

COURSE MODIFICATION

SLOs

1. Existing Course Subject/Number ENGL 126

Existing Title Creative Writing

2. Initiated By Tania Jabour/AHSS/English
(Instructor, Division/Department)

3. List below only the items being changed in both the present and proposed format (allows for easy comparison of items being modified).

ATTACH THE COURSE OUTLINE WITH EDITS SHOWN

(Underline for changes and addition, strike-through for deletion of text)

PRESENT

PROPOSED

(Note: If entries are too lengthy for space provided, type "see attached outline")

Subject	<u>See attached</u>	_____
Number	_____	_____
Title	_____	_____
Lecture Hours	_____	_____
Lab Hours	_____	_____
Units	_____	_____
Prerequisite	_____	_____
Corequisite	_____	_____
Recommended Preparation	_____	_____
Catalog Description	Fill in proposed, see attached outline with edits	_____

4. CHECK ADDITIONAL ITEM(S) TO BE MODIFIED:

- | | |
|--|---|
| <input checked="" type="checkbox"/> *Course Content | <input type="checkbox"/> Instructional Facilities |
| <input checked="" type="checkbox"/> *Course Objectives | <input checked="" type="checkbox"/> Special Materials |
| <input checked="" type="checkbox"/> *Method of Evaluation | <input type="checkbox"/> Work Experience Hours |
| <input checked="" type="checkbox"/> *Method of Instruction | |

*Curriculum Committee may review these modifications for General Education certification

5. DOES THIS COURSE MODIFICATION AFFECT AND/OR DUPLICATE ANOTHER COURSE, ASSOCIATE DEGREE OR CERTIFICATE? At Cuyamaca College Yes No At Grossmont College Yes No

If yes, identify the division or department to whom a Course Alignment form or Letter of Intent has been sent, with the accompanying proposed course outline and evidence of response in order that articulation may be arranged. In cases where it affects a program or certificate at Cuyamaca College, please notify the applicable chair/coordinator and submit a Modification of Program. Attach the original Course Alignment form or Letter of Intent showing the response from the division or department. The Curriculum Committee will not review any proposal that affects Grossmont or any division or department at Cuyamaca unless the completed Course Alignment form or Letter of Intent is attached.

<u>English</u>	<u>Grossmont</u>	_____	_____
Division/Department	College	Date Sent	Date Returned

6. REASON FOR MODIFICATION: Provide a statement explaining why the course is being modified, and how it will improve the department and the campus-wide curriculum.

This course was flagged during processing CCN cleanup items for being out of alignment with Grossmont in title and prerequisite. It had been that way since 2021, unbeknownst to us! This update started in an effort to align on title and come to an agreement on the prerequisite language without jeopardizing our articulation. When English started those changes, we committed to the total overhaul badly needed for this outline to make it more detailed, thorough, current, and in line with the practices and values of the department, all while maintaining alignment with Grossmont.

7. VOCATIONAL COURSES: Has this course modification been reviewed and recommended by your Advisory Committee? Yes No If No, when will it be reviewed? _____

8. Are there any changes to items 9 through 14? If yes, continue with items 9 through 14. If no, proceed to the signature and date.

9. TITLE 5 CLASSIFICATION: Have any of the Title 5 course standards been affected by this modification that would require a change in the course classification (i.e., Associate Degree Credit or Nondegree Credit)? Yes No

If yes, please identify the standards that have been affected: _____

10. LOWER DIVISION BACCALAUREATE LEVEL DESIGNATION Yes No

A lower division baccalaureate level course is one which an accredited four-year college or university will accept for transfer as a GE course or part of a lower division requirement for a major or as a general elective. Please list a representative four-year college that offers a comparable lower division course (see Articulation Officer for recommendation).

(Representative Four-Year Institution)

11. LIBRARY RESOURCES AND INFORMATION COMPETENCY SUPPORT: If the modification is substantial enough that additional library resources would be necessary, attach the supplementary *Library Resources & Information Competency Support* form. This form must be signed by a librarian. You may obtain a copy of the form at www.cuyamaca.net/library

12. If this course is recommended for cross-listing, please attach rationale for approval by the Curriculum Committee. List the matching course: _____
(example: CADD 115/ENGR 115)

13. GENERAL EDUCATION: If the course is being proposed to satisfy general education requirements for the Associate Degree, the CSU or UC system, it must meet the appropriate GE guidelines (attach the appropriate GE form).

	PRESENT	PROPOSED
a. <input type="checkbox"/> Not requesting GE credit for this course		
b. <input type="checkbox"/> General Education - Associate Degree	Area _____ Section _____	Area _____ Section _____
(refer to "A.S. or A.A. General Education Degree Requirements" in catalog)		
c. <input type="checkbox"/> General Education - CSU Certification	Area _____ Section _____	Area _____ Section _____
(refer to "GE Breadth Requirements for CSU" in catalog)		
d. <input type="checkbox"/> General Education - IGETC	Area _____ Section _____	Area _____ Section _____
(refer to "IGETC Transfer Curriculum" in catalog)		

14. MAJOR OR CERTIFICATE: If this course is being proposed to satisfy part of a major of an associate degree or certificate, please provide the following information. (If this course is being recommended as part of a major or certificate, please submit the appropriate Program Modification/Addition form.)

- a. This course is not being proposed as part of a major or certificate.
- b. AA/AS Degree Major _____
(example: Ornamental Horticulture, Emphasis: Floristry)
- c. Certificate Major _____
(example: Ornamental Horticulture, Emphasis: Floristry)

I have reviewed this form for completeness and recommend this course modification:

Tania Jabour
Department Chair/Coordinator

02/26/25
Date

do not recommend this course modification:

Jane Gazale
Division Dean

2/26/2025
Date

Vice President, Instruction
(following Curriculum Committee action)

Date

CUYAMACA COLLEGE
COURSE OUTLINE OF RECORD

English 126 – Introduction to Creative Writing

3 hours lecture, 3 units

Catalog Description

Introduction to the craft of creative writing through study and analysis of the works of established, contemporary, and peer writers. Students write short fiction, poetry, creative nonfiction, and drama, and use writing workshops and instructor feedback to evaluate and revise work. Opportunities for inclusion in college publications, student readings, literary events, and special projects. This course affords students the opportunity to write short prose, poetry and drama in a positive atmosphere. Explore, study, and analyze techniques in the works of professional writers and in the works of students. Ample opportunity will be directed toward publication of students' work.

Prerequisite

Placement into ENGL C1000 (formerly ENGL 120) or ESL 122

Entrance Skills

Without the following skills, competencies and/or knowledge, students entering this course will be highly unlikely to succeed:

- 1) Critically read and analyze a text at the college level.
- ~~2) Write college level essays, which include an introduction, conclusion, thesis statement, support and information taken from sources; MLA format.~~

Course Content

- ~~1) Reading and discussion of short stories, poems and plays representing a broad sampling of themes, authors and literary periods. The purpose is to enable and motivate students to write considerably in one or more genres. Out-of-class writings with revisions will amount to approximately 40 to 60 pages (10,000 words) per semester. Class time will be largely devoted to discussion and analysis of student writing.~~The roles of creative writing in literature and culture-
- 2) Understanding audience, purpose, and voice
- 3) The writing process: drafting, revising, editing
- 4) Developing a writing practice and workshop etiquette
- 5) Exploration of the major genres of creative writing, including:
 - a. Fiction: short stories, flash fiction, experimental prose
 - b. Poetry: free verse, sonnet, spoken word, etc.
 - c. Creative nonfiction: memoir, personal essay, autobiography
 - d. Drama and scriptwriting: stage and screen plays, dialogue-driven storytelling
- 6) The elements of craft, such as:
 - a. Imagery and description: showing vs telling, sensory details
 - b. Character development: complexity, reliability, believability
 - c. Setting and worldbuilding: place, atmosphere, mood
 - d. Point of view and perspective: first-person, third-person, etc.
 - e. Dialogue and voice: speech, subtext, dialect

- f. Plot and narrative structure: conflict, pacing, resolution
- g. Theme and meaning: ideology, implication, context, etc.
- 7) Reading as writers, including close reading and literary models
- 8) Applying craft techniques in published works to student work
- 9) Workshopping and peer critique, including formats and ethical considerations
- 10) Revision and editing techniques
- 11) Publishing and careers in writing, including submission strategies for writers and opportunities for publication of student work

Course Objectives

Students will be able to:

- 1) Utilize vocabulary of fiction writing (plot, conflict, characterization, dialogue, point of view, and other fundamentals); of poetry writing (meter, rhyme, imagery, symbolism, line break and stanza, poetic forms and other fundamentals); of drama writing (beats, conflict, motivation, dramatic structure and stage directions) in discussion, writing, and revision. Analyze the roles of creative writing in literature and culture.
- 2) Apply foundational writing techniques to generate original creative texts
- 3) Develop a writing practice that includes drafting, revising, and workshopping
- 4) Compose original works in multiple genres, including short fiction, poetry, and creative nonfiction
- 5) Analyze published creative texts through a writer's lens
- 6) Identify and evaluate how authors create meaning through literary elements
- 7) Engage in peer review, workshop, and critique processes
- 8) Apply peer and instructor feedback to refine creative texts
- 9) Practice ethical and inclusive workshop approaches by responding thoughtfully to diverse perspectives
- 10) Revise and edit work to improve clarity, impact, and style
- 11) Identify publishing opportunities and prepare a piece for publication
- 12) Participate in readings, anthologies, and other opportunities to share creative work
- ~~2) Demonstrate an understanding of the major features of and major differences between genres by writing their own organized, coherent, developed short story, play, and poems which are largely free of grammar, spelling, and punctuation errors.~~
- ~~3) Respond in writing and class discussion to selected reading assignments by identifying the general purpose of a work regardless of its topic, thematic content, or style of presentation, and articulate how it communicates and offers opportunities for understanding and for enjoyment.~~
- ~~4) Utilize appropriate citations in the writing process to avoid plagiarism.~~

Method of Evaluation

Grades are based on demonstrated proficiency in the subject matter determined by multiple measurements for evaluation. Assessment frameworks may include alternative, equity-minded approaches to evaluation, such as ungrading, labor-based grading, contract-based grading, etc. The instructor continually evaluates students' work and provides regular and timely feedback so that students can improve their creative writing skills. Feedback is strengths-based and supportive. The instructor also proactively addresses concerns with attendance and assignment outcomes before the student is in danger of failing the course.

Methods of evaluation may include:

- 1) Students' awareness of their own challenges, methods of overcoming difficulties, and improvement.
- 2) Written exercises, class discussion, participation, in-class presentations, quizzes, examinations, reflection activities, peer review work, responses, journals.

- 3) Original, creative texts in the genres of short fiction, poetry, creative nonfiction, and drama.
- 4) Written assignments that require students to produce prewriting and preliminary drafts before completing a final draft.
- ~~1) Revision which demonstrates students' ability to utilize peer and instructor feedback, as well as individual reflection to improve draft(s). A grading system will be established by the instructor and implemented uniformly. Grades will be based on demonstrated proficiency in subject matter determined by multiple measurements for evaluation, one of which must be essay exams, skills demonstration or, where appropriate, the symbol system.~~
- 5)
- ~~2) Participation in workshops and critique sessions. Creative writing assignments including poetry, short fiction, and drama in which students demonstrate the ability to implement the writing process and demonstrate their understanding of the conventions of each genre.~~
- ~~3) Homework and in-class exercises in which students demonstrate command of the fundamental skills of each genre and analyze the use of such techniques by professional writers in preparation for producing their own creative work.~~
- ~~4) Participation in small group and/or class peer review sessions where students are required to give positive and constructive feedback on one another's writing. Students will do this by comparing the students' writing to the expectations of the genre in which the work is presented. Students will use the vocabulary of creative writing to express their suggestions and admiration.~~
- ~~5) Revision in which students demonstrate the ability to implement peer and instructor feedback to improve their poems, shorts stories or plays by making them more accurately reflect the expectations of each genre.~~
- ~~6) Exams where students demonstrate their understanding of the vocabulary used to discuss creative writing and the conventions of each genre.~~
- ~~7) Essays in which students analyze the use of technique in a particular creative work, explore the relationship between a particular author and his/her writing, examine reviews of a particular work in an historical context, explore a subgenre, and investigate the current market trends in publishing.~~
- ~~8) 6) Journals where students develop the habits of writing down what they see and hear for later use in projects.~~

Special Materials Required of Student

Dictionary, thesaurusNone

Minimum Instructional Facilities

Smart classroom

Method of Instruction

Instructors use culturally relevant and equity-minded approaches to teaching and learning. These approaches center student identities, values, experiences, and goals; use strengths-based approaches to learning; convey growth-minded faculty mindsets about student potential; offer just-in-time remediation strategies to boost language and writing skills; are attentive to student affective domains; and individualize support so that students may have equitable learning experiences.

On writing assignments, the instructor will include comments to indicate strengths and areas for improvement, enabling students to revise their work. Class time is also devoted to explaining and discussing various writing techniques, analysis and discussion of published and student writing, and peer commentary of selected assignments. A variety of teaching methods may be used:

- 1) Lecture and discussion
- 2) Small and large group discussion

- 3) Structured, in-class activities
- 4) Writing workshops
- 5) Multimedia presentations
- 6) Guest speakers
- 7) Individual and/or group projects
- 8) Oral presentations
- 9) Self-assessment
- 10) Auxiliary use of study groups and peer tutoring~~Lecture and discussion~~

- ~~1) Small group discussion, exercises~~
- ~~2) Peer commentary~~
- ~~3) Journals~~
- ~~4) Response papers~~
- ~~5) Essays~~
- ~~6) Research papers~~
- ~~7) Oral presentations~~

Out of Class Assignments

- 1) Reading from texts and handouts
- 2) Annotations, responses, journals
- 3) Writing fiction, creative nonfiction, poetry, and drama
- 4) Attending plays and public performances by students, professional writers, and actors
- 5) Researching assignments
- 6) Submission to a platform for publication
- ~~1) Annotate poems, dramatic scenes, and short stories for their structural elements~~
- ~~2) Write character dialog~~
- ~~3) Transform abstract images into concrete images~~

Texts and References

- 1) Required (representative examples):
- 2) Sellers, Heather. *The Practice of Creative Writing: A Guide for Students*. 4th ed. Macmillan, 2021.
- 3) Schraffenberger, J.D. Rachel Morgan, and Grant Tracey. *Elements of Creative Writing*. University of Northern Iowa, 2023. OER Textbook via Open Textbook Library.
- 4) Starkey, David. *Creative Writing: Four Genres in Brief*. 4th ed. Macmillan, 2022.
 - ~~a. Burroway, Janet. *Imaginative Writing: The Elements of Craft*. 4th edition. Longman, 2014.~~
 - ~~b. Minot, Stephen. *Three Genres*. 7th edition. Prentice Hall, 2002.~~
 - ~~c. Jason, Philip and Alan Lefcowitz. *Creative Writer's Handbook*. 5th edition. Prentice Hall, 2009.~~
 - ~~d. Cron, Lisa. *Wired for Story: The Writer's Guide to Using Brain Science to Hook Readers from the Very First Sentence*. 2012~~
- 2)5) Supplemental:
 - ~~a. Lamott, Anne. *Bird by Bird*. Random, 1995.~~
 - ~~b. Elbow, Peter. *Writing With Power: Techniques for Mastering the Writing Process* 2nd ed. 1995.~~
 - ~~c. Fulton, Len and James Boyer. *Directory of Little Magazines and Small Presses*. WW Norton. 2015.~~
 - ~~d. Wallace, Robert and Michelle Boisseau. *Writing Poems*. HarperCollins, 1995.~~
 - ~~e. The Writer's and Artists' Yearbook. *The Writer*, 2015.~~
 - ~~f.a. Writers' Market. *Writer's Digest Magazine*, 2016~~None.

Exit Skills

Students having successfully completed this course exit with the following skills, competencies and/or knowledge:

~~— Understand the vocabulary of fiction writing (plot, conflict, characterization, dialogue, narrative voice and other fundamentals); of poetry writing (experience, perception, imagery, symbolism, sound and sense, form and other fundamentals); and of drama writing (comedy and tragedy, dramatic conventions, dramatic irony, dramatic structure and dramatic personae).~~

- ~~1) — Experience and describe differences in writing the same piece in the different genres of short story, poetry and play.~~
- ~~2) — Utilizing the writing process (invention, writing, evaluating, revision, rewriting, editing) sufficiently enough to define or reveal their principles of composition.~~
- ~~3) — Create, analyze and evaluate a symbol created in at least one piece of writing.~~
- ~~4) — Create, analyze and evaluate the general purpose one piece of writing regardless of its topic, thematic content or style of presentation. Describe orally or in writing how it communicates and offers opportunities for understanding and for enjoyment.~~
- 1) Write creatively in a variety of genres such as fiction, poetry and drama.
- 2) Identify and analyze literary and rhetorical techniques in creative texts.

Student Learning Outcomes

Upon successful completion of this class, students will be able to:

- ~~1) Apply the writing process (including critical reading, drafting, revising, and/or workshopping) to produce polished creative writing, such as poetry, dramatic scenes, and/or short stories.~~
- 2)1) Interpret the poetry, fiction, drama, and creative nonfiction of established and/or emerging writers. Use narrative terminology and an understanding of literary conventions to analyze published and student produced creative writing.
- 2) Utilize the creative opportunities and/or constraints of different literary genres, forms, and styles to produce original work.
- ~~— Apply the writing process (including critical reading, drafting, revising, and/or workshopping) to produce polished creative writing, such as poetry, dramatic scenes, and/or short stories.~~
- 3)

COURSE ALIGNMENT VERIFICATION FORM

Sent: 03/05/2025

Returned: 3/18/25

Date: 2/26/2025 Initiator: Tania Jabour Cuyamaca

Course No. ENGL 126 Course Title: Introduction to Creative Writing Grossmont

Date submitted to the Curriculum Committee _____

ALIGNMENT CRITERIA	
Identical Components	Very Similar Components
Subject	Recommended Preparation
Subject Number	Course Description
Units	Course Objectives
Title	Course Content
Prerequisite	
Co-requisite	
Degree applicable/non-degree applicable status	
Baccalaureate designation	
General Education designation	
Basic Skills designation	

VERIFICATION STATEMENT:

We, the undersigned, verify the course alignment criteria have been met (space for comments as needed on back).

Tania Jabour 02/26/25
Cuyamaca Faculty Initiator/Counterpart Date

Alan Traylor 03/05/25
Grossmont Faculty Initiator/Counterpart Date

Tania Jabour 02/26/25
Department Chair/Coordinator Date
Cuyamaca College

Alan Traylor 03/05/25
Department Chair/Coordinator Date
Grossmont College

English
Name of Department, Cuyamaca College

English
Name of Department, Grossmont College

Vivi Ricardez Veasey 3/4/25
Articulation Officer, Cuyamaca College Date

M. Denise Aceves 3/7/2025
Articulation Officer, Grossmont College Date

Jane Gazala 2/26/2025
Dean, Cuyamaca College Date

Stephen Fomeche 3/7/2025
Dean, Grossmont College Date

Jeanie M. Machado Tyler 03/04/2025
Vice President, Cuyamaca College Date

Agustin Albarran 3/18/2025
Vice President, Grossmont College Date

Comments:

Upon preparing ENGL 126 for the Governing Board packet for CCN cleanup, our Instructional Operations supervisor discovered that Grossmont and Cuyamaca have not been aligned on the title and prerequisite for ENGL 126 since 2021. This modification is to bring the titles into alignment. We agreed to keep the prerequisites the same, since they are aligned in practice, and removing all prerequisites from writing courses will risk our articulation. In working on these changes, we saw that the COR badly needed updating, so we revised the content, objectives, methods of instruction, methods, of evaluation, and more to bring the outline current and to maintain alignment with Grossmont's areas.

Tania Jabour
Signature

Cuyamaca English

02/26/25

Position/site

Date

Comments:

Signature

Position/site

Date

Comments:

Signature

Position/site

Date

8. Methods of Instruction
 - a. Lecture by instructor and visiting writers.
 - b. In-class reading and critique of student work by students and instructor, including the workshop method.
 - c. Written critiques of student work by instructor.
 - d. Discussion of craft techniques used by a diversity of contemporary and established authors with exemplary readings.
 - e. Classroom exercises that provide writing practicum.
 - f. Guest speakers.
 - g. Individual conferences.
 - h. Media recordings.
9. Methods of Evaluating Student Performance
 - a. Class participation that integrates in-class writing, which includes exercise share outs, peer feedback, and workshopping.
 - b. Creative writing manuscripts, such as poems, stories, and dramatic monologues.
 - c. Written and oral analytical critiques on in-class exercises, drafts, mentor texts, and manuscripts.
 - d. Critical essays, journals, projects, oral reports, and/or literary arts reviews.
 - e. Collaborative projects, such as drama writing and group poems.
 - f. Completion of a portfolio or zine as a final project.
 - g. Oral presentations and/or performative readings, presented as part of a final examination.
10. Outside Class Assignments
 - a. Reading from texts and handouts.
 - b. Writing fiction, creative nonfiction, poetry, and drama to be discussed in class.
 - c. Attending plays and public performances by students, professional writers, and actors.
 - d. Researching assignments.
 - e. Submission to student literary journal.
 - f. Assembling a portfolio or zine.
11. Representative Texts
 - a. Representative Text(s):
 - 1) Minot, Stephen and Diane Theil. *Three Genres: The Writing of Literary Prose, Poems and Plays*. 9th edition. Englewood Cliffs, NJ: Longman, 2011.
 - 2) Graham, Robert, Helen Newall, and Heather Leach, eds. *The Road to Somewhere: A Creative Writing Companion*. 2nd ed. Red Globe Press, 2017.
 - 3) Sellers, Heather. *The Practice of Creative Writing: A Guide for Students*. 3rd ed. Bedford/St. Martin's, 2016.
 - 4) Starkey, David. *Creative Writing: Four Genres in Brief*. 3rd ed. Bedford/St. Martin's, 2016.
 - b. Supplementary texts and workbooks:
 - 1) *Acorn Review Literary Journal*. 2019-2020. Grossmont College.
 - 2) Henderson, Bill, ed. *The Pushcart Prize XLIV: Best of the Small Presses*. Pushcart Press, 2020.
 - 3) King, Stephen. *On Writing: A Memoir of the Craft*. Scribner, 2012.
 - 4) Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. New York: Anchor Publishers, 2007.

Addendum: Student Learning Outcomes

Upon completion of this course, our students will be able to do the following:

- a. Identify and employ basic elements in literature, working from imagination and memory, to invent, draft, revise, and reflect upon creative writing in the four literary genres: poetry, fiction, drama, and creative nonfiction.
- b. Interpret the poetry, fiction, drama, and creative nonfiction of established and/or emerging writers.
- c. Use the writers' workshop to evaluate their own manuscript as well as the manuscripts of others and work collaboratively instead of competitively to give as well as receive constructive feedback (both oral and written).