

KINGSBOROUGH COMMUNITY COLLEGE
The City University of New York

CURRICULUM DATA TRANSMITTAL SHEET

DEPARTMENT English DATE 9/17/14
Title of Course or Degree: Creative Nonfiction Eng 8200

Change(s) Initiated: (Please check)

- | | |
|---|---|
| <input type="checkbox"/> Closing of Degree | <input type="checkbox"/> Change in Degree or Certificate Requirements |
| <input type="checkbox"/> Closing of Certificate | <input type="checkbox"/> Change in Degree Requirements (adding concentration) |
| <input type="checkbox"/> New Certificate Proposal | <input type="checkbox"/> Change in Pre/Co-Requisite |
| <input type="checkbox"/> New Degree Proposal | <input type="checkbox"/> Change in Course Designation |
| <input type="checkbox"/> New Course | <input type="checkbox"/> Change in Course Description |
| <input checked="" type="checkbox"/> New 82 Course | <input type="checkbox"/> Change in Course Titles, Numbers, Credits &/or Hours |
| <input type="checkbox"/> Deletion of Course | <input type="checkbox"/> Change in Academic Policy |
| <input type="checkbox"/> Other (please describe): _____ | |

PLEASE ATTACH PERTINENT MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES

I. DEPARTMENTAL ACTION

Action by Department and/or Departmental Committee, if required:

Date approved 18 Sept 2014 Signature, Committee Chairperson: Jane Weiss (Jane Weiss)
Signature, Department Chairperson: Elena Ferretti

II. PROVOST ACTION

Provost to act within 30 days of receipt and forward to College-wide Curriculum Committee exercising one of the following options:

- A. Approved B. Returned to department with comments

Recommendations (if any): _____
Signature, Provost: _____ Date: _____

III. CURRICULUM SUB-COMMITTEE RECOMMENDATIONS:

- A. Approved B. Tabled (no action will be taken by Curriculum Committee)

Recommendations (if any): _____
Signature, Sub-Committee Chair: _____ Date: _____

IV. COLLEGE-WIDE CURRICULUM COMMITTEE ACTION

Committee to act within 30 days of receipt, exercising one of the following options:

- A. Approved (forwarded to Steering Committee)
B. Tabled (Department notified)
C. Not Approved (Department notified)

Signature, Chairperson of Curriculum Committee _____ Date: _____

REC'D DEPT. OF EDUCATION

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KINGSBOROUGH COMMUNITY COLLEGE

THE CITY UNIVERSITY OF NEW YORK

DEPARTMENT OF ENGLISH

CURRICULUM PROPOSAL

- 1) Course Number and Title: English 82: Creative Writing: Nonfiction**
- 2) This course is an elective within the English concentration**
- 3) Transferability of This Course:**

- *York College* (Creative Writing minor)
- *Baruch College* (Journalism & Creative Writing specialization), JRN 3600: Creative Nonfiction
- *Brooklyn College* (English), ENG 3156: American Autobiography
- *City College* (English), ENGL 3600: Nonfiction Workshop
- *Hunter College* (English), ENGL 308 and 309: Workshop in Nonfiction Writing I and II
- *John Jay College* (English), ENG 245: Creative Nonfiction
- *Lehman College* (English), ENW 303: Creative Nonfiction Writing
- *Medgar Evers College* (English, Creative Writing concentration, several Journalism courses, see asterisk below)
- *Queens College* (English), ENGL 211W: Introduction to Writing Nonfiction
- *LaGuardia Community College* (English), ENG274: Creative Nonfiction Workshop
- *Hostos Community College* (English), ENG 204: Creative Nonfiction: Autobiography and Memoir
- *Queensborough Community College* (English), “‘Unspeakable’ Narratives and Unconscious Motives”
- *Borough of Manhattan Community College* (English), ENG 335: Autobiography
- *New York University* (English, Creative Writing minor), CRWRI-UA 825: Intermediate Workshop (Creative Nonfiction), CRWRI-UA 850: Advanced Workshop: (Creative Nonfiction), and CRWRI-UA 835: Writers in New York: Creative Nonfiction Workshop
- *Columbia University* (Creative Writing major), WRIT W1101: Beginning Nonfiction Workshop, WRIT W2101: Intermediate Nonfiction Workshop, and WRIT 3798: Senior Nonfiction Workshop
- *SUNY Purchase* (English) CWR 2300: Creative Nonfiction
- *SUNY New Paltz* (English, Creative Writing minor) ENG 454: The Craft of Creative Nonfiction

*Many journalism courses fall under a creative writing concentration. For instance, the English Department at Medgar Evers offers the following courses: ENGL 260: Professional

Writing Workshop ENGL 310: Journalism: News and Feature Writing, ENGL 311: Technical Writing, ENGL312: Magazine Article Writing, ENGL 362: Advanced Professional Writing Workshop.

4) Bulletin Description of the Course

Creative Writing: Nonfiction offers instruction and practice in the art of writing nonfiction, including autobiography and memoir, cultural memoir and critique, nature, travel, and community writing, and literary journalism.

5) Number of Weekly Course Hours: 3

6) Number of Credits: 3

7) Course Prerequisites: English 1200: Freshman English I

8) Brief Rationale

A. N/A

B. 25

C. 25

D. Offered: Every semester

E. Department's Curriculum and College's Mission:

This course provides an introduction to the tradition of nonfiction as a genre within the field of creative writing. It offers students an opportunity to consider how traditional and experimental genres can enrich the development of superior artistry. It offers students an opportunity to learn techniques of creative nonfiction, such as point of view, perspective, tone, description, narration, multi-genres, and structure. Students will write, share, and receive feedback on their own creative nonfiction work in a workshop format to develop their own voice. Finally, this course expands the diversity of Kingsborough's curriculum.

9) Withdrawn Courses: N/A

10) Internship or Independent Study: N/A

11) Textbooks:

Baldwin, James. *The Fire Next Time*. Austin: Holt, Rinehart and Winston, 2000.

Chin, Staceyann. *The Other Side of Paradise*. New York: Scribner, 2010.

Didion, Joan. *Slouching towards Bethlehem*. New York: Farrar, Straus and Giroux, 2008.

Krakauer, John. *Into the Wild*. New York: Anchor Books, 2007.

Perl, Sondra, and Mimi Schwartz. *Writing True: The Art and Craft of Creative Nonfiction*. Boston: Houghton Mifflin, 2013.

Tumang, Patricia Justine, and Jenesha De Rivera, eds. *Homelands: Women's Journeys across Race, Place, and Time*. Emeryville: Seal Press, 2006.

12) Required Course for Concentration: N/A

13) Open to All Students

14) Course Objectives: Upon completion of this course, students will be able to:

- Analyze key elements of craft in published and peer writing
- Analyze formal conventions of creative nonfiction in published and peer writing
- Evaluate the use of craft elements and formal conventions of genre in constructive, substantiated critiques of peer writing
- Implement elements of craft in their own writing
- Utilize formal conventions of creative nonfiction
- Produce substantial revisions of writing projects with the use of professor and peer comments
- Correct mechanical errors and demonstrate a fluency of style
- Use journaling and exercises as steps in creative writing processes
- Use computers, Microsoft Word, and Blackboard

15) Methods of Teaching:

- Lecture and class discussion
- Group work and group project(s)
- Individual and group presentations from students or others (professors from within or outside of the Department)
- Media resources
- Cultural events or learning activities (readings)

16) Assignments to Students: Assigned readings, journals, essays, written and oral responses and portfolios, in-class writing exercises, group work and group presentations.

17) Methods of Evaluating Learning: Students will be evaluated by the professor on the basis of the work (as specified in the syllabus distributed on the first day of class instruction). According to the professor's discretion, this work may include the following graded assignments and activities:

- Class participation
- Group work and readings
- Informal writing assignments, such as journals
- Formal writing assignments, such as creative writing portfolios

18) Topical Course Outline: Tentative Schedule

Week 1: Introductions**Week 2: Autobiography and Memoir**

Lecture/ Discussion: Chin, Staceyann. *The Other Side of Paradise*
 Autobiography and Memoir Workshop

Week 3: Autobiography and Memoir

Lecture/ Discussion: Chin, Staceyann. *The Other Side of Paradise*
 Autobiography and Memoir Workshop

Week 4: Cultural Memoir

Lecture/ Discussion: Thompson, Hunter S. *Fear and Loathing in Las Vegas*
 Cultural Memoir Workshop

Week 5: Nature Writing

Lecture/ Discussion: John Krakauer, *Into the Wild*
 Nature Writing Workshop

Week 6: Travel Writing

Lecture/ Discussion: V.S. Naipaul, *An Area of Darkness*
 Travel Writing Workshop

Week 7: Community Writing

Lecture/ Discussion: John Dececco, *Against My Better Judgment: An Intimate Memoir of an Eminent Gay Psychologist*
 Community Writing Workshop

Week 8: Cultural Critique

Lecture/ Discussion: Patricia Justine Tumang and Jenesha De Rivera, eds. *Homelands: Women's Journeys across Race, Place, and Time*
 Cultural Critique Writing Workshop

Week 9: Cultural Critique

Lecture/ Discussion: Patricia Justine Tumang and Jenesha De Rivera, eds. *Homelands: Women's Journeys across Race, Place, and Time*
 Cultural Critique Writing Workshop

Week 10: Literary Journalism

Lecture/ Discussion: Joan Didion, *Slouching towards Bethlehem*
 Literary Journalism Writing Workshop

Weeks 11-12: Readings, Spoken Word, and Course Wrap-Up**19) Selected Bibliography and Source Materials:**

Creative Nonfiction and Craft

- Burroway, Janet. *Imaginative Writing: The Elements of Craft*. Boston: Longman, 2011.
- Ellis, Sherry. *Now Write! Nonfiction: Memoir, Journalism, and Creative Nonfiction Exercises from Today's Best Writers and Teachers*. New York: Jeremy P. Tarcher/Penguin, 2009.
- Forché, Carolyn, and Philip Gerard. *Writing Creative Nonfiction: Instruction and Insights from Teachers of the Associated Writing Programs*. Cincinnati: Story Press, 2001.
- Goldberg, Natalie. *Old Friend from Far Away: The Practice of Writing Memoir*. New York: Free Press, 2009.
- Gutkind, Lee. *The Art of Creative Nonfiction*. New York: John Wiley and Sons, 1997.
- Hampl, Patricia, and Elaine Tyler, eds. *Tell Me True: Memoir, History, and Writing a Life*. St. Paul: Borealis Books, 2008.
- Iversen, Kristen. *Shadow Boxing: Art and Craft in Creative Nonfiction*. Upper Saddle River, N.J: Pearson/Prentice Hall, 2004.
- Lopate, Phillip. *To Show and to Tell: The Craft of Literary Nonfiction*. New York: Free Press, 2013.
- Moore, Dinty W. *The Truth of the Matter: Art and Craft in Creative Nonfiction*. New York: Pearson/Longman, 2007.
- Perl, Sondra, and Mimi Schwartz. *Writing True: The Art and Craft of Creative Nonfiction*. Boston: Houghton Mifflin, 2013.
- Roorbach, Bill, and Kristen Keckler. *Writing Life Stories: How to Make Memories Into Memoirs, Ideas Into Essays and Life Into Literature*. Cincinnati, Ohio: Writer's Digest Books, 2008.
- Root, Robert L, and Michael Steinberg. *The Fourth Genre: Contemporary Writers Of/on Creative Nonfiction*. Boston: Allyn and Bacon, 1999.
- Zinsser, William ed. *Inventing the Truth: The Art and Craft of Memoir*. Boston: Houghton Mifflin, 1998.

Autobiography and Memoir

- Dorothy Allison, *One or Two Things I Know for Sure*
- Maya Angelou, *I Know Why the Caged Bird Sings*
- Reinaldo Arenas, *Before Night Falls*
- Theresa Hak Kyung Cha, *Dictee*
- Staceyann Chin, *The Other Side of Paradise*
- Judith Ortiz Cofer, *Silent Dancing: A Partial Remembrance of a Puerto Rican Childhood*
- Jeanne Cordova, *When We Were Outlaws*
- Edwidge Danticat, *Brother, I'm Dying*
- Maxine Hong Kingston, *The Woman Warrior*
- Audre Lorde, *Zami*
- Frank McCourt, *Angela's Ashes*
- Michelle Tea, *The Chelsea Whistle*
- Virginia Woolf, *Moments of Being*

Cultural Memoir

Mary Gordon, *Seeing Through Places*
 Joyce Johnson, *Minor Characters*
 Ken Kesey, *The Electric Kool-Aid Acid Test*
 Hunter S. Thompson, *Fear and Loathing in Las Vegas*

Nature, Travel and Community Writing

Annie Dillard, *Teaching a Stone to Talk*
 Ian Frazier, *On the Rez*
 Che Guevara, *The Motorcycle Diaries*
 Jack Kerouac, *The Dharma Bums*
 John Krakauer, *Into the Wild*
 Henry David Thoreau, *Walden*

Cultural Critique

James Baldwin, *The Fire Next Time*
 Barbara Ehrenreich, *Nickel-and-Dimed in America*
 bell hooks, *Talking Back: Thinking Feminist: Thinking Black*
 Jamaica Kincaid, *A Small Place*
 Jonathan Kozol, *Savage Inequalities*
 Nathan McCall, *What's Going On*
 Cherríe L. Moraga, *Loving in the War Years: Lo Que Nunca Paso por Sus Labios*
 Michelle Tea, ed, *Without a Net, The Female Experience of Growing up Working-Class*
 Patricia Justine Tumang and Jenesha De Rivera, eds. *Homelands: Women's Journeys across Race, Place, and Time*
 Patricia Williams, *The Alchemy of Race and Rights: Diary of a Law Professor*
 V.S. Naipaul, *An Area of Darkness*

Literary Journalism

Truman Capote, *In Cold Blood*
 Joan Didion, *Slouching towards Bethlehem*
 John Hersey, *Hiroshima*

Creative Nonfiction References

- Burroughs, Augusten. *Running with Scissors: A Memoir*. New York: St. Martin's Press, 2002.
- Dececco, John. *Against My Better Judgment: An Intimate Memoir of an Eminent Gay Psychologist*. New York: Harrington Park Press, 1996.
- Forney, Ellen. *Marbles: Mania, Depression, Michelangelo, and Me: A Graphic Memoir*. New York: Gotham Books, 2012.
- Goldberg, Natalie. *Old Friend from Far Away: The Practice of Writing Memoir*. New York: Free Press, 2009.
- Hampl, Patricia, and Elaine Tyler, eds. *Tell Me True: Memoir, History, and Writing a Life*. St. Paul: Borealis Books, 2008.
- Kaysen, Susanna. *Girl, Interrupted*. New York: Vintage Books, 1994.
- Plath, Sylvia. *Ariel: The Restored Edition: A Facsimile of Plath's Manuscript, Reinstating Her Original Selection and Arrangement*. Harper Perennial Modern Classics, 2005.
- Roorbach, Bill, and Kristen Keckler. *Writing Life Stories: How to Make Memories Into Memoirs, Ideas Into Essays and Life Into Literature*. Cincinnati, Ohio: Writer's Digest Books, 2008.
- Wurtzel, Elizabeth. *Prozac Nation: Young and Depressed in America*. New York: Riverhead, 2000.
- Zinsser, William ed. *Inventing the Truth: The Art and Craft of Memoir*. Boston: Houghton Mifflin, 1998.

Themes by Author

- Burroughs: Sadness, abandonment, coming of age, sexual discovery.
- Dececco: A study in the human condition. Emphasis on sadness, loneliness, and a quest for intimacy, healing, and self-acceptance. Processes of internal and external self-discovery.
- Goldberg: Offers logical advice about how to find time to write, discern one's own style and make words come alive, and how to overcome procrastination and writer's block.
- Kayson: Set in the late 1960s. Urges readers to contemplate definitions of sane and insane and mental illness and recovery.
- Wurtzel: Set in the 1990s. Wurtzel illustrates her debilitating bouts of depression, self-mutilation and self-destruction. Though it seems to be Prozac that ultimately helped her function "normally" in society, she questions the consequences of an over-diagnosed and heavily medicated society.
- Zinsser: Supplement readings: Chapters from the works discussed in this book by authors Russell Baker, Annie Dillard, Alfred Kazin, Toni Morrison, and Lewis Thomas.

Low Stakes Writing Assignments

1. Students will complete one of Goldberg's "Try this" exercises weekly. Students may choose any twelve out of approximately thirty exercises. Instructors may garnish these exercises so that they connect to a specific week's theme.
2. Weekly Reading Responses: One – two pages.

High Stakes Assignment: Writing a Life

Students will write a seven- ten page paper that gives readers a look into an individual's life. You may choose to write about anyone you wish: yourself, your grandfather, your mother, the guy who works at your favorite Italian bakery, the woman who always holds the door for you at Key Food, your cranky second grade teacher who you really admired, even though the other kids treated her unfairly, your second cousin's dermatologist --- anyone you find compelling for any reason!

It's important to remember here that lives are sometimes messy, and individuals are usually layered and complex. Your subject might choose to show you those layers or not. It's the person's choice to share with you, so don't push someone to reveal something that person isn't comfortable with.

Because of the unpredictability of interviews, you should have a solid list of questions you are interested in as a starting point. However, don't be surprised if your subject veers away from your initial questions and starts discussing something else. The topic your subject moves into might be something of importance to that person, so let the interview happen on its own. Yet, if you feel your subject is moving too far off of the road you had planned, try to gently ease your subject back to your question. But again, don't be surprised if your subject's responses fall off the path you had intended at a later point in the interview. Be flexible, but don't be walked over. Your subject might want to talk and talk, and this is fine for a little while, but if you allow this person to evade your focused inquiries, it is likely that your paper will be just that: evasive and unfocused.

Look at this assignment as a sketch, or portrait, of one's life. It will be impossible to elaborately explore every aspect of this person's life in seven – ten pages, so be selective regarding what specific area of your subject's life you want to write about.

To stay organized and on track, you might find it helpful to work with two lists, side by side on a single page. On the left side of the page, write down what it is you are after. Write down what it is that you want to know about, and then next to that, in the right column, jot down actual questions that you think would actually get at what's on the left. Again, sometimes, one can get lost in the cleverness of the specific questions, so keeping track of the "target" issue with which they are connected is useful.

You may include photos, physical memorabilia, and any other archival material to enhance your illustrations of this person's life. These "extras," however, will not be considered as part of your seven – ten pages.

This assignment will be completed in stages:

Stage One: Proposal of life sketch and subject, explaining who this person is and your interest in this person.

Stage Two: Preliminary list of approximately 20 – 30 questions.

Stage Three: One page paper explaining your findings, progress, or problems thus far in the interview process.

Stage Four: A second one page paper explaining your findings, progress, or problems at this later point in the interview process.

Stage Five (Final Stage): Your paper will be due at this point, and you will be expected to present your findings in a brief (five – seven minutes) presentation to the class. (Details regarding presentations will be discussed in class.)

Have fun!

Creative Writing Portfolio Assignment

Overview

The purpose of creative nonfiction writing is to reflections on human life in an aesthetic, unique, honest, and personal way. You should dredge up significant moments, events, persons, or “truths” that are marked indelibly in your memory, examine them fully, and reveal them to your readers in order for them to make connections to other people’s experience through writing. You should evoke strong and powerful impressions in your writing by manipulating the concrete, sensory details and descriptions of your experiences in order to recreate (or show not tell) them for your readers. You should write about important issues in your life and in the world. You are encouraged to explore personal and social issues. You should try to explore yourself and the world in which you live, intellectually, politically, and emotionally. You can write a personal essay, an autobiography, a profile of people and places, a cultural memoir, a social critique, a nature, travel, or community essay, and/or a literary criticism piece. You are encouraged to explore yourself freely about any topic you wish, without self-censorship. For instance, you may write about personal topics, such as your college impressions, your family, your friends, your or recreational activities. You also may write about deeper philosophical issues, such as politics, theory, literature, psychology, etc. You may write a personal essay about racial profiling at the airport. You can write an autobiographical poem about your family’s roots. You can write about both your delay on the subway and your musings on immigration reform, for example. The purpose of this assignment is twofold: 1) to get you writing regularly about topics you are interested in order to empower you through the act of writing, and 2) to begin learning how to write in a descriptive, argumentative, and developed way. You are required to compile and submit your best ten to twelve pages of your creative writing portfolio. Your portfolio may contain description, narration, exposition, and/or argumentation, depending on what your topics are. You can submit fragmented pieces and/or write a longer prose essay. You can toggle between different genres and/or page lengths. You can write a personal essay that is five pages, a letter that is three pages, and an autobiographical poem that is two pages, for example. However, you are expected to revise your work. The purpose of this assignment is both to encourage your free expression and access your improvement through revision processes. Your submissions should be well-developed, well-organized, and well-written. You should submit all drafts and peer reviews.

Grading Checklist

- You should have a strong, honest writing voice.
- You should use description, narration, exposition, and/ or argumentation.
- You should develop your characters and setting or arguments and examples.
- You should have an appropriate tone and audience.
- You should consider language and sentence structure or line and stanza style.
- You should revise your portfolio with a close eye on eliminating any grammatical and mechanical errors, unless you are employing poetic license for a specific purpose.

Creative Nonfiction Exercises

Informal Writing Topics

1. Any of the topics on Writing Exercise #1; Writing Exercise #2 about your process.
2. Writing muse or demon
3. "Why I write"
4. Freewrite about an image or an artifact or object that has significance for you.
5. A fragment a sense memory from childhood—or a fragment of a personal essay or memory that you have a start for
6. Freewrite: "Color my childhood...." Choose a color or series of colors.
7. Earliest memories or early memories of home or family
8. Sense memories
9. Birth of consciousness
10. Moment of pain
11. Weird childhood obsession
12. Encounter with a stranger or strange encounter with a stranger
13. Defining moments
14. Close your eyes. Think of a year in your life—events—images that rise to the surface of consciousness
15. Think about a time in your life when you forgot something about yourself or your past—or tried to forget something about yourself or your past
16. Write about an event that you witness or experienced that led you to have negative associations with a place, person, or object
17. Write about death or loss
18. Lost places or lost people
19. Describe your childhood home—use your five senses
20. Food memories
21. Failed romance
22. Photograph and its significance/think about a movie scene or a photo or video that challenges you to figure out what is going on or you can't figure out
23. Think of an incident in your life that happened and pretend that it didn't happen
24. Describe a party—focus on one person and his/her backstory
25. Moment of moral choice
26. Experience of prejudice
27. Moment of fear
28. An unexpected event that caught you off guard
29. A holiday experience
30. A time you didn't want to be part of your culture
31. Write about a time you were treated unfairly for your age
32. Write about a time an adult was too afraid or uncomfortable to do something, so you had to do it instead
33. Write about a sanctuary
34. Exploration of a deeper topic through a sense
35. Experience of a physical trauma that led to a psychological change
36. Flashback—pieces of regret—memories of regret

37. Unsent letters expressing what you would have liked to say to someone--write in the form of a letter
38. Describe a time when it meant more for someone to simply listen to what you had to say, rather than engage in conversation.
39. Write about lost people or lost places
40. Write about a person who made a mark on your life
41. Write about your relationship with your body or your hair
42. Use this opening: "When I look in the mirror, I..."

Memory as Genre-Crossing: Fiction and Nonfiction

Sample Lesson Plan

The purpose of this class is to introduce the elements of the craft of fiction and nonfiction and explore them as genre-crossings in the literature read. First, I will ask students to do a freewrite about a memory of a time that they felt connected or disconnected to someone, but ask them to re-examine or change the outcome of it in order to fictionalize it. This experimental freewrite should illustrate the transition from creative nonfiction to short fiction, as well as address the blurred boundaries of false autobiography and fictive memory. I will select a few students to share their responses. Second, I will give an overview of the genres of fiction and nonfiction, particularly personal essays and short stories, as connection and disconnection. I will focus on structure – conflict, climax, denouncement, and resolution – as a form of expression, complication, and resolution. Third, I will put students into groups of five to examine the form and content in the works read. Students will focus on themes, symbols, motifs, characters, foreshadowing, irony, and the overall plot. Then we will reconvene and expand the critical discussion on the politics of memory in writing with the entire class for the remainder of the time.

Creative Writing Grading Rubric

A Projects

1. Demonstrate mastery in the use of craft elements (character, voice, image, and setting) appropriate to the project
2. Consistently apply the genre's conventions of form
3. Successfully incorporate constructive feedback from professor and peers in substantial revisions of drafts
4. Show command of style: diction, sentence structure, sentence variety, tone, and figurative language
5. Contain few (if any) mechanical errors
6. Meet the minimum requirements of the assignment

B Projects

1. Adequately incorporate elements of craft appropriate to the project
2. Follow formal conventions of genre with few exceptions
3. Successfully incorporate most constructive feedback from professor and peers in sufficient revisions between drafts
4. Show adequate command of style: diction, sentence structure, sentence variety, tone, and figurative language
5. May contain minor mechanical errors
6. Meet the minimum requirements of the assignment

C Projects

1. Incorporate some elements of craft appropriate to the project
2. Follow few of the genre's formal conventions
3. Incorporate little constructive feedback from professor and peers in minor revisions between drafts

4. Show weak command of style: diction, sentence structure, sentence variety, tone, and figurative language
5. Contain mechanical errors that may interfere with comprehension
6. May not meet the minimum requirements of the assignment

D Projects

1. Incorporate few elements of craft
2. Demonstrate insufficient knowledge of formal conventions of genre
3. Make little or no use of constructive feedback from professor and peers in revisions that differ little from the first draft.
4. Show poor command of style: diction, sentence structure, sentence variety, tone, and figurative language
5. Contain serious mechanical errors
6. May not meet minimum requirements of the assignment

F Projects

1. Do not utilize of elements of craft
2. Demonstrate no knowledge of the genre's formal conventions
3. Make little or no use of constructive feedback from professor and peers in revisions that are virtually indistinguishable from the first draft
4. Show serious problems of style: diction, sentence structure, sentence variety, tone, and figurative language
5. Contain severe problems with mechanics
6. Do not meet the minimum requirements of the assignment