and sentence rhythms, keeping a writer's notebook or other record in some format to build an idea 'inventory,' independent generative exercises, and strategies for revision of works in progress.
2. Upon completion of the course, students will be able to write short works in multiple genres that cohere, or have internal integrity, and that demonstrate an awareness of the relationship of form to content in the generation of meaning.

Prerequisite Checklist and Worksheet: ENGL 71
Prerequisite: Eligibility for English 1

SECTION 1 - CONTENT REVIEW: If any criterion is not met, the prerequisite will be disallowed.

Criterion	Met	Not Met
1. Faculty with appropriate expertise have been involved in the determination of the prerequisite, corequisite or advisory.	X	
2. The department in which the course is (will be) taught has considered course objectives in accordance with accreditation standards.	X	
3. Selection of this prerequisite, corequisite or advisory is based on tests, the type and number of examinations, and grading criteria.	X	
4. Selection of this prerequisite, corequisite or advisory is based on a detailed course syllabus and outline of record, related instructional materials and course format.	X	
5. The body of knowledge and/or skills which are necessary for success before and/or concurrent with enrollment have been specified in writing.	X	
6. The course materials presented in this prerequisite or corequisite have been reviewed and determined to teach knowledge or skills needed for success in the course requiring this prerequisite.	X	
7. The body of knowledge and/or skills necessary for success in the course have been matched with the knowledge and skills developed by the prerequisite, corequisite or advisory.	X	
8. The body of knowledge and/or skills taught in the prerequisite are not an instructional unit of the course requiring the prerequisite.	X	
9. Written documentation that steps 1 to 8 above have been taken is readily available in departmental files.	X	

SECTION II - ADDITIONAL LEVEL OF SCRUTINY:

 X Type 1: Standard Prerequisite (required prerequisite at UC or CSU) Identify three UC or CSU campuses that offer the equivalent course with the equivalent prerequisite.: **UCLA, CSU Northridge, CSU Los Angeles**

ENTRANCE SKILLS FOR (ENGL 71)

(What the student needs to be able to do or understand BEFORE entering the course in order to be successful)

A)	Write sentences of varying syntactical structure, generally free of grammatical, spelling and syntactical errors that interfere with meaning
B)	Use transitional elements within sentences, between sentences and between paragraphs
C)	Revise essays for clarity of ideas, logic, and grammatical correctness, recognizing that writing is a process that requires multiple drafts.

EXIT SKILLS (objectives) FOR (Eligibility for ENGL 1)

(What the student has the demonstrated ability to do or understand AFTER successful completion of this course)

1.	Write sentences of varying syntactical structure, generally free of grammatical, spelling and syntactical errors that interfere with meaning
2.	Use transitional elements within sentences, between sentences and between paragraphs
3.	Revise essays for clarity of ideas, logic, and grammatical correctness, recognizing that writing is a process that requires multiple drafts.

EXIT SKILLS FOR (Eligibility for ENGL 1)	ENTRANCE SKILLS FOR (ENG 71)							
	A	B	C	D	E	F	G	H
1	X							
2		X						
3			X					
4								
5								
6								
7								
8								

Substantial Change: ENGLISH 72, Writing in Fiction

Units:	3.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Date Submitted:	February 2023
Transferability:	Transfers to CSU, UC (pending review)
Degree Applicability:	Credit – Degree Applicable
Prerequisite(s):	Eligibility for ENGL 1 and ENGL 71

Rationale

Addition of prerequisite for re-submission for UC transfer

I. Catalog Description

Students will expand and sharpen storytelling skills and gain a deeper understanding of the properties of fiction through writing, revision, reading, discussion, and critique. These activities will sensitize each writer to the techniques of language and rhythm, description and dialogue, and facilitate the exploration of the effects of character, point of view, plot, and sentence structure on narrative fiction.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. The Scribner Anthology of Contemporary Short Fiction, 2nd, Williford, Lex, Scribner © 2007, ISBN: 978-1416532279
2. Writing Fiction: A Guide to Narrative Craft, 10th, Burroway, Janet, University of Chicago Press © 2019, ISBN: 978-0226616551
3. Free resources: a very partial list of literary magazines that publish new fiction, with open access: AGNI; Alaska Quarterly Review; American Poetry Review; Black Warrior Review; Blue River Review; BOMB Magazine; Carolina Quarterly; Cleaver Magazine; Five Points; Hunger Mountain Review; Missouri Review; Monkeybicycle; Pinch Journal; Pithead Chapel; Pleiades; Sonora Review; The Offing; The Threepenny Review; Waxwing;

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Build a 'writing inventory' and develop story ideas through the use of generative strategies
2. Demonstrate a sensitivity to language and sentence rhythm, and the use of literary techniques in the production of original works in different subgenres of fiction
3. Demonstrate a sensitivity to language and sentence rhythm, and the use of literary techniques in the production of original works in different subgenres of fiction
4. Develop a constructive, critical vocabulary to evaluate and comment on peers' work in progress, and on the student's own work (self-critique)
5. Engage in meaningful, substantive revision that results in multiple, iterative drafts, and in the process solidify an understanding of revision as a process of discovery
6. Read diverse published works of fiction actively and critically, and demonstrate an awareness of how craft elements, such as point of view, etc. operate in a given written work
7. Participate in a community of writers, through the practice of workshop discussion, sharing drafts in progress, presenting their work in classroom settings, and possibly attending literary events

IV. Methods of Presentation:

Lecture and Discussion, Discussion, Critique, Projects, Visiting Lecturers, Group Work, Other, Other (Specify), Distance Education, Individualized Instruction, Online instructor-provided resources

Other Methods: Peer, small group, and workshop discussion; written and oral critiques; reading and analysis of course texts and instructor-provided resources; Individual instruction / story conferences; responding to literary presentations (audio, video); visiting author presentations

V.

Course Content

<u>% of Course</u>	<u>Topic</u>
15.000%	The skills to read 'like a writer' through close reading, discussion, analysis, and written responses to works of fiction and instruction-oriented craft texts– specifically, consideration of the relationship of form to content, how craft elements may operate in a given text to shape that relationship and possibly illuminate authorial intention and shape reader response.
25.000%	Craft techniques and formal properties in literary works, and the applications of such strategies to varied types of creative assignments, such as an original scene of dialogue rewritten in various ways to highlight different approaches.
20.000%	Generative strategies to develop a 'writing inventory' of ideas, images, observed details, and other material for potential stories, and in the process, sharpened habits of observation and practice with the early stages of the creative process
25.000%	Strategies for revision of manuscripts informed by critical feedback and how-to instruction; evaluation and reflection on work in progress as it moves through multiple rounds of reinvention
15.000%	A constructive, critical vocabulary to evaluate and critique work in progress in the form of written self-critique, oral and written peer critiques, development of skills in the workshop method; critical discussion in the context of workshop
100.000%	Total

VI.

Methods of Evaluation

<u>% of Course</u>	<u>Topic</u>
10%	Class Participation: Class participation, including workshop submission and critical feedback, public reading, free writing, in-class creative exercises and other course activities
35%	Written assignments: Short creative writing assignments, story drafts, story revisions
15%	Other: Critical responses to peer and published work
40%	Portfolios: Final portfolio of multiple components: meaningfully revised creative works, reflective self-evaluation, and critical writing
100%	Total

VII.

Sample Assignments:

Sample Assignment 1: Experimenting with Point of View : OBJECTIVES: By rewriting a scene in multiple ways, you will learn: to generate more possibilities for characters, story, and scene by experimenting with point-of-view; to be alert to the creative possibilities and constraints presented by different points of view strategies – first-person, second, or third in varying degrees of omniscience; each of these narrative strategies comes with its own liberties and parameters; that changing POV is a potential revision strategy when you are problem-solving a story draft
 INSTRUCTIONS Choose to work with a scene (or excerpt of one) that you've already written. Ideally, choose one that has a bit of everything in it – some dialogue, action, gesture, narration, and interior monologue. Use no more than two pages of it for this exercise. The scene should be written from a particular, consistent point of view You will rewrite your scene twice. In the first rewrite, you will keep the same POV strategy, but will shift to a different point-of-view character. In other words, you will rewrite the scene from the point of view of another character in the scene. So, if you wrote your scene in third person from the point of view of character "A," you will maintain it as a third-person scene but shift the point of view to character "B." If it was a first-person scene in the

original draft, keep it a first-person scene but switch to a different character as the “I” narrator. Next, you’re going to rewrite the scene a second time, making a different kind of alteration. This time, you’re not merely shifting the identity of the point of view character. Now, you’re going to change the TYPE of POV you use altogether. So, for example, if it was written as a second or third-person scene, reimagine it from a first-person point of view. Once again, let new things happen if they present themselves. Making such a radical shift and committing to it means much more than just switching pronouns from “I” to “he” or to anything else. The entire tone, mood, and scope of the scene may change. It might feel more expansive or be more intimate, closing the narrative distance. Imagery, dialogue, or other elements may play a different role than in an earlier iteration. The shift might change the approach to interior monologue or the degree you rely on it. Creatively, be open; try to embrace the possibilities presented by the change in narrative strategy.

Sample Assignment 2: Flash Fiction Prompt: He said/ She said : Use the following flash fiction prompt, adapted from one by Pamela Painter. You may also want to consult the provided example, written by one of her students. Both are from *The Field Guide to Writing Flash Fiction*. THE PROMPT: “He said / She said” INSTRUCTIONS: Write a story that is 500-600 words long. Use the structure of alternating voices: He said: _____. She said: _____. He said: _____. She said: _____. And so on. The two “characters” should disagree about an issue or subject and their dialogue should have a subtext -- an emotional truth that is operating on a deeper and perhaps hidden level. As you can see in the student example provided, that story is not only ‘about’ the narrow matter of misplaced keys.

VIII.

Student Learning Outcomes:

1. Upon completion of the course, students will be able to maintain an independent creative practice that includes close, active reading, greater sensitivity to language and sentence rhythms, keeping a writer’s notebook or other record in some format to build an idea ‘inventory,’ independent generative exercises, and strategies for revision of works in progress.
2. Upon completion of the course, students will be able to write short works of fiction that cohere, or have internal integrity, in voice, setting, character, and structure; work that demonstrates an awareness of the relationship of form to content in the generation of meaning.

Prerequisite Checklist and Worksheet: ENGL 72
Prerequisite: Eligibility for English 1, Other Prerequisites: ENGL 71

SECTION 1 - CONTENT REVIEW: If any criterion is not met, the prerequisite will be disallowed.

Criterion	Met	Not Met
1. Faculty with appropriate expertise have been involved in the determination of the prerequisite, corequisite or advisory.	X	
2. The department in which the course is (will be) taught has considered course objectives in accordance with accreditation standards.	X	
3. Selection of this prerequisite, corequisite or advisory is based on tests, the type and number of examinations, and grading criteria.	X	
4. Selection of this prerequisite, corequisite or advisory is based on a detailed course syllabus and outline of record, related instructional materials and course format.	X	
5. The body of knowledge and/or skills which are necessary for success before and/or concurrent with enrollment have been specified in writing.	X	
6. The course materials presented in this prerequisite or corequisite have been reviewed and determined to teach knowledge or skills needed for success in the course requiring this prerequisite.	X	
7. The body of knowledge and/or skills necessary for success in the course have been matched with the knowledge and skills developed by the prerequisite, corequisite or advisory.	X	
8. The body of knowledge and/or skills taught in the prerequisite are not an instructional unit of the course requiring the prerequisite.	X	
9. Written documentation that steps 1 to 8 above have been taken is readily available in departmental files.	X	

SECTION II - ADDITIONAL LEVEL OF SCRUTINY:

 X Type 1: Standard Prerequisite (required prerequisite at UC or CSU) Identify three UC or CSU campuses that offer the equivalent course with the equivalent prerequisite.: **UCLA, CSU Northridge, CSU Los Angeles**

ENTRANCE SKILLS FOR (ENGL 72)

(What the student needs to be able to do or understand BEFORE entering the course in order to be successful)

A)	Write sentences of varying syntactical structure, generally free of grammatical, spelling and syntactical errors that interfere with meaning
B)	Use transitional elements within sentences, between sentences and between paragraphs
C)	Revise essays for clarity of ideas, logic, and grammatical correctness, recognizing that writing is a process that requires multiple drafts.

EXIT SKILLS (objectives) FOR (Eligibility for ENGL 1)

(What the student has the demonstrated ability to do or understand AFTER successful completion of this course)

1.	Write sentences of varying syntactical structure, generally free of grammatical, spelling and syntactical errors that interfere with meaning
2.	Use transitional elements within sentences, between sentences and between paragraphs
3.	Revise essays for clarity of ideas, logic, and grammatical correctness, recognizing that writing is a process that requires multiple drafts.

EXIT SKILLS FOR (Eligibility for ENGL 1)	ENTRANCE SKILLS FOR (ENG 72)							
	A	B	C	D	E	F	G	H
1	X							
2		X						
3			X					
4								
5								
6								
7								
8								

Substantial Change: ENGLISH 73, Writing in Poetry

Units:	3.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Transferability:	Transfers to CSU, UC (pending review)
Degree Applicability:	Credit – Degree Applicable
Prerequisite(s):	Eligibility for ENGL 1 and ENGL 71

Rationale

Addition of prerequisite for re-submission for UC transfer

I. Catalog Description

This creative writing course focuses on the fundamentals of poetry and related forms. Students will generate new pieces and participate in a peer-to-peer workshop where they will offer constructive and critical feedback. While developing their writing process, students will also learn to apply critique and revise their original work. The course will also include literary analysis to understand better the craft of poetry, publication, and performance.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. The Cambridge Guide to Reading Poetry, Hodgson, Andrew, Cambridge © 2022, ISBN: 978-1108824125
2. The Poet's Companion: A Guide to the Pleasures of Writing Poetry, Addonizio, Kim and Dorianne Laux, Norton © 1997, ISBN: 978-0393316544
3. A Poetry Handbook, Oliver, Mary, Ecco © 1994, ISBN: 978-0156724005
4. A very partial list of literary magazines that publish poetry, with free online access AGNI; Alaska Quarterly Review; American Poetry Review; Black Warrior Review; Blue River Review; BOMB Magazine; Carolina Quarterly; Cleaver Magazine; Five Points; Hunger Mountain Review; Missouri Review; Monkeybicycle; Pinch Journal; Pithead Chapel; Pleiades; Sonora Review; The Offing; The Threepenny Review; Waxwing;

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Craft original works following a variety of both classic and contemporary forms as well as free verse.
2. Demonstrate a sensitivity to language and rhythm, and the use of literary techniques in the production of original works
3. Evaluate and critique original poems during peer workshop.
4. Revise original work after receiving feedback from peers and instructor.
5. Demonstrate a familiarity with figurative language and other literary devices.
6. Analyze and write critically about work by both established poets and peer writers.
7. Participate in a community of writers, through the practice of workshop discussion, sharing drafts in progress, presenting their work in classroom settings, and possibly attending literary events

IV. Methods of Presentation:

Distance Education, Other (Specify), Lecture and Discussion, Discussion, Critique, Projects, Visiting Lecturers, Individualized Instruction, Group Work, Other, Online instructor-provided resources

Other Methods: Peer, small group, and workshop discussion; written and oral critiques; reading and analysis of course texts and instructor-provided resources; Individual instruction / story conferences; responding to literary presentations (audio, video); visiting author presentations

V. Course Content

<u>% of Course</u>	<u>Topic</u>
20.000%	Close Reading and Modeling Review and modeling of a variety forms, styles, and constraints such as the sonnet, sestina, Golden Shovel, Duplex, free verse, open verse, prose poetry, lyric essays, spoken word, song lyrics, etc.
30.000%	Generating Original Work Creation and revision of original pieces produced during the course.
30.000%	Workshop Peer-to-peer workshop and critique of original work generated during the course.
20.000%	Craft Talks Discussions surrounding the writing process, including revision, and how to best give and receive critique in and outside the workshop space. Research into the various avenues for publishing and/or performance of original work.
100.000%	Total

VI.

Methods of Evaluation

<u>% of Course</u>	<u>Topic</u>
30%	Class Participation: Class participation, including workshop submission and critical feedback, reading, free writing, in-class creative exercises and other course activities
30%	Written assignments: Original Work created during the course in response to prompts, assignments, and other activities
20%	Other: Critical responses to reading and audio/visual presentations and written reflections on the writing process
20%	Portfolios: Final presentation of multiple components of meaningfully revised creative works, reflective self-evaluation, and/or critical writing such as a portfolio, chapbook, album, performance, or multimodal presentation
100%	Total

VII.

Sample Assignments:

Sample Assignment #1: Create your own small collection! : Sample Assignment #1: Create your own small collection! Over the course of the semester, you've crafted several original pieces from poems written in verse and prose to spoken word and lyric essays to song lyrics. Now it's time to gather those pieces together into your own small collection. Be sure to title your collection and take care in its presentation. Option A – Chapbook 10-15 pieces of original work of any style Digital or physical book Option B – Audiobook/Album 15-30 minutes of original work of any style (audio) Digital For accessibility, please include a transcript. Option C – Multimodal Presentation/Performance 15-30 minutes or 10-15 slides of original work of any style (video/slideshow) Digital For accessibility, please include a transcript.

Sample Assignment #2: Following a Constraint: The Kwansaba : The Kwansaba is a poetic form created in 1995 in a writing workshop, a lot like ours, by Eugene Redmond, a renowned professor, and writer from the Black Arts Movement. The name "Kwansaba" is a portmanteau of the Swahili words Kwanzaa and the Nguzo Saba, the seven principles of Kwanzaa. Keeping with the idea of seven principles, the number seven plays a significant role in this poetic form. Each Kwansaba is seven lines long with seven words per line, and each word is no longer than seven letters, except for proper nouns (i.e., names of people, organizations, places, etc.). Thematically, Kwansaba's are often penned in honor of someone or something, but they don't have to be. Sometimes the tributes are celebratory, and other times, they tell a story. Prompt: Write a poem in which you describe a scene, tell a story, or honor someone using seven lines with no more than seven words per line. Each of those words can be no longer than seven letters. Alternative: Write a forty-nine-word or seven-line poem of any form.

VIII.

Student Learning Outcomes:

1. Upon completion of the course, students will have the tools to support an independent creative practice that includes close, active reading, keeping a writer's notebook or other record in some format to build an inventory of material for potential projects, generative self-assigned prompts and exercises, and strategies for revision.
2. Upon completion of the course, students will be able to read and critique poetry by both established and peer writers using a critical lens.
3. Upon completion of the course, students will be able to write poems utilizing a variety of poetic forms and approaches.

Prerequisite Checklist and Worksheet: ENGL 73
Prerequisite: Eligibility for English 1, Other Prerequisites: ENGL 71

SECTION 1 - CONTENT REVIEW: If any criterion is not met, the prerequisite will be disallowed.

Criterion	Met	Not Met
1. Faculty with appropriate expertise have been involved in the determination of the prerequisite, corequisite or advisory.	X	
2. The department in which the course is (will be) taught has considered course objectives in accordance with accreditation standards.	X	
3. Selection of this prerequisite, corequisite or advisory is based on tests, the type and number of examinations, and grading criteria.	X	
4. Selection of this prerequisite, corequisite or advisory is based on a detailed course syllabus and outline of record, related instructional materials and course format.	X	
5. The body of knowledge and/or skills which are necessary for success before and/or concurrent with enrollment have been specified in writing.	X	
6. The course materials presented in this prerequisite or corequisite have been reviewed and determined to teach knowledge or skills needed for success in the course requiring this prerequisite.	X	
7. The body of knowledge and/or skills necessary for success in the course have been matched with the knowledge and skills developed by the prerequisite, corequisite or advisory.	X	
8. The body of knowledge and/or skills taught in the prerequisite are not an instructional unit of the course requiring the prerequisite.	X	
9. Written documentation that steps 1 to 8 above have been taken is readily available in departmental files.	X	

SECTION II - ADDITIONAL LEVEL OF SCRUTINY:

 X Type 1: Standard Prerequisite (required prerequisite at UC or CSU) Identify three UC or CSU campuses that offer the equivalent course with the equivalent prerequisite: **UCLA, CSU Northridge, CSU Los Angeles**

ENTRANCE SKILLS FOR (ENGL 73)

(What the student needs to be able to do or understand BEFORE entering the course in order to be successful)

A)	Write sentences of varying syntactical structure, generally free of grammatical, spelling and syntactical errors that interfere with meaning
B)	Use transitional elements within sentences, between sentences and between paragraphs
C)	Revise essays for clarity of ideas, logic, and grammatical correctness, recognizing that writing is a process that requires multiple drafts.

EXIT SKILLS (objectives) FOR (Eligibility for ENGL 1)

(What the student has the demonstrated ability to do or understand AFTER successful completion of this course)

1.	Write sentences of varying syntactical structure, generally free of grammatical, spelling and syntactical errors that interfere with meaning
2.	Use transitional elements within sentences, between sentences and between paragraphs
3.	Revise essays for clarity of ideas, logic, and grammatical correctness, recognizing that writing is a process that requires multiple drafts.

	ENTRANCE SKILLS FOR (ENG 73)							
	A	B	C	D	E	F	G	H
1	X							
2		X						
3			X					
4								
5								
6								
7								
8								

Substantial Change: ENGLISH 74, Writing in Creative Nonfiction

Units:	3.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Transferability:	Transfers to CSU, UC (pending review)
Degree Applicability:	Credit – Degree Applicable
Prerequisite(s):	Eligibility for ENGL 1 and ENGL 71

Rationale

Addition of prerequisite for re-submission for UC transfer

I.

Catalog Description

This course introduces the craft and practice of creative nonfiction, which employs many of the literary strategies and techniques of fiction writing to the telling of true stories. Students will explore CNF subgenres such as memoir, flash and micro-memoir, researched nonfiction, hermit crabs and other borrowed forms, lyric, braided, and other types of personal essays, cultural criticism, travel narratives and even hybrid subgenres. Students will expand and sharpen storytelling skills and gain a deeper understanding of the properties of creative nonfiction through writing, revision, reading, discussion, and critique. By reading and analyzing a range of nonfiction works, students will broaden their understanding of the narrative designs, literary techniques, and opportunities for expression available in creative nonfiction.

II.

Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. Creative Nonfiction: Researching and Crafting Stories of Real Life, 2nd, Gerard, Philip, Waveland Press © 2017, ISBN: 978-1577663393
2. Little Virtues, Ginzburg, Natalia, Arcade © 2017, ISBN: 9781628728255
3. Tell It Slant, 3rd, Miller, Brenda and Paola, McGraw-Hill © 2019, ISBN: 978-1260454598
4. Contemporary Creative Nonfiction: An Anthology, Monroe, Debra, Kendall-Hunt © 2019, ISBN: 978-1524980092
5. Selected list of free source materials available online: Brevity: A Journal of Concise Literary Nonfiction (online) <https://brevitymag.com> Creative Nonfiction (online magazine): <https://creativenonfiction.org/> Fourth Genre: Explorations in Nonfiction (online journal) <https://fourthgenre.byu.edu/> Hippocampus Magazine: Memorable Creative Nonfiction (online) <https://hippocampusmagazine.com/> The Sun Magazine (essays, memoir online) <https://www.thesunmagazine.org/>

III.

Course Objectives

Upon completion of this course, the student will be able to:

1. Build a 'writing inventory' and develop project ideas using generative strategies
2. Establish a voice and a clear sense of purpose in their writing
3. Demonstrate a sensitivity to language and sentence rhythm, and the use of literary techniques in the production of original works in different subgenres of creative nonfiction
4. Invent and organize (shape and control) narrative structures
5. Develop/Identify awareness of literary, cultural, and historical contexts within their writing situation
6. Engage in meaningful, substantive revision that results in multiple, iterative drafts, and in the process solidify an understanding of revision as a process of discovery
7. Understand and evaluate oral and written critical responses to the student's own work from peers and instructor, and consider how to apply that feedback to work in progress
8. Read diverse published works of nonfiction actively and critically, and demonstrate an awareness of how craft elements, such as narrative distance, e.g., operate in a text
9. Distinguish among various types of nonfiction such as memoir, lyric essays, flash, etc.
10. Determine when and where to use research, and employ appropriate sources and methods

11. Participate in a community of writers, through the practice of workshop discussion, sharing drafts in progress, presenting work in classroom settings, and possibly attending literary events

IV. **Methods of Presentation:**
Distance Education, Lecture and Discussion, Discussion, Critique, Projects, Visiting Lecturers, Individualized Instruction, Group Work, Online instructor-provided resources, Other Methods: Peer, small group, and workshop discussion; written and oral critiques; reading and analysis of course texts and instructor-provided resources; Individual instruction / story conferences; responding to literary presentations (audio, video); visiting author presentations

V. **Course Content**

<u>% of Course</u>	<u>Topic</u>
5.000%	History, overview and context for the broad, diverse genre of creative nonfiction and its various subgenres
15.000%	The skills to read 'like a writer' through close reading, discussion, analysis, and written responses to works of creative nonfiction and instruction-oriented craft texts—specifically, consideration of the relationship of form to content, how craft elements may operate in a given text to shape that relationship
25.000%	Strategies for revision of manuscripts informed by critical feedback and craft-oriented instruction; evaluation and reflection on work in progress as it moves through multiple rounds of reinvention
20.000%	Generative strategies to develop a 'writing inventory' of ideas, research notes, images, memory material, and/or other raw material for creative nonfiction drafts, and, in the process, strengthen the independent writing habits that support the early stages of the creative process
25.000%	Literary techniques in creative nonfiction, and the applications of such strategies to varied types of creative assignments, such as an exercise in which the student writes about a personal memory in the third person to create some critical distance and encourage reflection, both of which are necessary in what essayist Phillip Lopate refers to as the memoirist's 'double perspective.'
10.000%	A constructive, critical vocabulary to evaluate and critique work in progress in the form of written self-critique, oral and written peer critiques, development of skills in the workshop method; critical discussion in the context of workshop.
100.000%	Total

VI. **Methods of Evaluation**

<u>% of Course</u>	<u>Topic</u>
15%	Class Participation: Class participation, including workshop submission and critical feedback, public reading, free writing, in-class creative exercises and other course activities
35%	Written assignments: Creative writing assignments of various lengths, complete drafts, revision assignments
10%	Other: Written peer critiques
10%	Other: Critical annotation examining an aspect of craft relevant to the student's development and demonstrated in an established work(s) of CNF
30%	Portfolios: Final portfolio of multiple components: meaningfully revised creative works, and reflective self-evaluation
100%	Total

VII.

Sample Assignments:

Sample Assignment #1: CREATIVE PROMPT: USING SENSES TO MINE MEMORY Overview: The senses are powerful triggers bound up with the emotional weight and resonance of memory. In this exercise, you will explore that connection by choosing one of the 'sense-focused' prompts below: The Prompts: 1. Sound: Tell your life story as a playlist of titles of songs and their performers and follow each with a paragraph that describes the life experience the song captures. This will work best if the playlist staggers musical genres and includes songs with varied subtexts. If the songs and what they imply are surprisingly varied, it will make for a fresher, more interesting piece of work. 2. Taste: Choose five or six dishes or foods that have special significance for you and that have played a role in some of your strongest memories. These might include a dish made in your family that you were served as a child, an important recipe, or a type of meal linked to certain events or memories. Follow each one with a paragraph that describes the life experience you associate with it.

Sample Assignment #2: CRITICAL WRITING: THE CRAFT ANNOTATION : Assigned Reading: Instructions Handout "Annotations: Reading Like a Writer," by Peter Turchi Overview & Objectives: The critical annotation is not a formal academic essay, but an exercise in teaching oneself something about craft via the close study of a chosen work. Your annotation will be a brief analysis of a piece of writing intended to help you, the writer, learn about some aspect of craft. Annotations are meant to be practical; they should be written from a writer's perspective, and they should directly serve the development of your own work. As Turchi writes, "One of the best ways to learn the craft of writing is to study the work you admire. The key is to truly study it, rather than simply admire it. To put it another way, the key is to read like a writer, not (merely) like a reader. To truly understand how a piece of writing works, or even how one small part of it works, it's important to articulate your observations and understanding carefully, in writing." The Task Your critical annotation is an informal discussion of what you observed. Be straightforward and specific about the subject of your annotation. Name it. You don't need to create citations for the quoted examples you include. While you are free to use the academic third person as one would in a formal essay, you are encouraged to use the first person "I" Take a look at the sample critical annotations that are posted for an idea of the level of specificity and approach, as well as the overall tone for your annotation. Choosing the Topic and Text Closely examine a particular aspect of a piece of creative nonfiction, identify the craft element or strategy that will be your focus, briefly explain it and include examples of it from the text, and discuss their effects and significance. The ultimate objective (part of your ongoing practice at reading like writers) is to feed your own work through your attention to the strategies, solutions, and choices of more seasoned writers. You can come at this exercise from one of several directions (see handout). Your chosen craft subject may be inspired by an element in your own writing that you are working on, a problem you're attempting to solve, a skill you want to develop, or it might be a feature in work you admire and were moved by. Your critical annotation is the end result of your close attention to this one craft element in the writer's text. You may choose a work we read in this class, but it does not have to be. Where to Start You may choose to start with a craft topic suggested by a work you've read, or one suggested by your own work -- look to see how that element, technique, device, etc. is used in the piece you've chosen to study. Or start with a craft topic suggested by a class session, lecture material, or a craft essay about writing, and work to understand how the piece you've chosen reflects or demonstrates what was explored in that essay or session. Potential Topics: See the handout for a starter list of some potential subjects for annotations Once You Have the Topic and the Text Read the story at least three times. The first time, you're simply reading for content and first impressions. For specific instructions on how to approach the text in your second and third read, see the handout. Keep in Mind as You Work: It doesn't matter if other people already understand the thing that you're trying to understand. Your job is not to add to the world's collective knowledge or think of a topic no one else has ever written about. Your sole responsibility is to add to your understanding of how to write a piece of creative nonfiction, and to articulate your discovery. Annotations should be narrowly focused. While the piece you're discussing may be fascinating for many reasons, you need to examine only the single craft topic you've selected. You do not need to summarize the piece, or to pass judgment on it. Common Problems: See the handout for a list of some of the most common pitfalls in annotations Length: 3 to 5 pages. Format: See the handout for details about formatting, submission, deadlines, etc. Points | Assessment: See the rubric

VIII.

Student Learning Outcomes:

1. Upon completion of the course, students will have the tools to support an independent creative practice that includes close, active reading, keeping a writer's notebook or other

- record in some format to build an inventory of material for potential projects, generative self-assigned prompts and exercises, and strategies for revision.
2. Upon completion of the course, students will be able to write short works of creative nonfiction that cohere, or have internal integrity, in voice, setting, and narrative design; work that reflects a greater sensitivity to language, attention to the rhythm and structure of the sentence and demonstrates an awareness of the relationship of form to content in the generation of meaning.
 3. Upon completion of the course, students will be able to identify, appreciate, and explore the forms, characteristics and approaches of creative nonfiction as an always evolving literary genre.

Prerequisite Checklist and Worksheet: ENGL 74
Prerequisite: Eligibility for English 1, Other Prerequisites: ENGL 71

SECTION 1 - CONTENT REVIEW: If any criterion is not met, the prerequisite will be disallowed.

Criterion	Met	Not Met
1. Faculty with appropriate expertise have been involved in the determination of the prerequisite, corequisite or advisory.	X	
2. The department in which the course is (will be) taught has considered course objectives in accordance with accreditation standards.	X	
3. Selection of this prerequisite, corequisite or advisory is based on tests, the type and number of examinations, and grading criteria.	X	
4. Selection of this prerequisite, corequisite or advisory is based on a detailed course syllabus and outline of record, related instructional materials and course format.	X	
5. The body of knowledge and/or skills which are necessary for success before and/or concurrent with enrollment have been specified in writing.	X	
6. The course materials presented in this prerequisite or corequisite have been reviewed and determined to teach knowledge or skills needed for success in the course requiring this prerequisite.	X	
7. The body of knowledge and/or skills necessary for success in the course have been matched with the knowledge and skills developed by the prerequisite, corequisite or advisory.	X	
8. The body of knowledge and/or skills taught in the prerequisite are not an instructional unit of the course requiring the prerequisite.	X	
9. Written documentation that steps 1 to 8 above have been taken is readily available in departmental files.	X	

SECTION II - ADDITIONAL LEVEL OF SCRUTINY:

 X Type 1: Standard Prerequisite (required prerequisite at UC or CSU) Identify three UC or CSU campuses that offer the equivalent course with the equivalent prerequisite: **UCLA, CSU Northridge, CSU Los Angeles**

ENTRANCE SKILLS FOR (ENGL 74)

(What the student needs to be able to do or understand BEFORE entering the course in order to be successful)

A)	Write sentences of varying syntactical structure, generally free of grammatical, spelling and syntactical errors that interfere with meaning
B)	Use transitional elements within sentences, between sentences and between paragraphs
C)	Revise essays for clarity of ideas, logic, and grammatical correctness, recognizing that writing is a process that requires multiple drafts.

EXIT SKILLS (objectives) FOR (Eligibility for ENGL 1)

(What the student has the demonstrated ability to do or understand AFTER successful completion of this course)

1.	Write sentences of varying syntactical structure, generally free of grammatical, spelling and syntactical errors that interfere with meaning
2.	Use transitional elements within sentences, between sentences and between paragraphs
3.	Revise essays for clarity of ideas, logic, and grammatical correctness, recognizing that writing is a process that requires multiple drafts.

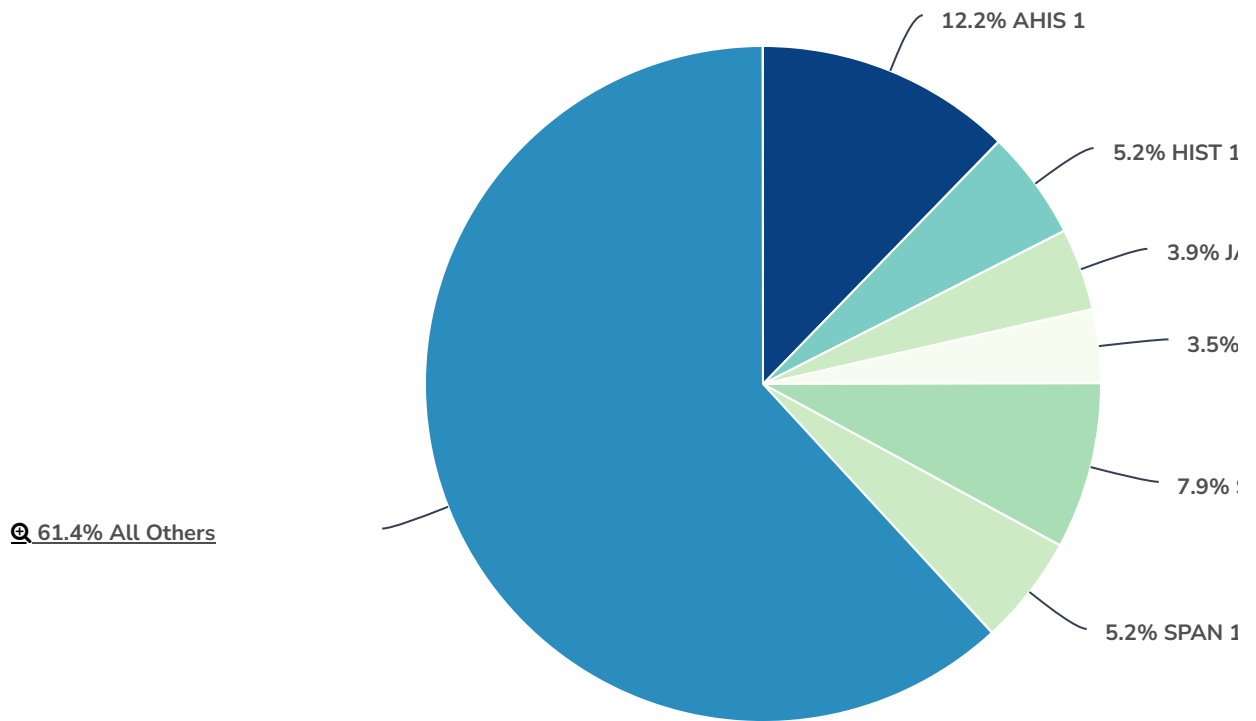
		ENTRANCE SKILLS FOR (ENG 74)							
		A	B	C	D	E	F	G	H
EXIT SKILLS FOR (Eligibility for ENGL 1)	1	X							
	2		X						
	3			X					
	4								
	5								
	6								
	7								
	8								

Report for Global Citizenship Course Spring 2024

Response Counts

Completion Rate:	98.7%	
	Complete	232
	Partial	3
		Totals: 235

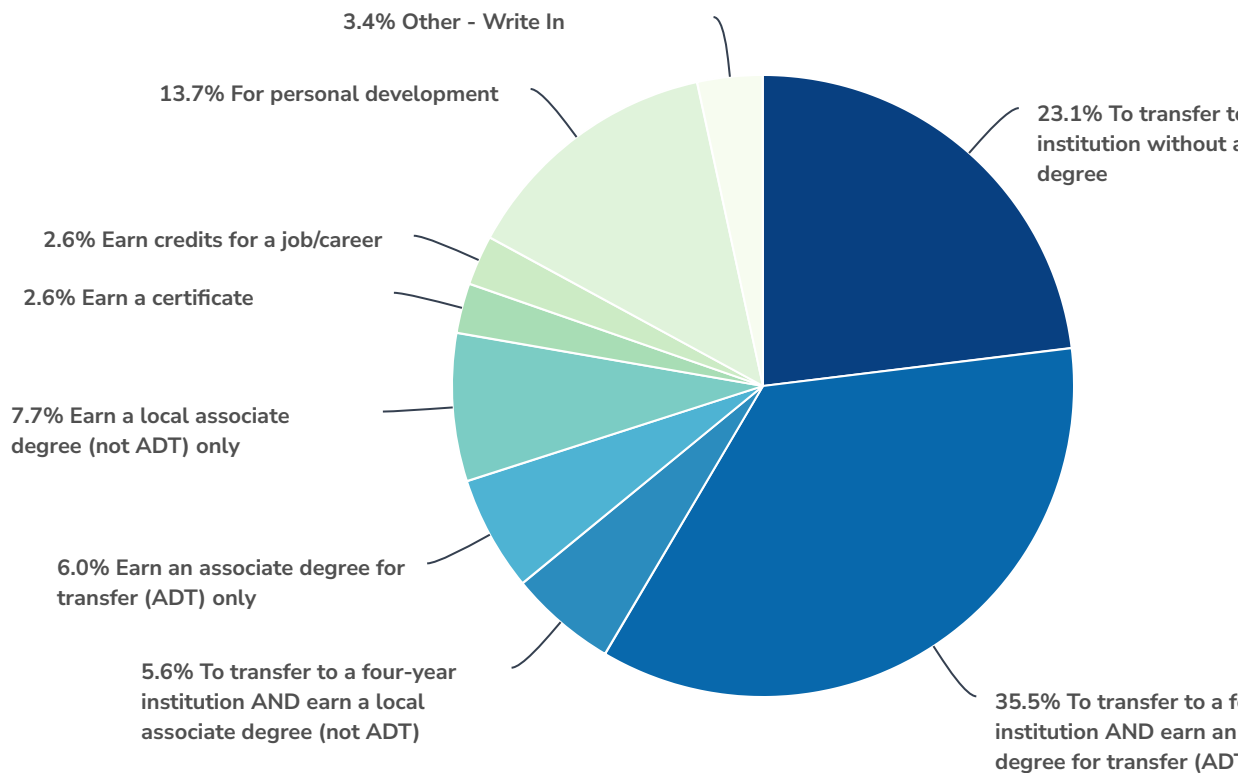
1. Which of the following courses are you currently enrolled in?



Value	Percent	Responses
AHIS 1	12.2%	28
HIST 10	5.2%	12

Value	Percent	Responses
JAPAN 1	3.9%	9
KOREAN 1	3.5%	8
SOCIOL 1	7.9%	18
SPAN 1	5.2%	12
All Others (click to expand) ▶		61.4% 142
		Totals: 229

2. What is your primary educational goal at SMC?

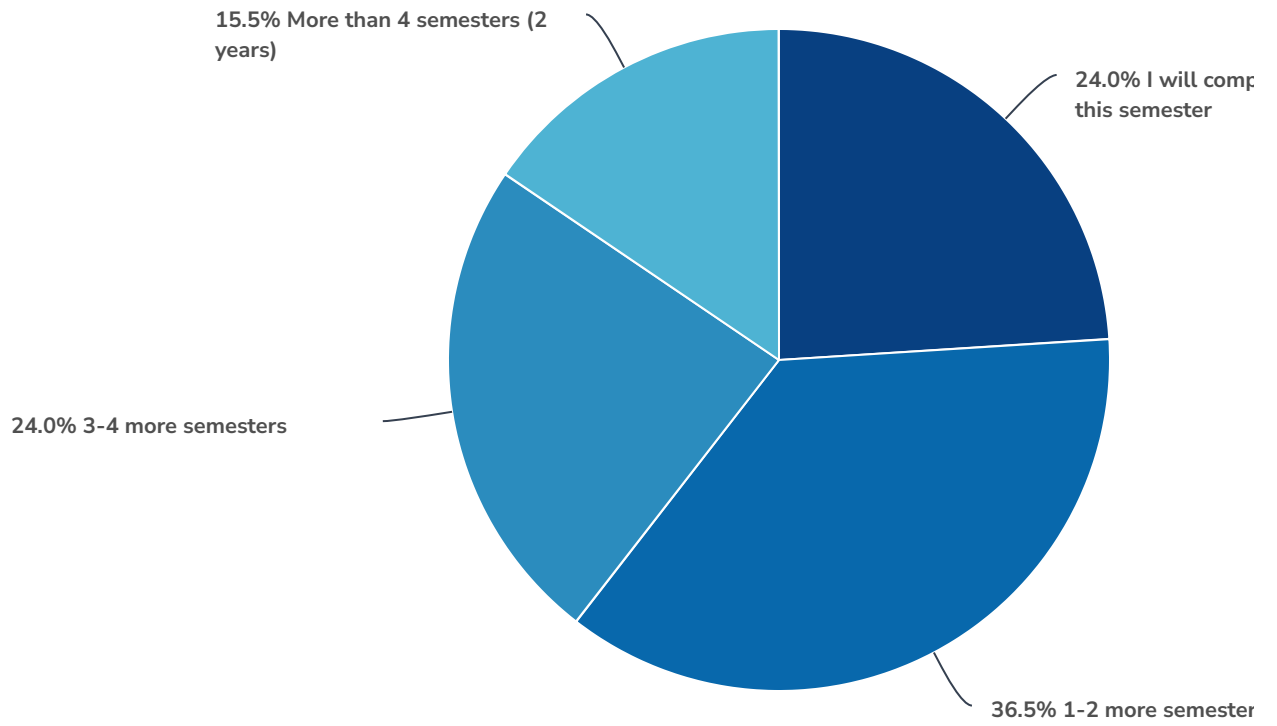


Value	Percent	Responses
To transfer to a four-year institution without an associate degree	23.1%	54

Totals: 234

Value	Percent	Responses
To transfer to a four-year institution AND earn an associate degree for transfer (ADT)	35.5%	83
To transfer to a four-year institution AND earn a local associate degree (not ADT)	5.6%	13
Earn an associate degree for transfer (ADT) only	6.0%	14
Earn a local associate degree (not ADT) only	7.7%	18
Earn a certificate	2.6%	6
Earn credits for a job/career	2.6%	6
For personal development	13.7%	32
<u>Other - Write In (click to view).</u>	3.4%	8
		Totals: 234

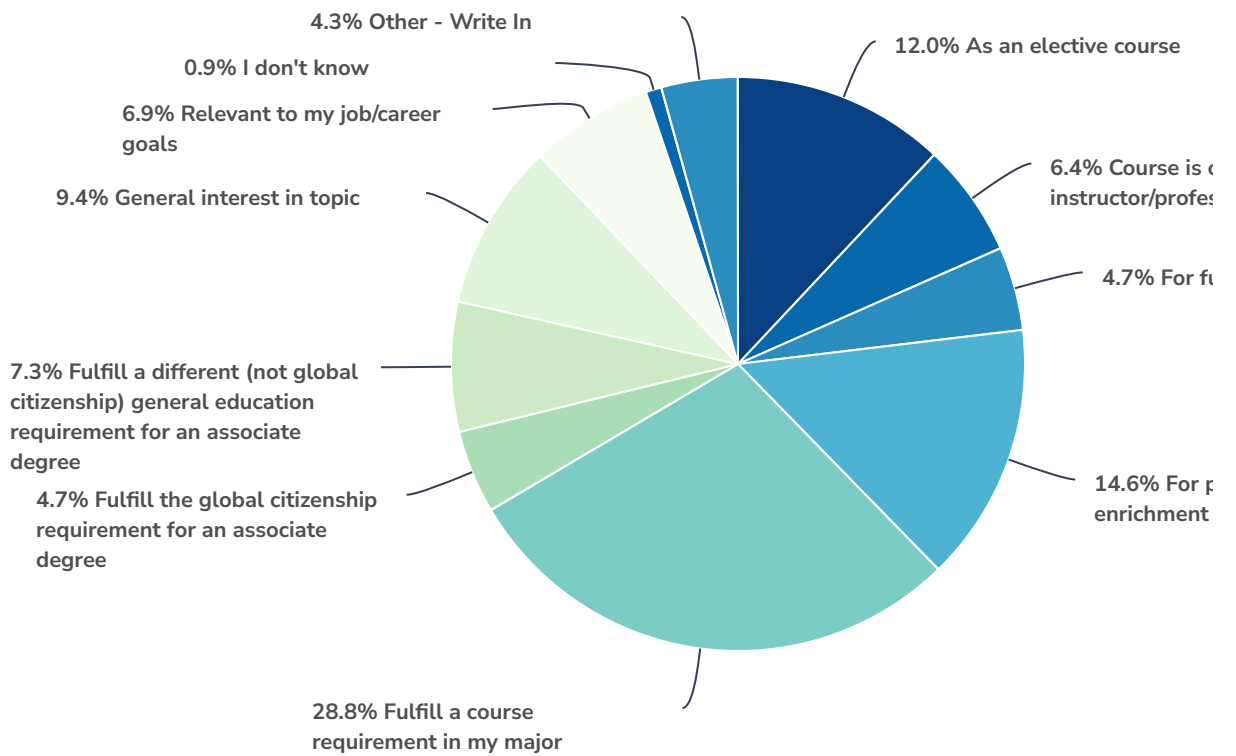
3. How close are you to completing your educational goal?



Value	Percent	Responses
I will complete my goal this semester	24.0%	56
1-2 more semesters	36.5%	85
3-4 more semesters	24.0%	56
More than 4 semesters (2 years)	15.5%	36

Totals: 233

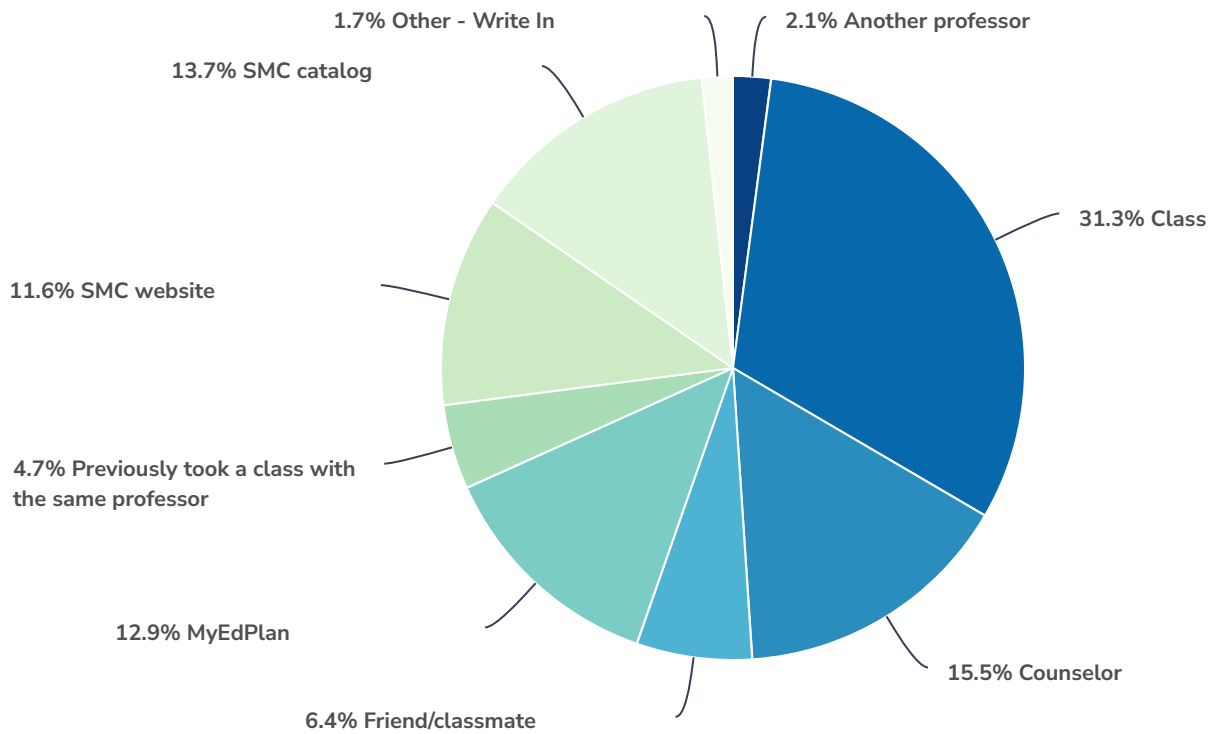
4. What is your primary reason for enrolling in this class?



Value	Percent	Responses
As an elective course	12.0%	28
Course is offered by a good instructor/professor	6.4%	15
For fun/challenge self	4.7%	11
For personal growth and enrichment	14.6%	34
Fulfill a course requirement in my major	28.8%	67
Fulfill the global citizenship requirement for an associate degree	4.7%	11
Fulfill a different (not global citizenship) general education requirement for an associate degree	7.3%	17
General interest in topic	9.4%	22
Relevant to my job/career goals	6.9%	16

Value	Percent	Responses
To take with a friend/family member	0.0%	0
I don't know	0.9%	2
<u>Other - Write In (click to view)</u>	4.3%	10
		Totals: 233

5. How did you find out about this course?

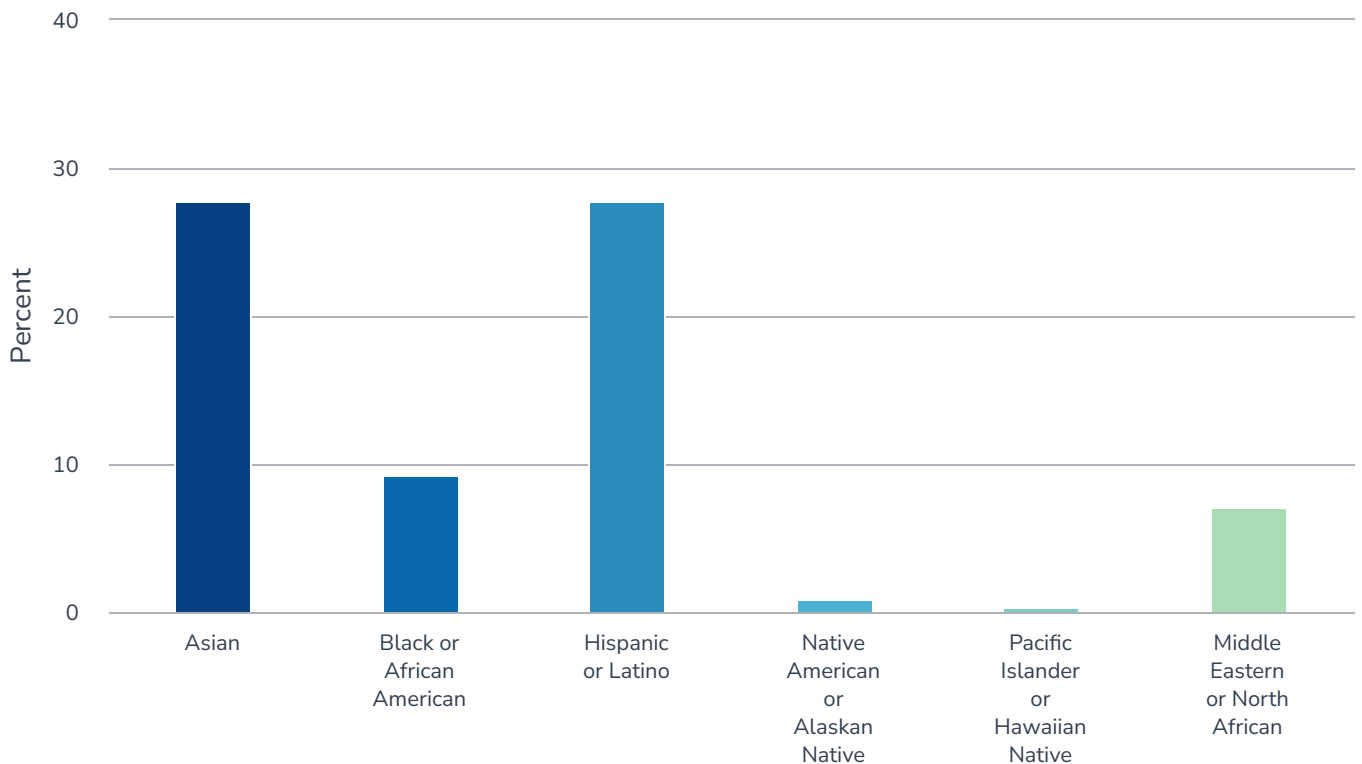


Value	Percent	Responses
Another professor	2.1%	5
Class schedule	31.3%	73
Counselor	15.5%	36
		Totals: 233

Value	Percent	Responses
Friend/classmate	6.4%	15
MyEdPlan	12.9%	30
Previously took a class with the same professor	4.7%	11
SMC website	11.6%	27
SMC catalog	13.7%	32
<u>Other - Write In (click to view)</u>	1.7%	4

Totals: 233

6. What is your race/ethnicity? Check all that apply



Value	Percent	Responses
Asian	27.9%	63

Value	Percent	Responses
Black or African American	9.3%	21
Hispanic or Latino	27.9%	63
Native American or Alaskan Native	0.9%	2
Pacific Islander or Hawaiian Native	0.4%	1
Middle Eastern or North African	7.1%	16
White	38.9%	88
<u>Other - Write In (click to view)</u>	3.5%	8

This is a report for "Global Citizenship Course Spring 2024" (Survey #7804715)