NEW COURSE FORM

BOROUGH OF MANHATTAN COMMUNITY COLLEGE
The City University of New York

Curriculum Proposal
NEW COURSE

Attach proposed course syllabus to this form. Also attach a copy of the course description as it will appear in the catalog.

1. Name of Department: English

2. Name of New Course: Creative Writing Foundations

3. Course Number: Eng 111

4. Prerequisites: ~~None~~

Corequisites:

Basic Skills: English Proficiency Index of 58 or higher

5. Hours per week: 3 Lecture Hours: 3 Lab Hours:

6. Credits: 3

7. Course is required in the following curricula N/A

8. Will special materials, space, and/or equipment be required? ☐ Yes ☑ No

9. Estimated enrollment per semester: 50

10. Date effective: Spring 2020

11. Attach course articulation agreement(s) with a senior college.

12. Attach justification that the new course reflects the goals for all curricula passed by Faculty Council in May 1988

13. Attach justification that the new course reflects the General Education goals for all curricula passed by Faculty Council in May, 2006

14. Attach department(s) minutes approving this proposal

Signatures

1. _____ Nov 13, 2019
Department Chairperson or Program Director — Date

2. _____ 11/18/19
Scheduling Officer (Advised as to Course Code) — Date

3. _____ 12/4/19
Dean of Academic Affairs (Advised as to format) — Date

4. _____ 1/15/20
Chairperson of Curriculum Committee — Date
(After the approval of the Curriculum Committee)

Borough of Manhattan Community College

English Department Meeting Minutes

November 13, 2019

Attendance:
Domenick Acocella. Maria Alvarez, Christa Baiada, Tracy Bealer, Ayendy Bonafacio, Trisha Brady, Steve Belluscio, Julie Cassidy, Keridiana Chez, Page Delano, Francisco Delgado, Mike Destefano, Maria C de Vasconcelos, Phil Eggers, Cheryl Fish, Angela Florshuetz, Lol Fow, Racquel Goodison, John Hodgkins, Dexter Jeffries, Boyda Johnstone, Leigh Claire LaBerge, Christina Lam, Andrew Levy, Syreeta McFadden, Robert Masterson, Holly Messitt, Tali Noimann, Nita Noveno, Michael Odom, Stephanie Oppenheim, Claire Pamplin, Caroline Pari Pfisterer, Elizabeth Primamore, Marguerite Rivas, Jason Schneiderman, Fred Solinger, Manya Steinkoler, Zhanna Yablokova, Mira Zaman, Paul Palven

The meeting began at 2:07.

A motion was called and seconded to approve October's department meeting minutes. The minutes were approved unanimously.

New Business:
The Assessment Committee is seeking volunteers to evaluate ENG 101 exams on December 16th. Please contact Domenick if you wish to volunteer.

Motion to discuss and vote on the Proficiency Index that amends the placement guidelines for our courses. This motion was approved and seconded. Discussion ensued. Friendly amendment was proposed that we "adopt the English and Math placement chart under protest and charge the Assessment Committee to revisit this in a year." The motion, including the friendly amendment, passed. Five abstained.

Motion to discuss ENG 111: Creative Writing Foundations. The course falls under the "Creative Expression" Common Core Pathway. Discussion ensued. Motion to vote: the course was unanimously approved.

Next motion was to approve CYS 101: Intro to Children & Youth Studies. This course fulfills the Individual & Society Common Core Pathway. Motion to discuss the approval of CYS 101 was seconded and discussion ensued. Following a motion to vote, the course was approved. There was one abstention.

When filing for promotion and tenure, reference letters will be requested from Academic Affairs. We should contact reference letter writers to notify them. The contact in Academic Affairs is Greer McFadden.

Our April 2020 meeting will be on the fifth Wednesday of the month. The following department meeting in May will be one week later.

Claire facilitated a discussion on how the department honors seniority, which hinges on years at the university and not rank.

Announcements:

- The next Faculty Forum is scheduled for November 20th in the Hudson Room. Leigh Claire LaBerge will discuss her recent article in *LA Review of Books* with Keridiana Chez.
- Sunshine Committee soliciting donations.

The meeting adjourned at 3:33 p.m.

Respectfully submitted,

Francisco Delgado

BOROUGH OF MANHATTAN COMMUNITY COLLEGE
The City University of New York
Department of English

Creative Writing Foundations
ENG 111-xxx
Semester:
Credits 3

Class Hours 3
Laboratory Hours per Week 0
Instructor Information
Phone#
Office#
email

Course Description
Through a combination of reading and writing, this course exposes students to the basics of fiction, poetry, and playwriting from the perspective of the practitioner, rather than the perspective of the critic. The class will read literature in three genres, focusing on the craft of how the pieces are structured, and how they achieve their impact on the reader. No prior knowledge of these genres is required. Through a combination of reflection, imitation, writing exercises, and writing assignments, students will produce craft analyses, their own creative works, and reflections on their own creative process.

Prerequisites/Corequisites:
Basic Skills: English Proficiency Index of 58 or higher

Learning Outcomes

Students who successfully complete the course will:

Course Student Learning Outcomes (Students will be able to…)	**Measurements (means of assessment for student learning outcomes listed in first column)**
1. Identify the foundational structures of poetry, drama, and fiction.	Students will identify the foundational aspects of poetry, drama, and fiction and then apply those fundamental concepts of creative writing by producing writing in those genres of creative writing
2.Compose short works of poetry, drama, and fiction.	A portfolio of writing in the genres of poetry, fiction, and drama will demonstrate knowledge of the skills involved in the creative writing process.
3. Assess published and student writing.	In workshops, students present critical arguments about each other's work based on their analysis of the each other's work. In craft analysis, students critically demonstrate how the text achieves its effect through evidence based arguments.

Below are the college's general education learning outcomes, the outcomes that are checked in the left-hand column indicate goals that will be covered and assessed in this course.

	General Education Learning Outcomes	**Measurements (means of assessment for general education goals listed in first column)**
√	Communication Skills- Students will be able to write, read, listen and speak critically and effectively.	Students will produce well reasoned written arguments using evidence from the readings about how they have concluded the readings convey meaning. In workshop, students will present respectful, constructive, and well reasoned oral arguments to each about their conclusions regarding each other's work using evidence from student work.

	Quantitative Reasoning- Students will be able to use quantitative skills and the concepts and methods of mathematics to solve problems.	
	Scientific Reasoning- Students will be able to apply the concepts and methods of the natural sciences.	
	Social and Behavioral Sciences- Students will be able to apply the concepts and methods of the social sciences.	
√	Arts & Humanities- Students will be able to develop knowledge and understanding of the arts and literature through critiques of works of art, music, theatre or literature.	Students will identify the foundational aspects of poetry, drama, and fiction and then apply those fundamental concepts of creative writing by producing writing in tlfose genres of creative writing.
√	Information & Technology Literacy- Students will be able to collect, evaluate and interpret information and effectively use information technologies.	Students will find work that interests them in literary journals using resources that may be online or may be physical. Students will also learn the conventions of presenting each of the genres to readers. Since the printed page is itself a technology, they may find that printing is the appropriate technology for much creative writing. Students will also use databases provided by the college like JSTOR, as well as the anthology-like resources of poetryfoundation.com (the poetry foundation) and poets.org (the American Academy of Poets).
√	Values- Students will be able to make informed choices based on an understanding of personal values, human diversity, multicultural awareness and social responsibility.	In craft analysis, the students will articulate how meaning is created in poetry, fiction, and drama and how the experience of creative writing is conveyed to the reader. Readings will be selected from diverse cultures and from both the present and the past. Students will reflect on the importance of literature to them, as well as on the importance of literature in other times and places through their writing journal assignments.

Flexible Core Pathways outcomes:

Creative Expression A Flexible Core course must meet the three learning outcomes in the right column.	
Students will gather a variety of creative work from anthologies and reliable sources, interpret them from a craft lens, and assess them from the writer's perspective.	• Gather, interpret, and assess information from a variety of sources and points of view.
In workshops, students present critical arguments about each other's work based on their analysis of the each other's work. In craft analysis, students critically demonstrate how the text achieves its effect through evidence based arguments.	• Evaluate evidence and arguments critically or analytically.

Students will produce well reasoned written arguments using evidence from the readings about how they have concluded the readings convey meaning. In workshop, students will present respectful, constructive, and well reasoned oral arguments to each about their conclusions regarding each other's work using evidence from student work.	• Produce well-reasoned written or oral arguments using evidence to support conclusions.
A course in this area (II.D) must meet at least three of the additional learning outcomes in the right column. A student will:	
Students will identify the foundational aspects of poetry, drama, and fiction and then apply those fundamental concepts of creative writing by producing writing in those genres of creative writing.	• Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.
Readings will be selected from diverse cultures and from both the present and the past. Students will reflect on the importance of literature to them, as well as on the importance of literature in other times and places through their writing journal assignments.	• Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.
In craft analysis, the students will articulate how meaning is created in poetry, fiction, and drama and how the experience of creative writing is conveyed to the reader.	• Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.
A portfolio of writing in the genres of poetry, fiction, and drama will demonstrate knowledge of the skills involved in the creative writing process.	• Demonstrate knowledge of the skills involved in the creative process.
Students will find work that interests them in literary journals using resources that may be online or may be physical. Students will also learn the conventions of presenting each of the genres to readers. Since the printed page is itself a technology, they may find that printing is the appropriate technology for much creative writing. Students will also use databases provided by the college like JSTOR, as well as the anthology-like resources of poetryfoundation.com (the poetry foundation) and poets.org (the American Academy of Poets).	• Use appropriate technologies to conduct research and to communicate.

Required Texts

Plays for Two, edited by Eric Lane and Nina Shengold
The Making of a Poem, edited by Mark Strand and Eavan Boland
40 Short Stories, edited by Beverly Lawn

BMCC is committed to the health and well-being of all students. It is common for everyone to seek assistance at some point in their life, and there are free and confidential services on campus that can help.

Single Stop www.bmcc.cuny.edu/singlestop, room S230, 212-220-8195. If you are having problems with food or housing insecurity, finances, health insurance or anything else that might get in the way of your studies at BMCC, come by the Single Stop Office for advice and assistance. Assistance is also available through the Office of Student Affairs, S350, 212-220-8130.

Counseling Center www.bmcc.cuny.edu/counseling, room S343, 212-220-8140. Counselors assist students in addressing psychological and adjustment issues (i.e., depression, anxiety, and relationships) and can help with stress, time management and more. Counselors are available for walk-in visits.

Office of Compliance and Diversity www.bmcc cuny.edu/aac, room S701, 212-220-1236. BMCC is committed to promoting a diverse and inclusive learning environment free of unlawful discrimination/harassment, including sexual harassment, where all students are treated fairly. For information about BMCC's policies and resources, or to request additional assistance in this area, please visit or call the office, or email olevy@bmcc.cuny.edu, or twade@bmcc.cuny.edu. If you need immediate assistance, please contact BMCC Public safety at 212-220-8080.

Office of Accessibility www.bmcc.cuny.edu/accessibility, room N360 (accessible entrance: 77 Harrison Street), 212-220-8180. This office collaborates with students who have documented disabilities, to coordinate support services, reasonable accommodations, and programs that enable equal access to education and college life. To request an accommodation due to a documented disability, please visit or call the office.

BMCC Policy on Plagiarism and Academic Integrity Statement
Plagiarism is the presentation of someone else's ideas, words or artistic, scientific, or technical work as one's own creation. Using the idea or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism. Students who are unsure how and when to provide documentation are advised to consult with their instructors. The library has guides designed to help students to appropriately identify a cited work. The full policy can be found on BMCC's Website, www.bmcc.cuny.edu. For further information on integrity and behavior, please consult the college bulletin (also available online).

Other Resources
Instructors may provide other readings and materials relevant to the specific chosen topics in their individual course schedule. Instructors may also include online information from organizations focused on working on issues related to children and youth.

Use of Technology (If Applicable)
This course can also be offered as a hybrid or fully online. Students will be asked to incorporate technology into their presentations and use online resources for their research projects.

Evaluation and Requirements of Students

Grading Structure:
Craft analysis of assigned readings (reading journals): 20%
Reflective analysis of students' own process (writing journals): 20%
Workshop Efficacy and Participation: 20%
Final Portfolio (At least 10 pages of writing with at least one piece from each genre): 40%

Craft Analysis / Reading Journals Assignments:
Craft analysis focuses on a single, observable element in one of the readings assigned from the textbooks. A student might consider repetition in a poem, point of view in a short story, or character development in a play. These assignments ask the student to consider the craft of writing, focusing on how the piece is constructed by the author, so that they can use similar techniques in their own writing. Each entry should be 1-4 pages, and are due every two weeks.

Reflective Analysis / Writing Journal Assignments:
Reflect analysis asks students to think about their own writing and revision process. Was a particular piece difficult or easy to write? Did they have a clear vision for the piece, or were they figuring it out as they wrote? Did the class understand the piece in the way that they had intended? What did the student do to revise? What was discovered in the writing process? Reflective analysis asks students to develop metacognition of their own process through personal consideration of their own writing process. Each entry should be 1-4 pages, and due every two weeks.

Final Portfolio:
Throughout the semester, you have been writing poems, plays, and stories—each of which you have brought into the class to be discussed through a process of peer review (or workshop) in order to help you revise your work. The final portfolio reflects your ability to produce a short story, a short play, and at least one poem that reflect the structures and values of these genres, as presented during the class through paradigms (explanations of the genres), touchstones (published work in these genres) and discussion. While the final portfolio is due at the end of the course, it reflect work that has been revised throughout the class.

The final portfolio must be at least 10 pages. Most portfolios will exceed 10 pages in length. The portfolio must include:

1 completed short story, which has undergone revision (one third of the grade)
1 completed two-person play, which has undergone revision (one third of the grade)
1-4 completed poems, which have undergone revision (one third of the grade)

The rubrics for grading the elements of the final portfolio follow.

Creative Assignments:
There may be creative assignments to scaffold the individual genres. For poetry this may take the form of asking as a student to write in a received form (write a sonnet; write a ghazal) or it may take the form of imitating an assigned poet (choose a poem by a visiting writer and write an imitation). For stories this will likely involve discussions of narrative arc and mapping out the narrative arc before embarking on writing a story. For plays this may involve creating characters and a conflict before writing the full play.

Rubrics for Assessing Reflective Analyses, Craft Analyses, and Writing in the Genres:

Story Rubric

A: The story is mostly scenes and dialogue, rather than exposition. The equilibrium is established and disrupted, with rising action leading to a climax. Character is revealed through action.

B: The story has a fair amount of exposition, but also has scenes and dialogue. The narrative arc is mostly clear, but missing pieces. The characters are static/stagnant.

C: The story is mostly exposition, with very few scenes or dialogue. The narrative relies on melodramatic surprise, rather than a narrative arc based on disruption and resolution. The characters are flat.

D: The story is all telling, with no showing. Very little happens, and characters do not feel like people.

F: The story is not turned in.

Play rubric:

A: Both characters are well drawn and clearly different from each other. The play is driven by a clear conflict, and both characters try multiple ways to achieve their own goal. The characters reveal themselves over the course of the play. The play concludes with some form of discovery or understanding for the viewer.

B: Both characters are well drawn and mostly different from each other. The play's conflict is not entirely clear, characters try the same way achieve their own goal, making the play a bit repetitive. The characters are static/stagnant. The play concludes with an attempt at discovery or understanding for the viewer, that is not quite successful.

C: The characters seem fairly similar. The play's conflict doesn't emerge from the action, but is simply stated and argued. The characters are static. The play ends abruptly.

D: The characters are stereotypes, rather than developed characters. The play's conflict is confusing, and the characters are repetitive. The characters are static. The play ends abruptly.

F: The play is not turned in

Poem Rubric

A: A well-crafted poem that conforms to all the requirements of the form chosen by the student. The poem has enjambments and a clear idea of line length

B: The poem conforms to all aspects and requirement of the form, but often feels forced or repetitive. The language is mechanical rather than graceful.

C: The poem shows a minor misunderstanding of the form.

D: The poem shows a major misunderstanding of the form.

F: Shows little to no understanding of the form.

Workshop Rubric

A: The student is a consistent participant, and offers clear feedback to their peers, demonstrating a clear understanding of genre requirements. The student shows insight into their fellow peer's work, and has clearly prepared feedback. The student focuses on their experience as a reader, giving the student author a sense of how the writing worked for the reader.

B: The student is a frequent participant, and offers clear feedback to their peers, demonstrating a basic understanding of genre requirements. The student shows shows a clear understanding of their fellow peer's work, but the feedback often seems off the cuff. The student focuses on their own experience as a reader, but is sometimes directive.

C: The student is regular participant, and offers basic feedback. The student shows some misunderstandings of the genre requirements and sometimes seems unprepared to give feedback. The student is often directive, telling the writer what to do, rather than assessing the work.

D: The student rarely participates, and shows severe misunderstandings of genre requirements. The feedback is often unhelpful or borders of disrespectful.

F: The student almost never participates, and has no understanding of genre requirements. The feedback is disrespectful and completely absent.

Reflective Analysis Rubric

A: The student demonstrates a strong level of awareness and engagement with their own writing process and revision process. The student identifies their own successes and areas for improvement based on their own vision for their own work and the requirements of the genre. The student is able to maintain a growth mindset regarding their own writing.

B: The student demonstrates awareness and engagement with their own writing process and revision process. The student is mostly successful at identifying their own successes and areas for improvement based on their own vision for their own work and the requirements of the genre.

C: The student demonstrates some awareness and engagement with their own writing process and revision process. The student has difficulty identifying their own successes and areas for improvement, but makes a concerted effort.

D: The student demohstrates very little awareness and engagement with their own writing process and revision process. The student is barely able to identify successes and areas for improvement. The reflection seems unlikely to result in revision.

F: The student shows no awareness or engagement with their own writing. No revision results from the reflection.

Craft Analysis

A: The student shows a strong awareness of the genre's requirements and the ways in which the author has engaged those requirements in ways that are both necessary and surprising. The student is able to identity elements of craft, and the ways that they are deployed to achieve particular effects on the reader. (Alternatively: the student makes a compelling case for why the work being analyzed does not succeed).

B: The student shows a clear awareness of the genre's requirements and the ways in which the author has engaged those requirements. The student is able to identity elements of craft, and shows how they are deployed by the author.

C: The student shows a basic awareness of the genre's requirements and the ways in which the author has engaged those requirements.

D: The student shows significant misunderstandings of the genre's requirements and the ways in which the author has engaged those requirements.

F: The student shows nounderstandings of the genre's requirements and the ways in which the author has engaged those requirements.

Course Outline:

Week 1 / INTRODUCTION
What is creative writing? What is a workshop? What is craft? What are the foundational elements of poetry, fiction, and drama?

Week 2 / POETRY
Readings in poetry / Introduction to poetic structure and prosody / Student exercises in poetry / What is a craft analysis?

Week 3 / POETRY
Readings in poetry / Craft Analysis / Poetry Workshop

Week 4 / POETRY
Readings in poetry / Craft Analysis / Poetry Workshop

Week 5 / POETRY
Readings in poetry / Craft Analysis / Poetry Workshop

Week 6 FICTION
Readings in fiction / Introduction to the elements of fiction / Student exercise in fiction / Craft analysis of fiction.

Week 7 FICTION
Readings in fiction / Craft analysis of fiction / Fiction Workshop

Week 8 / FICTION
Readings in fiction / Craft analysis of fiction / Fiction Workshop

Week 9 / FICTION
Readings in fiction / Craft analysis of fiction / Fiction Workshop

Week 10 / DRAMA
Readings in drama / Introduction to the elements of drama / Student exercise in drama / Craft analysis of drama.

Week 11 / DRAMA
Readings in drama / Craft analysis of drama / Drama Workshop

Week 12 / DRAMA
Readings in drama / Craft analysis of drama / Drama Workshop

Week 13 / DRAMA
Readings in drama / Craft analysis of drama / Drama Workshop

Week 14
Final Portfolio Presentations and Workshop

Week 15
Final Portfolio Presentations and Workshop

CUNY Common Core
Course Submission Form

ENG 111: Creative Writing Foundations

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 hours unless the college is seeking a waiver for a 4-credit Math or Science course (after having secured approval for sufficient 3-credit/3-hour Math and Science courses). All standard governance procedures for course approval remain in place.

College	**Borough of Manhattan Community College**
Course Number	**111**
Course Title	**Creative Writing Foundations**
Department(s)	ENG
Discipline	English
Subject Area	English / Creative Expression
Credits	3
Contact Hours	3
Pre-requisites	
Mode of Instruction	Select only one: ☒ In-person ☐ Hybrid ☐ Fully on-line
Course Attribute	Select from the following: ☐ Freshman Seminar ☐ Honors College ☐ Quantitative Reasoning ☐ Writing Intensive ☐ Other (specify)
Catalogue Description	Through a combination of reading and writing, this course exposes students to the basics of fiction, poetry, and playwriting from the perspective of the practitioner, rather than the perspective of the critic. The class will read literature in three genres, focusing on the craft of how the pieces are structured, and how they achieve their impact on the reader. No prior knowledge of these genres is required. Through a combination of reflection, imitation, writing exercises, and writing assignments, students will produce craft analyses, their own creative works, and reflections on their own creative process.
Syllabus	Attached

Waivers for 4-credit Math and Science Courses
All Common Core courses must be 3 credits and 3 hours.
Waivers for 4-credit courses will only be accepted in the required areas of Mathematical and Quantitative Reasoning and Life and Physical Sciences. Such waivers will only be approved after a sufficient number of 3-credit/3-hour math and science courses are approved for these areas.

If you would like to request a waiver please check here:	☐ Waiver requested
If waiver requested: Please provide a brief explanation	

for why the course will be 4 credits.	
If waiver requested: Please indicate whether this course will satisfy a major requirement, and if so, which major requirement(s) the course will fulfill.	

Indicate the status of this course being nominated:

☐ current course ☐ revision of current course ☒ a new course being proposed

CUNY COMMON CORE Location

Please check below the area of the Common Core for which the course is being submitted. (Select only one.)

Required	Flexible	
☐ English Composition	☐ World Cultures and Global Issues	☐ Individual and Society
☐ Mathematical and Quantitative Reasoning	☐ US Experience in its Diversity	☐ Scientific World
☐ Life and Physical Sciences	☒ Creative Expression	

Learning Outcomes

In the left column explain the assignments and course attributes that will address the learning outcomes in the right column.

II. Flexible Core (18 credits)
Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.

C. Creative Expression

A Flexible Core course must meet the three learning outcomes in the right column.

Students will gather a variety of creative work from anthologies and reliable sources, interpret them from a craft lens, and assess them from the writer's perspective.	• Gather, interpret, and assess information from a variety of sources and points of view.
In workshops, students present critical arguments about each other's work based on their analysis of	• Evaluate evidence and arguments critically or analytically.

the each other's work. In craft analysis, students critically demonstrate how the text achieves its effect through evidence based arguments.	
Students will produce well reasoned written arguments using evidence from the readings about how they have concluded the readings convey meaning. In workshop, students will present respectful, constructive, and well reasoned oral arguments to each about their conclusions regarding each other's work using evidence from student work.	• Produce well-reasoned written or oral arguments using evidence to support conclusions.
A course in this area (II.C) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:	
Students will identify the foundational aspects of poetry, drama, and fiction and then apply those fundamental concepts of creative writing by producing writing in those genres of creative writing.	• Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.
Readings will be selected from diverse cultures and from both the present and the past. Students will reflect on the importance of literature to them, as well as on the importance of literature in other times and places through their writing journal assignments.	• Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.
In craft analysis, the students will articulate how meaning is created in poetry, fiction, and drama and how the experience of creative writing is conveyed to the reader.	• Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.
A portfolio of writing in the genres of poetry, fiction, and drama will demonstrate knowledge of the skills involved in the creative writing process.	• Demonstrate knowledge of the skills involved in the creative process.
Students will find work that interests them in literary journals using resources that may be online or may be physical. Students will also learn the conventions of presenting each of the genres to readers. Since the printed page is itself a technology, they may find that printing is the appropriate technology for much creative writing. Students will also use databases provided by the college like JSTOR, as well as the anthology-like resources of poetryfoundation.com (the poetry foundation) and poets.org (the American Academy of Poets).	• Use appropriate technologies to conduct research and to communicate.