7-18-2011

CRW3013 : Creative Writing. Course Proposal, Effective : 2011 : 07 : 18

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.

Date Submitted: 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
_X_ Addition of New Course(s) ___ Addition of Track/Concentration/Emphasis ___ Reinstatement of
___ Deletion of Existing Course(s) ___ Change to Track/Concentration/Emphasis ___ Other

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.

CRW 3013 – Intro to 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)

<table>
<thead>
<tr>
<th>TITLE / PRINT NAME</th>
<th>SIGNATURE</th>
<th>APPROVE</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chair, College UGC Committee</td>
<td>Thomas Hallock</td>
<td>YES</td>
<td>10/15/10</td>
</tr>
<tr>
<td>College Dean</td>
<td></td>
<td>YES</td>
<td>10/18/11</td>
</tr>
<tr>
<td>Chair, USFSP UGC Committee</td>
<td></td>
<td>YES</td>
<td>2/3/11</td>
</tr>
<tr>
<td>USFSP Regional V.C. Academic Affairs</td>
<td></td>
<td>YES</td>
<td>3/16/11</td>
</tr>
</tbody>
</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

<table>
<thead>
<tr>
<th>Department</th>
<th>College</th>
<th>Budget Account Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>LLW</td>
<td>CoAS</td>
<td>122 34 0000 3</td>
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<table>
<thead>
<tr>
<th>Contact Person</th>
<th>Phone</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thomas Hallock</td>
<td>873-4954</td>
<td><a href="mailto:thallock@mail.usf.edu">thallock@mail.usf.edu</a></td>
</tr>
</tbody>
</table>

2. Course Information

<table>
<thead>
<tr>
<th>Prefix</th>
<th>Number</th>
<th>Full Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CRW</td>
<td>3013</td>
<td>Creative Writing</td>
</tr>
</tbody>
</table>

Is the course title variable? no
Is a permit required for registration? no
Are the credit hours variable? no
Is this course repeatable for credit? no
If yes, Maximum Number of Times? Maximum Number of Credits?

<table>
<thead>
<tr>
<th>Credit Hours</th>
<th>Section Type</th>
<th>Grading Option</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>lecture</td>
<td>grade</td>
</tr>
</tbody>
</table>

Total Clock Hours 45

<table>
<thead>
<tr>
<th>And/Or</th>
<th>Test Code</th>
<th>Test Score</th>
<th>Subject</th>
<th>Course</th>
<th>Level</th>
<th>Grade</th>
<th>Concurrency</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ENC</td>
<td>1102</td>
<td>UG</td>
<td>C-</td>
<td></td>
<td></td>
<td></td>
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</table>

3. Prerequisites

<table>
<thead>
<tr>
<th>Subject</th>
<th>Course</th>
<th>Title</th>
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</thead>
</table>

4. Co-requisites

<table>
<thead>
<tr>
<th>Subject</th>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
</table>

5. Registration Restrictions

<table>
<thead>
<tr>
<th>Include/Exclude Codes</th>
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<tbody>
<tr>
<td>College</td>
</tr>
<tr>
<td>Major</td>
</tr>
<tr>
<td>Class</td>
</tr>
<tr>
<td>Level</td>
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</tbody>
</table>

6. Course Description

This course will introduce students to the fundamental tools of creative writing: how to generate ideas, recognize and develop a writer's "voice," choose a form and genre, assess
and edit creative work, and how professional writers work on their craft.

7. **Gordon Rule**

<table>
<thead>
<tr>
<th>Does this course meet the <strong>writing</strong> portion of the Gordon Rule?</th>
<th>no</th>
</tr>
</thead>
<tbody>
<tr>
<td>If you indicated &quot;yes&quot; above, specify how the 6,000 words will be covered (exams, papers).</td>
<td></td>
</tr>
<tr>
<td>Does this course meet the <strong>computation</strong> portion of the Gordon Rule?</td>
<td></td>
</tr>
</tbody>
</table>

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 3013 will be the introductory course to an undergraduate certificate in creative writing.

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

f. 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

- *Writing Down the Bones*, Natalie Goldberg, third edition, Shambala Press
- Various handouts of work in each genre, and handouts of poets, essayists, short story writers and screenwriters talking about their craft.

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.)

<table>
<thead>
<tr>
<th>English Composition</th>
<th>Quantitative Methods</th>
</tr>
</thead>
<tbody>
<tr>
<td>Natural Science</td>
<td>Historical Perspectives</td>
</tr>
<tr>
<td>Social Science</td>
<td>Fine Arts</td>
</tr>
<tr>
<td>African, Latin American, Middle Eastern, or Asian Perspectives</td>
<td></td>
</tr>
</tbody>
</table>

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.)

| Major Works and Major Issues | Literature and Writing |

Skills and Dimensions (Indicate which of the following are given significant consideration in the course.)

<table>
<thead>
<tr>
<th>Values and Ethics</th>
<th>Race and Ethnicity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gender</td>
<td>International Perspectives</td>
</tr>
<tr>
<td>Environmental Perspectives</td>
<td>Analytical Thinking</td>
</tr>
<tr>
<td>Conceptual Thinking</td>
<td>Creative Thinking</td>
</tr>
<tr>
<td>Writing Skills</td>
<td>Oral Expression</td>
</tr>
</tbody>
</table>
Proposed Syllabus

Introduction to Creative Writing

Fall 2011

Instructor: Anda Peterson
Department: Languages, Literature and Writing
Office: Davis 246
Phone: (727) 798-7833
Email: andap@stpt.usf.edu
Office Hours: Tuesday, Thursday 1:00-3:00 PM or by appointment

Course Description

This course will introduce students to the fundamental tools of creative writing: how to generate ideas, recognize and develop a writer’s “voice,” choose a form and genre, assess and edit creative work, and how professional writers work on their craft. Students will practice creative writing exercises to help them explore and experiment with language, as well as to help them find their “voice,” and topics. Students will participate in peer reviewing of each other’s work with the goal in mind of supporting each person’s development as a writer. Students will also read and discuss professional work in each genre.

By the end of the semester students will have generated ideas for creative non-fiction (the personal essay and nature writing), short fiction, poetry and screenwriting, chosen the idea that best fits each form and then written one piece of work in each form. The culminating project this semester will be work each student chooses to revise as their final finished work in one genre. Also, by the completion of the semester students will be prepared to do more advanced work in one of the four genres.

Required texts:

- Writing Down the Bones, Natalie Goldberg, third edition, Shambala Press
- Various handouts of work in each genre, and handouts of poets, essayists, short story writers and screenwriters talking about their craft.

**Student Learning Outcomes**

By the end of the semester students should be able to demonstrate:

**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.

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

**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.

**Knowledge of Conventions:** the ability to understand and use proper use of syntax, grammar, spelling and punctuation.

**Grading Policy**

- In class writing exercises: 15%
- Responses to readings: 15%
- Poem assignment: 15%
- Creative non-fiction assignment: 15%
- Screenplay assignment: 15%
- Final project: 25%

**Participation, and Attendance Policy**

If you miss more than one class meeting, points will be deducted your final grade; missing three meetings is grounds for failure; leaving midway through class count as a one-half absence. Evidence that you have not completed the work for a given class period will count as one absence. In the event of serious illness or personal emergency, please contact me. I do not need to know every detail; however, it’s very important that I stay in the loop, so we can discuss what work needs to be done to keep you on track.
Students who anticipate the necessity of being absent from class due to the observation of a major religious observance must provide advance notice of the date(s) to the instructor, in writing, by the second week of classes.

Special Services

The Academic Success Center (TER 301) offers tutoring in reading and writing. It is the good writers who seek help with their work – not the poor ones. The Counseling and Career Center (Bay 119) can help you when “extracurriculars” interfere with school work.

Students with documented learning and/or physical disabilities in need of accommodation should be encouraged to work with Student Disability Services and inform the instructor about any special requirements they may have. All reasonable efforts should be made to accommodate students with regard to note taking, reading assignments, and test taking.

S-U Policy

S-U contracts must be negotiated within writing within the first three weeks of the term.

Incomplete Grades

An "I" grade indicates incomplete coursework and may be awarded to an undergraduate only when a small portion of the student’s work is incomplete and only when the student is otherwise earning a passing grade.

Plagiarism

Copying other people’s words, even a phrase or two, counts as plagiarism. Please consult USF policies if you have any questions on this matter. Even for essays not written in the traditional academic style, you are NOT to use unattributed or improperly attributed language. Maximum penalties will be applied.

Course Schedule:

Weeks 1-5

- Recognizing and Overcoming Blocks to Creative Writing
- What Professional Writers Say about their Craft (poets, screenwriters, short story writers, and essayists)
- Practice writing exercises using prompts /How to write a poem and How to write creative non-fiction
- Poetry as the groundwork/Writing a poem assignment
- Writing creative non-fiction assignment
Weeks 5-10

- Exploring Our Lives for Stories: Families and other relationships, Personal Philosophies, Seminal Events and Important Places
- Practice writing exercises using prompts/How to write short fiction
- Writing Short Fiction assignment

Weeks 10-16

- Practice with writing prompts/How to write a screenplay
- Writing a scene for a screenplay assignment
- Final project: Final draft of work in one of the four genres