Chair: Tracy Christofero | **GC#6: Course Addition**

Request for Graduate Course Addition

1. Prepare one paper copy with all signatures and supporting material and forward to the Graduate Council Chair.
2. E-mail one identical PDF copy to the Graduate Council Chair. If attachments included, please merge into a single file.
3. ***The Graduate Council cannot process this application until it has received both the PDF copy and the signed hard copy.***

College: COLA | Dept/Division: English | Alpha Designator/Number: ENG 665 | (•) Graded ( ) CR/NC

Contact Person: Carrie Oeding | Phone: 304-696-2423

NEW COURSE DATA:

New Course Title: Creative Writing: Multi-Genre Workshop

Alpha Designator/Number: E N G 6 6 5

Title Abbreviation: C r e a t i v e W r i t i n g W o r k s h o p

(Limit of 25 characters and spaces)

Course Catalog Description: (Limit of 30 words)
An intensive multi-genre study of best practices for the writing and revising of creative writing.

Co-requisite(s): N/A | First Term to be Offered: Fall 2016

Prerequisite(s): ENG 591, 592, 593 | Credit Hours: 3

Course(s) being deleted in place of this addition (*must submit course deletion form*): N/A

Signatures: if disapproved at any level, do not sign. Return to previous signer with recommendation attached.

Dept. Chair/Division Head Kelli M. Pregean	Date 10-01-15
Registrar	Date
College Curriculum Chair	Date
Graduate Council Chair	Date

Request for Graduate Course Addition - Page 2

College: COLA | Department/Division: English | Alpha Designator/Number: ENG 665

Provide complete information regarding the new course addition for each topic listed below. Before routing this form, a complete syllabus also must be attached addressing the items listed on the first page of this form.

1. FACULTY: Identify by name the faculty in your department/division who may teach this course.

Dr. Carrie Oeding, Dr. Rachael Peckham, Prof. Eric Smith, Prof. John Van Kirk, Dr. Anthony Viola, and any other members of the graduate faculty who teach creative writing.

2. DUPLICATION: If a question of possible duplication occurs, attach a copy of the correspondence sent to the appropriate department(s) describing the proposal. Enter "***Not Applicable***" if not applicable.

Not Applicable

3. REQUIRED COURSE: If this course will be required by another deparment(s), identify it/them by name. Enter "***Not Applicable***" if not applicable.

Not Applicable

4. AGREEMENTS: If there are any agreements required to provide clinical experiences, attach the details and the signed agreement. Enter "***Not Applicable***" if not applicable.

Not Applicable

5. ADDITIONAL RESOURCE REQUIREMENTS: If your department requires additional faculty, equipment, or specialized materials to teach this course, attach an estimate of the time and money required to secure these items. (Note: Approval of this form does not imply approval for additional resources.) Enter "***Not Applicable***" if not applicable.

Not Applicable

6. COURSE OBJECTIVES: (May be submitted as a separate document)

See separate document.

7. COURSE OUTLINE (May be submitted as a separate document)

See separate document.

8. SAMPLE TEXT(S) WITH AUTHOR(S) AND PUBLICATION DATES (May be submitted as a separate document)

See separate document.

9. EXAMPLE OF INSTRUCTIONAL METHODS (Lecture, lab, internship)

See separate document.

10. EXAMPLE EVALUATION METHODS (CHAPTER, MIDTERM, FINAL, PROJECTS, ETC.)

Written and verbal feedback (through workshop discussions) from both professor and peers on students' work.

11. ADDITIONAL GRADUATE REQUIREMENTS IF LISTED AS AN UNDERGRADUATE/GRADUATE COURSE

Not applicable.

12. PROVIDE COMPLETE BIBLIOGRAPHY (May be submitted as a separate document)

See separate document.

Request for Graduate Course Addition - Page 5

Please insert in the text box below your course summary information for the Graduate Council agenda. Please enter the information exactly in this way (including headings):

Department:
Course Number and Title:
Catalog Description:
Prerequisites:
First Term Offered:
Credit Hours:

Department: English
Course Number and Title: ENG 665: Creative Writing: Multi-Genre Workshop
Catalog Description: An intensive multi-genre study of best practices for the writing and revising of creative writing.
Prerequisites: N/A
First Term Offered: Fall 2015
Credit Hours: 3

Proposal for ENG 665: Multi-Genre Creative Writing Workshop

6. Course Objectives:

Students who successfully complete this course will be better prepared to be a successful writer in one (or more) of the three genres we currently emphasize at Marshall University (Creative Non-Fiction, Fiction, and Poetry). In this course, students must meet the English Department Learning Outcomes (Graduate), which are as follows:

1. Critique core issues regarding major figures, works, and/or ideas in English studies.
2. Analyze major critical and/or cultural theories in English studies.
3. Create original texts that demonstrate advanced knowledge of and applied learning in English studies.

To do so, students will:

- Complete assigned readings
- respond to instructor-assigned question prompts
- write critiques and reviews (of both published writers and student peers) □
- Craft creative work and submit this work to the class for review□
- Acknowledge and respond to instructor and student feedback on written assignments □
- Participate in the workshop sessions

Student participation will occur in a variety of forms, including written assignments, class discussion/participation, class presentations, and student conferences

7. Course Outline:

Course Description and Instructional Methods:
From Catalog: ENG 650 Creative Writing: Multi-Genre Workshop (3 hrs.): An intensive multi-genre study of best practices for the writing and revising of creative writing.

Course Objectives: The aim of this course is to better prepare students to be successful writers in one (or more) of the three genres (Creative Nonfiction, Fiction, and Poetry) and to better prepare students for their capstone projects. Students will play a vital role in the arrangement, outline, and orchestration of this course and will be required to complete multiple writing projects, which will contribute to a larger project, the Capstone Project, to be completed and evaluated outside of this class with students' committee members. Since this course is geared towards professionals (writers who take their craft seriously), students must behave and perform professionally to achieve the required outcomes and earn a passing grade.

Grading:
Creative and academic projects are graded based on the overall quality of the writing, thinking, and creativity, taking into account the following: how well it fulfills the

assignment; to what extent it demonstrates the principles taught in the course or expected of students entering the course; how effectively it communicates with its audience; to what extent it engages its readers; how easily it can be read and comprehended (organization, grammatical correctness, physical appearance); how well developed it is; any other criteria set forth by a particular assignment. The following numerical breakdown will be used to determine letter grades:

A = 90-100 B = 80-89 C = 70-79 D = 60-69 F = 0-59

Course Requirements/Due Dates: (*Deadlines will vary due to sign-up sheets; check Course Schedule for due dates.*)□There are several assignments: some are more taxing than others and some are required, while others are selected by the student from a list of choices. Below is a synopsis of the requirements. More-detailed information will be provided on some of the Assignment Sheets distributed in class and posted on MU Online.

REQUIRED:□

Primary Genre: Students MUST select a Primary Genre for which to study in this course. **(30 points)**

- Students will declare a primary "creative writing" genre to study and choose 5 agreed upon criteria for which their creative work will be assessed by the instructor and their peers. □
- Criteria must be included on all submitted work. □
- Students must submit, attend, and fully participate in the TWO scheduled workshops. □
- Each submission (2 total): Prose (no fewer than 7 pages); poetry (2-3 poems or 5pp.) □

Portfolio: includes sample works and mini-reflection **(10 points)**

- Students will revise their work submitted this semester and/or produce new work. □
- Submitted work SHOULD be in the student's designated primary genre. □
- A 2-3 page double-spaced reflection should preface the portfolio. □
- Length requirements for Creative Component: No fewer than 15 pages and/or 6-8 poems (or equivalent). □

Pushcart Prize Reading/Presentation: in Primary Genre **(10 points)** □

- Choose 1 primary work in your primary genre from the *Pushcart Prize* collection as your focus. □
- Reference at least 2 secondary works in your primary genre in the same collection as a basis of comparison. □
- Provide handouts for class and a longer summary/report for the instructor (for grading purposes). □
- Primary works cannot be repeated and presented on again unless used as a secondary work. □

- Secondary works can be used more than once and can be the primary work of only 1 other presentation. □Additional Required Work: each of the following listed below counts as 4 points (1 dropped); total of **20 points** □

Course Schedule: With few exceptions all readings will be from student work distributed in class.

HW: Homework	CW: Class Work	PP: Pushcart Prize
Tuesday (8/25)□CW: Course Syllabus, Introductions, Intro to Course	HW:□Criteria for Primary Genre; Plan of Study; List of *PP* Titles for *PP* Presentation; List of Representative Selections for Discussion	Week 1
Tuesday (9/1)□Criteria Discussion; Craft Lesson; *PP* Titles	HW:□Read Representative Selections from *PP* with specific criteria in mind	Week 2
Tuesday (9/8)□Craft Lesson; Representative Selection discussion	HW:□Creative Works Due next class	Week 3
Tuesday (9/15)□Craft Lesson; ALL Creative Work is due for distribution	HW:□Read Creative Works for your Primary and Secondary Genre Workshop (if applicable)	Week 4
Tuesday (9/22)□Primary Genre Workshop #1 (Creative Nonfiction)		Week 5

Tuesday (9/29)□Primary Genre Workshop #1 (Fiction)		Week 6
Tuesday (10/6)□Primary Genre Workshop #1 (Poetry)□*PP* Presentation Proposal due (1-3): emailed to me by noon. These will be posted on MU Online.	HW:□Read assigned work from *PP* and prepare Questions for *PP* Presentations	Week 7
Tuesday (10/13)□*PP* Presentations (1-3) in CH 407□Meet at Huntington Museum of Art□Presentation Proposal due (4-7): emailed to me by noon. These will be posted on MU Online.	HW:□Read assigned work from *PP* and prepare Questions for *PP* Presentations	Week 8
Tuesday (10/20)□Presentations (4-7); Peer Review□ALL Creative Work is due for distribution	HW:□Read Creative Works for your Primary and Secondary Genre Workshop (if applicable)	Week 9
Tuesday (10/27)□Primary Genre Workshop #2 (Creative Nonfiction)		Week 10
Tuesday (11/3)□Primary Genre Workshop #2 (Fiction)		Week 11

Tuesday (11/10)□Primary Genre Workshop #2; (Poetry)□*PP* Presentation Proposal due (8-12): emailed to me by noon. These will be posted on MU Online.	HW:□Read assigned work from *PP* and prepare Questions for *PP* Presentations	Week 12
Tuesday (11/17)□Professional Talk; Presentations (8-12);□Creative Work is due for distribution (1-6);□**ALL Outside Assignments are Due and/or Completed**	HW:□Read Creative Works (1-6)	Week 13
Tuesday (11/24)	Thanksgiving Break: No class	Fall Break
Tuesday (12/1)□FULL Workshop #1 (1-6)□Creative Work is due for distribution (7-12)	HW:□Read Creative Works (7-12)	Week 14
Tuesday (12/8)□FULL Workshop #2 (7-12)	HW:□Portfolios Due by 12/10	Finals
Tuesday (12/10) Portfolios Due		

8. Sample Text(s) with Author(s) and Publication Dates

Henderson, Bill, Pushcart Prize XXXIX: Best of the Small Presses. Wainscott, NY: Pushcart Press, 2015. Print.

Other sample texts—including anthologies, writers' guides, essay collections, and criticism—can be found in section 12.

9. Example of Instructional Methods

This course is designed to allow students to learn about (and from) contemporary writers. Through lecture, class discussions, and student presentations, students will examine texts not only for thematic and theoretical content, but also for craft and aesthetic tools they themselves might use in their own work.

Students will engage in this work through with hands-on, workshop-based discussions (and produce written responses to the work of their peers) that equips them with the skills necessary to produce creative writing that meets professional/publishable standards.

Students may also be given wide latitude to choose from a menu of possible projects to complete the course's goals, which allows students and instructors to tailor the experience to a student writer's specific goals. What follows is a list of those possible options, from which students may choose:

Secondary Genre:

- Students will declare a secondary "creative writing" genre to study and choose 3 agreed upon criteria for which
- their creative work will be assessed by the instructor and their peers.
- Criteria must be included on all submitted work.
- Students must submit, attend, and fully participate in the TWO scheduled workshops.
- Prose (no fewer than 7 pages); poetry (2-3 poems or 5pp.)

Outside Reading:

- Focus must be in student's declared "primary genre."
- Students will research an influential author or literary trend and read several sample works (prose 5-8 works;
- poetry and short prose 10-15 works).
- Students will articulate their findings in a 3-5 page double-spaced, detailed summary report.

Outside Critique:

- Focus must be in student's declared "primary genre."
- Students will contact another faculty member in the ENG Dept. whose area of specialty overlaps.
- Students will arrange to have a sample of their work (approximately 10pp. of prose or 3-4 poems or 7pp.) to be
- read and critiqued by this faculty member and engage in a conference where the discussion will focus on the

- student work.
- Students SHOULD choose a faculty member they have not worked with before.
- Students will draft a 3-5 page double-spaced, detailed summary/response of the overall experience.

Challenge Assignment:
- Focus must be in student's declared "primary genre."
- Students will meet with the instructor to determine an area of weakness in the student's writing.
- During this meeting, both will collaborate on an engaging assignment to be completed by the student in order
- to strengthen this "problem" area.
- Exercise along with brief reflection must be completed and submitted to the instructor by the agreed upon due date.

Mini-Annotated Bibliography:
- Focus must be in student's declared "primary genre."
- Students will compile a list of authors (approximately 10) who serve as influences and/or informers of the student's craft and style.
- The list will be narrowed to five authors and students will compile a thorough Annotated Bibliography on these
- five authors (each entry should be 1/2 to 2/3 of a page, double-spaced).
- Students will list the remaining authors and provide a 1-2 sentence synopsis for each of them.
- The Annotated Bibliography will be prefaced with a larger reflection that explores how the student's writing style overlaps with these five influences.

Group Project: Writing/Support Group:
- In groups of approximately 4-5, students will create their own Writing Group with the idea of peer evaluating each other's creative works during and beyond the current semester.
- Writing Group must be an electronic space accessible to all members and the instructor.
- Creative works must be submitted through this space as well as detailed typed feedback for each submission.
- Minimum requirement is at least one creative submission per member (this cannot be something submitted to any of the class workshops).
- All members MUST provide feedback for each other's works.
- Each submission: Prose (no fewer than 7 pages); poetry (2-3 poems or 5pp.)

Student Option (cleared w/ instructor):
- Meet with the instructor to discuss ideas and hash out requirements.

10. Example Evaluation Methods

The focus of the multi-genre creative writing workshop is the production of high-quality, publishable writing. Students will be expected to produce work at this level, and their performance in this class will for the most part be evaluated based on this professional-level writing work.

Students will also be required to write reflectively on these projects, using primary and secondary sources when necessary. Students will also be evaluated on their regular participation in class discussions and workshops, as well as in the ways they respond (verbally and written) to peers' work. Students should also expect to present (or lead discussion) on a single work/author within their chosen genre by semester's end (in consultation with the professor).

12. Complete Bibliography

For illustration only; instructors will select their own texts/readings. This bibliography supposes a version of the workshop that focus on contemporary authors and similar authors' suggested methods to generate new creative writing:

Allende, Isabel. *The House of the Spirits*. New York: A.A. Knopf, 1985. Print.

Banks, Russell. *The Sweet Hereafter: A Novel*. New York, NY: Harper Collins, 1991. Print.

Behn, Robin, and Chase Twichell, eds. *The Practice of Poetry: Writing Exercises from Poets Who Teach*. New York: William Morrow/Harper Collins, 1992. Print.

Bernays, Anne, and Pamela Painter. *What If?: Writing Exercises for Fiction Writers*. New York, NY: HarperCollins, 1990. Print.

Black, Malachi. Storm Toward Morning. Port Townsend, WA: Copper Canyon, 2014. Print.
Corral, Eduardo C. Slow Lightning: Poems. New Haven, CT: Yale UP, 2012. Print.

Brownderville, Greg Alan. *Gust*. Evanston, IL: Northwestern UP, 2011.

Casey, John. *Beyond the First Draft: The Art of Fiction*. New York: Norton, 2014. Print.

Cassill, R.V., ed. *The Norton Anthology of Short Fiction*, 7th Edition. New York: Norton, 2006.

Coupland, Douglas. *Generation X: Tales for an Accelerated Culture*. New York: St. Martin's, 1991. Print.

Davidson, Chad, and Gregory Fraser. *Writing Poetry: Creative and Critical Approaches*. New York: Palgrave Macmillan/St. Martin's, 2009. Print.

Dawson, Erica. *The Small Blades Hurt*. Evansville, IN: Measure Press, 2013.

Print.

Diaz, Natalie. When My Brother Was an Aztec. Port Townsend, WA: Copper Canyon, 2012.

Didion, Joan. *The White Album*. New York: Simon and Schuster, 1979. Print.

Fairchild, B. H. *The Art of the Lathe*. Farmington, ME: Alice James, 1998. Print.

Ferraris, Zoe. *Finding Nouf*. Boston: Houghton Mifflin, 2008. Print.

Gardner, John. *The Art of Fiction: Notes on Craft for Young Writers*. New York: A. Knopf, 1984. Print.

Gay, William. *I Hate to See That Evening Sun Go Down: Collected Stories*. New York: Free, 2002. Print.

Goldberg, Natalie. *Writing down the Bones: Freeing the Writer Within*. Boston: Shambhala, 1986. Print.

Gutkind, Lee. *The Art of Creative Nonfiction: Writing and Selling the Literature of Reality*. New York: Wiley, 1997. Print.

Heaney, Seamus. *Poems 1965-1975*. New York: FSG, 1988.

Hoagland, Tony. *Real Sofistikashun: Essays on Poetry and Craft*. Saint Paul: Graywolf, 2006. Print.

Howe, Marie. *What the Living Do*. New York: Norton, 1999. Print.

Hugo, Richard. *The Triggering Town: Lectures and Essays on Poetry and Writing*. New York: Norton, 1979. Print.

Ibuse, Masuji. *Black Rain; a Novel*. Tokyo: Kodansha International, 1969. Print.

Kelly, Brigit Pegeen. *Song*. Brockport, NY: BOA Editions, 1995. Print.

Kidder, Tracy, and Richard Todd. *Good Prose: The Art of Nonfiction*. New York: Random House, 2013. Print.

Lahiri, Jhumpa. *Interpreter of Maladies: Stories*. New York: Mariner /Houghton Mifflin, 1999. Print.

Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. New York: Anchor Books/Knopf, 1995. Print.

LeMay, Eric. *In Praise of Nothing Essays, Memoir, and Experiments*. New York: Emergency, 2014. Print.

Lopate, Phillip. *To Show and to Tell: The Craft of Literary Nonfiction*. New York: Free Press, 2013. Print.

Mahfouz, Naguib. *Arabian Nights and Days*. New York: Doubleday, 1995. Print.

Masih, Tara L., ed. *The Rose Metal Press Field Guide to Writing Flash Fiction: Tips from Editors, Teachers, and Writers in the Field*. Brookline, MA: Rose Metal, 2009. Print.

McDowell, Gary L., ed. *The Rose Metal Press Field Guide to Prose Poetry: Contemporary Poets in Discussion and Practice*. Brookline, MA: Rose Metal, 2010. Print.

Miller, Brenda, and Suzanne Paola. *Tell It Slant Writing and Shaping Creative Nonfiction*. New York: McGraw Hill, 2005. Print.

Minot, Susan. *Monkeys*. New York: Dutton, 1986. Print.

Moore, Dinty W. *Crafting the Personal Essay a Guide for Writing and Publishing Creative Nonfiction*. Cincinnati: Writer's Digest, 2010. Print.

O'Brien, Tim. *In the Lake of the Woods*. Boston: Houghton Mifflin/Seymour Lawrence, 1994. Print.

Perl, Sondra, and Mimi Schwartz. *Writing True: The Art and Craft of Creative Nonfiction*. Boston: Houghton Mifflin, 2006. Print.

Reddy, Srikanth. *Voyager*. Berkeley, CA: U of California, 2011. Print.

Robison, Mary. *Why Did I Ever*. Washington, D.C.: Counterpoint, 2001. Print.

Ronk, Martha Clare. *Transfer of Qualities*. Richmond, CA: Omnidawn, 2014. Print.

Roy, Arundhati. *The God of Small Things*. New York: Random House, 1997. Print.

Russo, Richard. *Straight Man*. New York: Random House, 1997. Print.

Saadawi, Nawal. *Woman at Point Zero*. London: Zed Press, 1997. Print.

Shaheen, Glenn. *Predatory*. Pittsburgh: U of Pittsburg P, 2011.

Stallings, A. E. *Olives*. Evansville, IL: Northwestern UP, 2012.

Stern, Jerome. *Making Shapely Fiction*. New York: Norton, 1991. Print.

Stafford, William. *Writing the Australian Crawl: Views on the Writer's Vocation*. Ann Arbor: U of Michigan, 1978. Print.

Thiel, Diane. *Winding Roads: Exercises in Writing Creative Nonfiction*. New York: Pearson Longman, 2008. Print.

Wilkinson, Caki. *Circles Where the Head Should Be*. Denton, TX: U North Texas P, 2011.

Young, Dean. *First Course in Turbulence*. Pittsburgh: U of Pittsburgh, 1999. Print.

Marshall University Course Syllabus

Course Title/Number	English 665: Advanced [Multi-Genre] Creative Writing Workshop
Semester/Year	Fall 2015
Days/Time	Tuesday, 4:00-6:20pm
Location	407 Corbly Hall
Instructor	Dr. Anthony J. Viola
Office	447 Corbly Hall
Phone	(304) 696-6691
E-Mail	viola@marshall.edu
Office Hours	M 1-4:00pm; TuTh 1-2:00pm (online); W 11-4:00pm & by appointment
University Policies	By enrolling in this course, you agree to the University Policies listed below. Please read the full text of each policy be going to www.marshall.edu/academic-affairs and clicking on "Marshall University Policies." Or, you can access the policies directly by going to http://www.marshall.edu/academic-affairs/?page_id=802 Academic Dishonesty/ Excused Absence Policy for Undergraduates/ Computing Services Acceptable Use/ Inclement Weather/ Dead Week/ Students with Disabilities/ Academic Forgiveness/ Academic Probation and Suspension/ Academic Rights and Responsibilities of Students/ Affirmative Action/ Sexual Harassment

Course Description

From Catalog: ENG 665 Creative Writing: Multi-Genre Workshop (3 hrs.): An intensive multi-genre study of best practices for the writing and revising of creative writing.

Course Philosophy: The aim of this course is to better prepare students to be successful writers in one (or more) of the three genres (Creative Nonfiction, Fiction, and Poetry) and to better prepare students for their capstone projects. Students will play a vital role in the arrangement, outline, and orchestration of this course and will be required to complete multiple writing projects, which will contribute to a larger project, the Capstone Project, to be completed and evaluated outside of this class with students' committee members. Since this course is geared towards professionals (writers who take their craft seriously), students must behave and perform professionally to achieve the required outcomes and earn a passing grade.

Learning Outcomes

Many, if not all, of these Learning Outcomes will be achieved through the process of writing and speech.

Course Student Learning Outcomes	How students will practice each outcome in this Course	How student achievement of each outcome will be assessed in this Course
Students will identify core issues regarding major figures, works, and/or ideas in English studies and explain what current trends exist regarding the core issues.	• Completing assigned readings; responding to assigned question prompts; writing critiques and reviews. • Crafting creative work and submitting this work to the class for review. • Acknowledging and responding to instructor and student feedback on written assignments. • Participating in the workshop sessions.	Student Creative Writing Verbal Participation Writing Assignments Conferencing
Students will critique or evaluate the core issues in terms of their relation to a particular field or fields within English studies.	• Completing assigned readings; responding to assigned question prompts; writing critiques and reviews. • Crafting creative work and submitting this work to the class for review. • Acknowledging and responding to instructor and student feedback on written assignments. • Participating in the workshop sessions.	Student Creative Writing Typed Critiques and Reviews Instructional Lessons Verbal Participation Writing Assignments Conferencing

Students will explain key concepts and methods from major critical and/or cultural theories and articulate the manner in which those concepts and methods are applied in particular secondary sources.	• Completing assigned readings; responding to assigned question prompts; writing critiques and reviews. • Crafting creative work and submitting this work to the class for review. • Acknowledging and responding to instructor and student feedback on written assignments. • Participating in the workshop sessions.	Typed Critiques and Reviews Verbal Participation Writing Assignments
Students will create original texts (genre open) that demonstrate advanced knowledge of the formal and stylistic conventions in a particular field or fields within English studies.	• Completing assigned readings; responding to assigned question prompts; writing critiques and reviews. • Crafting creative work and submitting this work to the class for review. • Acknowledging and responding to instructor and student feedback on written assignments. • Participating in the workshop sessions.	Student Creative Writing Typed Critiques and Reviews Instructional Lessons Writing Assignments Conferencing
Students will create original texts (genre open) that demonstrate advanced knowledge of the existing body of texts and/or research in a particular field or fields within English studies.	• Completing assigned readings; responding to assigned question prompts; writing critiques and reviews. • Crafting creative work and submitting this work to the class for review. • Acknowledging and responding to instructor and student feedback on written assignments. • Participating in the workshop sessions.	Student Creative Writing Typed Critiques and Reviews Instructional Lessons Writing Assignments Conferencing
Students will create original texts (genre open) that contribute to or advance a particular field or fields within English studies.	• Completing assigned readings; responding to assigned question prompts; writing critiques and reviews. • Crafting creative work and submitting this work to the class for review. • Acknowledging and responding to instructor and student feedback on written assignments. • Participating in the workshop sessions.	Student Creative Writing Typed Critiques and Reviews Instructional Lessons Writing Assignments Conferencing

Required Materials:
Text: Henderson, Bill, *Pushcart Prize XXXIX: Best of the Small Presses*
Photocopying **(additional cost):** Students are responsible for the photocopying costs of their creative work (and all other required materials) and are responsible for bringing ENOUGH copies to class: double-check your photocopies! Total number of copies required will vary. Estimate approximately $40.
Transportation: to the Huntington Museum of Art

Course Requirements/Due Dates: (*Deadlines will vary due to sign-up sheets; check Course Schedule for due dates.*)
There are several assignments: some are more taxing than others and some are required, while others are selected by the student from a list of choices. Below is a synopsis of the requirements. More-detailed information will be provided on some of the Assignment Sheets distributed in class and posted on MU Online.

REQUIRED:
Primary Genre: Students MUST select a Primary Genre for which to study in this course. **(30 points)**

- Students will declare a primary "creative writing" genre to study and choose 5 agreed upon criteria for which their creative work will be assessed by the instructor and their peers.
- Criteria must be included on all submitted work.

- Students must submit, attend, and fully participate in the TWO scheduled workshops.
- Each submission (2 total): Prose (no fewer than 7 pages); poetry (2-3 poems or 5pp.)

Portfolio: includes sample works and mini-reflection **(10 points)**

- Students will revise their work submitted this semester and/or produce new work.
- Submitted work SHOULD be in the student's designated primary genre.
- A 2-3 page double-spaced reflection should preface the portfolio.
- Length requirements for Creative Component: No fewer than 15 pages and/or 6-8 poems (or equivalent).

Pushcart Prize Reading/Presentation: in Primary Genre **(10 points)**

- Choose 1 primary work in your primary genre from the *Pushcart Prize* collection as your focus.
- Reference at least 2 secondary works in your primary genre in the same collection as a basis of comparison.
- Provide handouts for class and a longer summary/report for the instructor (for grading purposes).
- Primary works cannot be repeated and presented on again unless used as a secondary work.
- Secondary works can be used more than once and can be the primary work of only 1 other presentation.

Additional Required Work: each of the following listed below counts as 4 points (1 dropped); total of **20 points**

ASSIGNMENT	REQUIREMENTS
Technique/Craft Sessions/Criteria Development	HW and Class Activities; Typed and Handwritten
Final Class Workshop	Full Participation; Handwritten and Verbal Feedback
Huntington Museum of Art Visit	Tour the exhibits; begin writing assignments (2) while at the Museum; complete and submit next class period.
Questions for Peer Presentations	Related to Primary Genre; 2-3 Questions Posed to generate class discussion; Typed
Presentation Proposal	Outline and Synopsis of *Pushcart Prize* Reading/Presentation; Typed
Peer Review of Huntington Museum of Art Writing Project	Handwritten and/or Verbal Feedback on Peers' Works

Additional Required Work (cont.): worth **10 points each**

CHOOSE ANY 3 of the FOLLOWING:

Secondary Genre:

- Students will declare a secondary "creative writing" genre to study and choose 3 agreed upon criteria for which their creative work will be assessed by the instructor and their peers.
- Criteria must be included on all submitted work.
- Students must submit, attend, and fully participate in the TWO scheduled workshops.
- Prose (no fewer than 7 pages); poetry (2-3 poems or 5pp.)

Outside Reading:

- Focus must be in student's declared "primary genre."
- Students will research an influential author or literary trend and read several sample works (prose 5-8 works; poetry and short prose 10-15 works).
- Students will articulate their findings in a 3-5 page double-spaced, detailed summary report.

Outside Critique:

- Focus must be in student's declared "primary genre."
- Students will contact another faculty member in the ENG Dept. whose area of specialty overlaps.
- Students will arrange to have a sample of their work (approximately 10pp. of prose or 3-4 poems or 7pp.) to be read and critiqued by this faculty member and engage in a conference where the discussion will focus on the student work.
- Students SHOULD choose a faculty member they have not worked with before.
- Students will draft a 3-5 page double-spaced, detailed summary/response of the overall experience.

Challenge Assignment:

- Focus must be in student's declared "primary genre."
- Students will meet with the instructor to determine an area of weakness in the student's writing.
- During this meeting, both will collaborate on an engaging assignment to be completed by the student in order to strengthen this "problem" area.
- Exercise along with brief reflection must be completed and submitted to the instructor by the agreed upon due date.

Mini-Annotated Bibliography:

- Focus must be in student's declared "primary genre."
- Students will compile a list of authors (approximately 10) who serve as influences and/or informers of the student's craft and style.
- The list will be narrowed to five authors and students will compile a thorough Annotated Bibliography on these five authors (each entry should be 1/2 to 2/3 of a page, double-spaced).
- Students will list the remaining authors and provide a 1-2 sentence synopsis for each of them.
- The Annotated Bibliography will be prefaced with a larger reflection that explores how the student's writing style overlaps with these five influences.

Group Project: Writing/Support Group:

- In groups of approximately 4-5, students will create their own Writing Group with the idea of peer evaluating each other's creative works during and beyond the current semester.
- Writing Group must be an electronic space accessible to all members and the instructor.
- Creative works must be submitted through this space as well as detailed typed feedback for each submission.
- Minimum requirement is at least one creative submission per member (this cannot be something submitted to any of the class workshops).
- All members MUST provide feedback for each other's works.
- Each submission: Prose (no fewer than 7 pages); poetry (2-3 poems or 5pp.)

Student Option (cleared w/ instructor):
Meet with the instructor to discuss ideas and hash out requirements.

Technical Requirements for Creative Works: Typed, written in size 12 font (Times New Roman, Book Antiqua, Garamond, or another conservative style, printed in black ink on white paper, name, class, title of work, and genre criteria on the first page, pages numbered, and stapled (if multiple pages). All work must be free of smudges, unclear sections, rips, tears, cheap stapling, etc. **Prose**: double-spaced; proper indentation. **Poetry**: single-spaced; aligned left; non-rhyme scheme (except for legitimate artistic purposes).

Participation: This is a graduate-level class; you must act professionally and engage in the class material. Do NOT browse cell phones, laptops, tablets, carry on side conversations, conduct other reading or work, etc.

Missed Work: There is an accordion folder with the label "ENG 650" on it just outside my office door. If you are

absent, you will need to pick up copies of student work, assignments, and/or handouts (if applicable), which will be placed in this folder. If you don't do this, you will lose participation points if you arrive to class unprepared.

Email Policy: Since I average about 100 students per semester and that teaching is approximately 60-70% of my job requirements (the remaining percentage being service and research), I cannot guarantee email responses in a timely manner, and quite often, I cannot guarantee them at all. I encourage you to stop by during my office hours. I do not check my Marshall email account at home. Therefore, if a student emails me Friday, I will first see this email on Tuesday, and keep in mind that this email will be sandwiched and submerged within 50 or so other emails. As part of my job duties, I am required to be active on several listservs; therefore, it takes ample time for me to sort through my Marshall email account. However, emails (that will be probably go unanswered) are beneficial if sent to me to make me aware of emergency situations where you will miss class and need to make up missed work. Arrangements for making up missed work can be done over the phone or in person during office hours.

Grading Policy: English 650 creative and academic projects are graded based on the overall quality of the writing, thinking, and creativity, taking into account the following: how well it fulfills the assignment; to what extent it demonstrates the principles taught in the course or expected of students entering the course; how effectively it communicates with its audience; to what extent it engages its readers; how easily it can be read and comprehended (organization, grammatical correctness, physical appearance); how well developed it is; any other criteria set forth by a particular assignment. The following numerical breakdown will be used to determine letter grades:

A = 90-100 B = 80-89 C = 70-79 D = 60-69 F = 0-59

Late Work Policy

Any assignments, major or minor, formal or informal, equating to at least 5% of your Final Average are due as discussed in class and/or as listed on the Assignment Sheet. You should double-check due dates with the Course Schedule. Some late assignments can receive partial point value (see below). ***Any late work submitted more than 2 class days after an assignment is due (excused and unexcused absences) cannot receive any credit.*** Assignments that equate to fewer than 5% of your Final Average can only receive 50% point value and no feedback.

Type of Absence	Length of Lateness	Penalty
Excused Absences:	Very next class meeting you are present	No penalty
	One day after very next class meeting you are present	Option 1: 50% point value and limited feedback Option 2: 75% point value and no feedback
Unexcused Absences:	Very next class meeting you are present	Option 1: 50% point value and limited feedback Option 2: 75% point value and no feedback
	One day after very next class meeting you are present	50% point value and no feedback

Attendance Policy

1. For "personal" excused absences (illness, injury, hazardous commute, or urgent family situation, such as a death or critical illness, or other pressing personal issues), contact me as soon and as frequently as possible. Please do so via email if you have a contagious illness. As long as you stay in touch regarding your status, and as long as your absences do not become excessive, I will allow you to submit missed work by the next class period you are able to attend at no penalty.
2. For "official" excused absences (university-sponsored activities, such as official athletic events, ROTC, student government and student organization activities, etc, and absences due to other official activities, such as jury duty, short-term military obligations, religious holidays, etc.), as well as excessive absences (missing at least one full consecutive week of class), contact the Office of Student Affairs with proper documentation, and the Dean

of that office will email me your excuse. Once I receive that email, I will allow you to submit missed work by the next class period you are able to attend.

3. Every 2 situations of excessive tardiness (10 minutes or more) accumulate into 1 absence.
4. Being late because of any type of complication, computer problems, photocopying, or printing issues is not a valid excuse. Have your materials prepared well ahead of class time.
5. Arriving to class and then having to leave for any reason whatsoever (especially after turning in a project or paper or completing a graded assignment) is considered missing a large portion of class time and can be counted as a full absence or one example of "excessive tardiness."

Civil Discourse, Rights, and Responsibilities

In our class discussions, in our readings, and in our writing throughout this academic term, we will be examining ideas from diverse perspectives. At this university, students and faculty are afforded an academic environment that allows for intellectual expression; challenging issues and ideas may arise, but none of these should be expressed in an inappropriate manner either verbally or in writing. One of the goals of a university is to challenge us to think again about what we know (and all that we don't know). This demands that we all share the responsibility for creating and maintaining a civil learning environment in our classrooms and in the larger university community: we will be conscious of and accept responsibility for what we say and do, how we act, how our words and actions have consequences, and how our words and actions affect others. As part of this awareness we will avoid sexist, racist, and heterosexist language. We will not perpetuate stereotypes.

Additional Course-Related Policies

1. If any student feels he or she may suffer from any type of disability, which can impede the impact of his or her learning experience, please see me for arrangement of special accommodations or other necessary requirements.
2. As a regular policy, when students visit my office, I will always keep my office door open. You must request that my office door be closed if you want to discuss sensitive, confidential, or private matters. I follow my "open-door" policy to secure the comfort of all my students.
3. In order to secure student privacy, I will not discuss a student's grade over the phone or through email. If you want to discuss a grade (whether it be for an assignment or for the course), you must meet with me in person.
4. If you have an emergency situation or a complex and/or detailed question regarding the course or an assignment, you must see me in person (or as a second resort, call and/or leave a message on my voice mail) to discuss any problems, which could affect your assignment and/or course grade. At any given time, I can have up to 100 (or more) students in a semester. Therefore, I cannot guarantee an immediate response if you choose to email me.
5. Out of respect, cell phones **should** be turned off. If you need to be on "call" for any reason whatsoever, you must let me know before class begins and you may set your cell phone to vibrate mode. If any type of cell phone usage occurs during class time students will receive **one** official warning to put away their cell phones. After that, for each instance students are caught using cell phones in class, one full point will be deducted from the students' final course grade.
6. The instructor reserves the right to alter the syllabus and due dates. If this occurs, updates will be announced in class. It is important to keep track of what occurs in class if absent.
7. All students are responsible for what they miss in class. Absenteeism is not a valid excuse for missing an assignment, submitting late work, or for coming to class unprepared. If you don't receive materials because of your absence make arrangements to get these items and be prepared for the next class. Failure to do this will cost students participation points.
8. I cannot provide feedback on assignments or student writing through email or phone. All feedback must be obtained by seeing me during office hours or some other arranged time.
9. Consider this syllabus to be a contract. By remaining in this class for the duration of the term you will be held to this syllabus, this contract. Any casualties or unpleasant circumstances that result from the enforcing of this contract should be endured professionally.

Workshop Rules:

1. Even though university policy states that an excused absence is an absence from which a student cannot be penalized, missing classes when involved in a class using the workshop format can seriously affect your grade. Ideas, theories, and concepts are explored about creative writing in the workshop format and student creative work advances as the semester continues. When a student misses out on workshop sessions and class discussion of creative work then his or her creative endeavors can fall short of the course expectations and his or her grade will suffer as a result. This is why EVEN IF a student has several excused classes, *in my professional opinion*, this student should drop the class.
2. All creative work that is to be "workshopped" is due as listed on the Course Schedule. If work is not submitted on time, then work may not be "workshopped."
3. All creative work must have handwritten comments along with summary comments. These comments are due the day the creative work is assigned to be "workshopped." Don't hand write comments on a student's work during class unless to briefly correct something.
4. Don't read peer comments on your own creative work during class.
5. Students may be required to provide additional comments on creative work.
6. Authors can't defend their creative work when it's being critiqued; they can ask questions afterwards.
7. Please be open-minded when absorbing criticism. If a fellow student's (or instructor's) criticism seems harsh don't take this as a negative thing. At times, stories and ideas with potential solicit many responses. When people say little then you've had a bad workshop experience.
8. Never comment on a creative work by stating: "I like (or dislike) this story, etc." Talk about the creative work in class by using the ideas and elements emphasized in class.
9. Please be open-minded regarding topics, themes, and issues present in **all** readings for this class. See the Civil Discourse and Responsibilities section for further details.

Course Schedule: With few exceptions all readings will be from student work distributed in class.

NOTE: Since this class has an Independent Study section factored into it, there will be many opportunities when class could end early and/or you may not be required to be present. This is intentional and functions as "studio time," which equates to personal time to purse your craft and work on your outside assignments. Therefore, unless you have a critical situation, there will be no excuses for late and/or missed work.

HW: Homework	CW: Class Work	PP: Pushcart Prize

Tuesday (8/25) CW: Course Syllabus, Introductions, Intro to Course	HW: Criteria for Primary Genre; Plan of Study; List of *PP* Titles for *PP* Presentation; List of Representative Selections for Discussion	Week 1
Tuesday (9/1) Criteria Discussion; Craft Lesson; *PP* Titles	HW: Read Representative Selections from *PP* with specific criteria in mind	Week 2
Tuesday (9/8) Craft Lesson; Representative Selection discussion	HW: Creative Works Due next class	Week 3
Tuesday (9/15) Craft Lesson; ALL Creative Work is due for distribution	HW: Read Creative Works for your Primary and Secondary Genre Workshop (if applicable)	Week 4
Tuesday (9/22) Primary Genre Workshop #1 (Creative Nonfiction)		Week 5

Tuesday (9/29) Primary Genre Workshop #1 (Fiction)		Week 6
Tuesday (10/6) Primary Genre Workshop #1 (Poetry) *PP* Presentation Proposal due (1-3): emailed to me by noon. These will be posted on MU Online.	HW: Read assigned work from *PP* and prepare Questions for *PP* Presentations	Week 7
Tuesday (10/13) *PP* Presentations (1-3) in CH 407 Meet at Huntington Museum of Art Presentation Proposal due (4-7): emailed to me by noon. These will be posted on MU Online.	HW: Read assigned work from *PP* and prepare Questions for *PP* Presentations	Week 8
Tuesday (10/20) Presentations (4-7); Peer Review ALL Creative Work is due for distribution	HW: Read Creative Works for your Primary and Secondary Genre Workshop (if applicable)	Week 9
Tuesday (10/27) Primary Genre Workshop #2 (Creative Nonfiction)		Week 10
Tuesday (11/3) Primary Genre Workshop #2 (Fiction)		Week 11
Tuesday (11/10) Primary Genre Workshop #2; (Poetry) *PP* Presentation Proposal due (8-12): emailed to me by noon. These will be posted on MU Online.	HW: Read assigned work from *PP* and prepare Questions for *PP* Presentations	Week 12
Tuesday (11/17) Professional Talk; Presentations (8-12); Creative Work is due for distribution (1-6); **ALL Outside Assignments are Due and/or Completed**	HW: Read Creative Works (1-6)	Week 13
Tuesday (11/24)	Thanksgiving Break: No class	Fall Break
Tuesday (12/1) FULL Workshop #1 (1-6) Creative Work is due for distribution (7-12)	HW: Read Creative Works (7-12)	Week 14
Tuesday (12/8) FULL Workshop #2 (7-12)	HW: Portfolios Due by 12/10	Finals
Tuesday (12/10) Portfolios Due		