7-18-2011


University of South Florida St. Petersburg.

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Submit this form and related documents to the UGC on the 15th of the month preceding the UGC meeting.

DateSubmitted: June 8, 2010

Date Change is Requested to become Active: Fall 2011

Contact Name and E-Mail: Thomas Hallock (hallock@mail.usf.edu)

This change is for a:

___CHG TO ACADEMIC POLICY  ___NEW COURSE PROP  ___SUBSTANTIVE CHG  ___NON-SUBSTANTIVE CHG

Have the changes been entered online?  YES ___NO  Check all that apply:

___Change to Course Title  ___Change to Catalogue Description  ___Addition of Program
___Change to Course Number  ___Change to Admission Requirements  ___Change to Program
___Change to Prerequisites  ___Suspension of Program  ___Deletion of Program
___Addition of New Course(s)  ___Addition of Track/Concentration/Emphasis  ___Reinstatement of
___Deletion of Existing Course(s)  ___Change to Track/Concentration/Emphasis  Program

Do the above changes mirror changes to the USF Tampa program?  YES ___NO

Description of Change (Attach supporting documents if necessary):

Proposal for a new course, CRW 4924 – Advanced Creative Writing, to accompany the proposal for a Certificate in Creative Writing.

Impact on College and University Resources:

See staffing information attached to the Creative Writing Certificate proposal.

APPROVALS (IF DISAPPROVE, NOTE AND ATTACH COMMENTS)

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<tr>
<td>Chair, College UGC Committee</td>
<td>Thomas U. Smith</td>
<td>YES/NO</td>
<td>10/15/10</td>
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<tr>
<td>College Dean</td>
<td></td>
<td>YES/NO</td>
<td>10/18/11</td>
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<tr>
<td>Chair, USFSP UGC Committee</td>
<td>Marcie L. Crashman</td>
<td>YES/NO</td>
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<tr>
<td>USFSP Regional V.C. Academic Affairs</td>
<td>Nome E. Noonan</td>
<td>YES/NO</td>
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</table>

CC. College Curriculum Committee / USFSP Graduate Curriculum Council/ Office of Academic Affairs
For questions, contact Jennifer Baker at jbaker@stpt.usf.edu or 727-873-4469.
USF St. Petersburg - NEW Undergraduate Course Proposal Form

1. Department and Contact Information

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<td>Thomas Hallock</td>
<td>873-4954</td>
<td><a href="mailto:thallock@mail.usf.edu">thallock@mail.usf.edu</a></td>
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2. Course Information

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<tr>
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<td>4924</td>
<td>Advanced Creative Writing</td>
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- Is the course title variable? yes
- Is a permit required for registration? no
- Are the credit hours variable? no
- Is this course repeatable for credit? yes
- If yes, Maximum Number of Times? 2/6 credits

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4. Co-requisites

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| College | Major | Class | Level |

6. Course Description

Building upon skills gained in CRW 3031: Introduction to Creative Writing, this course provides advanced training in a specific genre or mode of writing. Repeatable one time, the
course focuses on a single theme (nature writing, travel writing) or genre (creative nonfiction, poetry, drama). The will further develop student capabilities in reading, critical thinking, and written expression.

7. **Gordon Rule**

| Does this course meet the **writing** portion of the Gordon Rule? | no |
| If you indicated "yes" above, specify how the 6,000 words will be covered (exams, papers). | |
| Does this course meet the **computation** portion of the Gordon Rule? | |

8. **Justification**

a. Indicate how this course will strengthen the Undergraduate Program. Is this course necessary for accreditation or certification?

Course will strengthen writing skills of undergraduates; not necessary for accreditation or certification

b. What specific area of knowledge is covered by this course which is not covered by courses currently listed?

Creative (as opposed to expository, professional, or technical) writing

c. What is the need or demand for this course? (Indicate if this course is part of a required sequence in the major.) What other programs would this course service?

Related courses (CRW 2100: Narration and Description, CRW 3111: Techniques of Fiction) have been offered several times and have made enrollment); CRW 4924 will serve as a cornerstone to the undergraduate certificate in creative writing.

d. Has this course been offered as Selected Topics/Experimental Topics course? If yes, what was the enrollment?

| |

| |

e. How frequently will the course be offered? What is the anticipated enrollment?

**Every semester** with estimated enrollment of 20-25

f. Do you plan to drop a course if this course is added? If so, what will be the effect on the program and on the students? (Please forward the non-substantive course change form regarding the course to be deleted to the Council secretary.)

| no |

g. What qualifications for training and/or experience are necessary to teach this course? (List minimum qualifications for the instructor.)

MFA in Creative Writing or Ph.D. with background in creative writing; undergraduate degree required. Those with undergraduate degrees and unusual qualifications, such as a very strong publication record, should also be required.

9. **Other Course Information**

A. **Objectives**

1. To develop skills in creative writing.

B. **Learning Outcomes**
1) Rhetorical Knowledge: The ability to focus on a purpose; respond to various audiences and situations; choose tone, voice and level of formality; understand and use several writing genres—poetry, creative non-fiction, short fiction and screenwriting.

2) Critical Thinking, Reading and Writing: The ability to examine, evaluate, analyze and synthesize ideas in their own and others’ writing.

3) Ability to Understand the Creative Writing Process: The ability to use strategies for generating writing topics; ability to create a narrative arc in short fiction and in screenwriting, the ability to “show” not “tell,” the ability to use imagery, symbolism and metaphor in fiction as well as the ability to develop character and plot, the ability to revise drafts and help peers revise drafts.

4) Knowledge of Conventions: The ability to understand and use proper use of syntax, grammar, spelling and punctuation.

C. Major Topics

- Creative Writing, Literature

D. Textbooks

Will vary according to genre: Best American Poetry/Short Stories/Essays; canonical and contemporary works of creative writing.

10. Syllabus

Please provide the syllabus with this form when the course is approved for submission.

11. Liberal Arts Certification

General Course Requirements (check all categories for which you are requesting certification.)

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<thead>
<tr>
<th>English Composition</th>
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<td>Historical Perspectives</td>
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<td>Social Science</td>
<td>Fine Arts</td>
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<td>African, Latin American, Middle Eastern, or Asian Perspectives</td>
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Exit Requirements (you may apply for certification in both of the following. If you choose Literature and Writing, you will also be certified for Gordon Rule.)

<table>
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<th>Literature and Writing</th>
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Skills and Dimensions (Indicate which of the following are given significant consideration in the course.)

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<td>International Perspectives</td>
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<td>Environmental Perspectives</td>
<td>Analytical Thinking</td>
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<td>Conceptual Thinking</td>
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<td>crossman</td>
<td>873-4143</td>
<td><a href="mailto:crossman@mail.usf.edu">crossman@mail.usf.edu</a></td>
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<tbody>
<tr>
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Abbreviated Title (30 characters maximum)
Advanced Creative Writing

Prerequisites
(CRW 3013; UG; C-) OR (CRW 3013; ND; C-)

Corequisites

Co-Prerequisites

Course Description
This course provides advanced training in a specific genre or mode of writing; focuses on a single theme or genre; will further develop student capabilities in reading, critical thinking, and written expression. Repeatable for 6 credits

3. Gordon Rule

Does this course meet the **writing** portion of the Gordon Rule?
N

If you checked "yes" above, specify how the 6,000 words will be covered (exams, papers).
N/A

Does this course meet the **computation** portion of the Gordon Rule?
N
4. Justification

A. Indicate how this course will strengthen the Undergraduate Program. Is this course necessary for accreditation or certification?
Course will strengthen writing skills of undergraduates; not necessary for accreditation or certification.

B. What specific area of knowledge is covered by this course which is not covered by courses currently listed?
Creative (as opposed to expository, professional, or technical) writing.

C. What is the need or demand for this course? (Indicate if this course is part of a required sequence in the major.) What other programs would this course service?
Related courses (CRW 2100: Narration and Description, CRW 3111: Techniques of Fiction) have been offered several times and have made enrollment; CRW 4924 will serve as a cornerstone to the undergraduate certificate in creative writing.

D. Has this course been offered as Selected Topics/Experimental Topics course? If yes, what was the enrollment?
No.

E. How frequently will the course be offered? What is the anticipated enrollment?
Every semester with estimated enrollment of 20-25.

F. Do you plan to drop a course if this course is added? If so, what will be the effect on the program and on the students? (Please forward the nonsubstantive course change form regarding the course to be deleted to the Council secretary.)
No.

G. What qualifications for training and/or experience are necessary to teach this course? (List minimum qualifications for the instructor.)
MFA in Creative Writing or Ph.D. with background in creative writing; undergraduate degree required. Those with undergraduate degrees and unusual qualifications, such as a very strong publication record, should also be required.

5. Other Course Information

A. Objectives
1. To develop skills in creative writing.

B. Learning Outcomes
1) Rhetorical Knowledge: The ability to focus on a purpose; respond to various audiences and situations; choose tone, voice and level of formality; understand and use several writing genres—poetry, creative non-fiction, short fiction and screenwriting 2) Critical Thinking, Reading and Writing: the ability to examine, evaluate, analyze and synthesize ideas in their own and others’ writing 3) Ability to Understand the Creative Writing Process: the ability to use strategies for generating writing topics; ability to create a narrative arc in short fiction and in screenwriting, the ability to “show” not “tell,” the ability to use imagery, symbolism and metaphor in fiction as well as the ability to develop character and plot, the ability to revise drafts and help peers revise drafts 4) Knowledge of Conventions: the ability to understand and use proper use of syntax, grammar, spelling and punctuation

C. Major Topics
• Creative Writing, Literature

D. Textbooks
Will vary according to genre: Best American Poetry/Short Stories/Essays; canonical and contemporary works of creative writing.

6.S syllabus (Anatomy of a Syllabus)

Your college will forward an electronic copy of your syllabus to Undergraduate Studies when your course is approved for submission.

7.L Liberal Arts Certification

General Course Requirements
  ○ N/A

Exit Requirements
  ○ N/A

Skills and Dimensions
  ○ N/A
Proposed Syllabus
CRW 4924: Advanced Creative Writing

Professor: Gianmarc Manzione
Class Time & Location: MWF 2:30-3:40, CC 105
Office Hours & Location: MWF 12-2pm, FFO 229

COURSE OBJECTIVES

“To be a writer doesn’t mean to preach a truth; it means to discover a truth.”
~Milan Kundera

“Give up what you think you have to say, and you’ll find something better.”
~Richard Hugo

Everything we do this semester will be geared toward helping you unlock your imaginations and develop a more intimate relationship with language. My hope is that by May you will be less interested in having “something to say” and more interested in how two words join to create meaning and music that wasn’t there before. I will challenge you to read in ways you probably have not read before, focus on language over “content” in your writing, and awaken the power of the blank page to lead you by the hand to discoveries you never saw coming.

Be prepared to do a lot of writing; just as it takes a few years to develop a beautiful jump shot in the school yard, it takes time to develop a confident voice on the page. Practice is everything.

Learning Outcomes
The learning outcomes for this program are as follows:

- **Sharpen Abilities in Critical Thinking, Reading and Writing.** The ability to examine, evaluate, analyze and synthesize ideas in their own and others’ writing
- **Understand the Creative Writing Process.** The ability to use strategies for generating writing topics; ability to create a narrative arc in short fiction and in screenwriting, the ability to “show” not “tell,” the ability to use imagery, symbolism and metaphor in fiction as well as the ability to develop character and plot, the ability to revise drafts and help peers revise drafts

Required Texts
I will bring in a lot of reading material for you this semester, but you will also need to buy four (4) books: *Therese Raquin* by Emile Zola, *Different Hours* by Stephen Dunn, *Creating the Story* by Susan Wheeler and Rebecca Rule, and *Letters to a Young Poet* by Rainer Maria Rilke.

Writing Assignments
There will be three basic writing assignments in this class: response papers to assigned readings, peer reviews in which you type formal critical responses to the work of your classmates, and, of course, your own creative writing. Response papers will be brief (250 words) and submitted online in Blackboard’s “class discussions” feature to sustain dialogue outside of class. Peer reviews should be of slightly less length (150-200 words) and will be handed in during class. You must print two copies of each peer review you write, one for the student to whom it is addressed, and one to me for a grade.

Quizzes
Except for poetry packets, I will administer quizzes on all assigned readings.

Workshop
We will have three workshop days per assignment and at least one—sometimes two—days devoted to discussion of assigned reading. Workshops are critical forums in which students will respond to one another’s work. Each week students will hand out enough copies of new writing—poems, stories, etc.—for every student to take home. Students will read one another’s work and come to workshop with a formal, typed response to each piece. We will then review each student’s piece one by one and allow about 10-15 minutes of discussion about the work; we will work our way through students’ work alphabetically by last name to ensure that everyone gets a fair shake. If time runs out before every student receives feedback, those students will be first on the docket the following class.

Note: While we all love to hear other people talk about our work, the aim of workshop is really to develop an incisive critical eye that you can apply as productively to your own writing as you do to the writing of your peers.

How to Turn in Work
1. Printed out, on time, and carefully proofread. Take your time with the work you turn in; put your best foot forward.


3. With the following at the top of page one: your name, the course section number, the assignment, and the date.

4. With the following on subsequent pages: a right-justified header that includes your name and the page number. (Clip or staple pages.)

5. Without title pages or plastic binders.

6. **E-Mailed work is UNACCEPTABLE in my class.** Except for “Response Papers” that you will submit online via the “class discussion” forum in Blackboard, all work must reach me in hard copy form or else it will not receive credit. No exceptions.
Late Work
The final grade for a late assignment comes down 1/3 of a grade level for each
day that it is late. There is no “make-up work” in my class.

Grading
As you can see in the grading scale below, I weigh peer responses very heavily;
your attentive and substantive criticism is absolutely vital to the success of
workshop. You will not only diminish the experience of your classmates with
half-hearted peer reviews; you will shortchange yourself by failing to hone the
kind of critical reading skills that every good writer needs. As for your creative
work, I will always comment on it throughout the semester, but I will only grade
it in your portfolio at semester’s end.

Weight of Work
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<td>Portfolio</td>
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Other Requirements:
1. Be prepared. Read assignments and be eager to talk about them.
2. Turn off cell phones.
3. Don’t be late for class.
4. Don’t steal essays from the internet.
5. Don’t put lecture notes or tapes of class up for sale.
6. Observe all the traditional classroom courtesies, as for example, one person
   speaking at a time.
7. Attend class.

Attendance
Expected and taken. If you anticipate missing a class for religious reasons, please
let me know by the second day of classes. All absences after the first two result
in a deduction of 1/3 of a grade level from your final grade (if your final grade
comes to a C, for example, it would come down to a C- for a third absence, a D+
for a fourth, etc.). Additionally, each time you are counted as late after the first
two will constitute an absence; tardiness is always a significant disruption in
class that I do not appreciate.

Tentative Course Schedule

Week One
1/21/08 The Foundations of Great Writing: Emile Zola
Zola analysis and discussion, introductions and syllabus review, workshop procedures explained. Read Zola pgs. 1-52 by Thursday (1/24), pgs. 52-108 by Tuesday 1/29, pgs. 108-194 by Thursday (1/31). Response papers due for each section of the novel you’re assigned to read—a total of three response papers for Zola. Quizzes administered for each section as well.

(I will be attending a conference in NYC from Jan 30-Feb 2, which means we will not hold class on Thursday, Jan. 31. I still expect—and will check for—response papers posted on Jan. 31st in response to the final section of Zola)

Week Two
1/28/08
Zola Discussion & Workshops
Zola discussion, Zola writing assignment discussed on Jan. 29. Due: Tuesday, Feb. 5th (bring enough copies for everyone, as always.)

Read Creating the Story, pg. 253: “Giving and Receiving Criticism”

Zola Workshops: Feb. 7, 12

Week Three
2/4/08
Final Zola Discussion and Quiz; Begin Zola Workshops

Week Four
2/11/08
Finish Zola Workshops, Begin Poetry Writing.
Concrete Vs. Abstract Assignment discussed on the 12th, due on the 14th (bring enough copies for everyone.)

Response Paper on Poetry Packet due on Thursday before class (Blackboard)

Read “Poetry Fallacies” for class discussion

Read Letter One in Rilke’s Letters to a Young Poet (quiz)


Poetry Workshops: Feb 19, 21

Week Five
2/18/08
Poetry Workshops; Read Packet of Odes for Tuesday
Response Paper on odes due Tuesday before class (Blackboard).
Odes Poetry Packet assigned (Nemerov, “Santa Claus”; Neruda, “Ode to Clothes”; Koch, “To Orgasms”, “To Marijuana”, “To WWII”; Berryman,

Week Six
Odes Discussion & Assignment
2/25/08
Odes assignment due on the 26th

Read Letter Two in Rilke’s *Letters to a Young Poet* (quiz)

Poetry Workshops: March 4, 6

Week Seven
Poetry Workshops
3/3/08

Week Eight
SPRING BREAK; Read Stephen Dunn’s *Different Hours*
3/10/08
Dunn response paper due Tuesday, March 18th before class (Blackboard)

Read Letter Three in Rilke’s *Letters to a Young Poet* (quiz on 18th)

Week Nine
Dunn; Object Poems: Packet & Assignment
3/17/08

Read Letter Four in Rilke’s *Letters to a Young Poet* (quiz)

Read “Starting A Poem” by Peter Meinke for class discussion.

Assignment and Poems Discussed on the 20th; Assignment due on the 25th. Read poems by the 20th; response paper due on the 20th before class (Blackboard).

Week Ten
Poems Discussion & Workshops
3/24/08
Discussion of poems on the 25th, Workshop begins the 27th and continues on the 1st of April.

Read Letter Six in Rilke’s *Letters to a Young Poet* (quiz)

Week Eleven
Finish Poetry Workshops; Begin Fiction
3/31/08
Workshop on the 1st; read *Creating the Story* pgs. 1-31 by Thursday for discussion (Response paper due before class; quiz in class), read Gogol, “The Nose”, first fiction assignment discussed on the 3rd. Quiz and response paper on “The Nose” due April 8th

Read “Ten Common Writing Mistakes” (quiz & Discussion)
Read “Vonnegut Advice on Short Stories” (Class Discussions)

Week Twelve Gogol Discussion & Workshops
4/7/08 Discussion of Gogol April 8th; and Creating the Story pgs. 33-54; 59-64 (Response papers by Thursday); Workshops begin on the 10th.

Read “Short Story Dos and Dons” (Quiz, discussion)

Week Thirteen Gogol Workshops & Next Fiction Reading/Assignment
4/14/08 Workshops on the 15th; Read Aiken’s “Silent Snow, Secret Snow” for discussion on the 17th (response paper due before class). Two choices for fiction assignment: “Secrets” or “What Happens Next (in Aiken Story—write beyond the ending). Read Creating the Story, pgs. 97-121 (quiz).

Read “What Makes a Good Short Story” (discussion)

Read Letter Seven in Rilke’s Letters to a Young Poet (quiz)

Week Fourteen
4/21/08 Aiken assignment Workshops

Week Fifteen
4/28/08 Revision Workshops & Portfolio

Week Sixteen
5/5/08 Portfolios Due
Good luck on finals, and have a great summer

Reading & Writing Poetry (cont.)


Reading & Writing Poetry (cont.)

Reading & Writing Poetry (cont.)

Reading & Writing Fiction (Williams)
**Reading & Writing Fiction (Aiken)**

**Reading & Writing Fiction (Melville)**

*Creating the Story* pgs. 33-54; 59-64,