

From: Manuel Martinez [mailto:memorybabe@yahoo.com]
Sent: Monday, September 29, 2008 1:08 PM
To: Kathleen Hallihan
Cc: martin.1199@osu.edu
Subject: creative writing minor

dear kate,

chris highley informed me on friday that we needed to clarify our request that english majors also be able to register as minors in creative writing. we were under the impression that since creative writing was a distinct program within the english department that our majors would be allowed to minor in cw. our argument for doing so is that creative writing presents a unique presentation of literature, focusing on the techniques of writing poetry, fiction, and non-fiction, rather than in interpretation and critical theory. the minor also allows for training in publishing. in a very real sense, creative writing functions as an apprenticeship of sorts as opposed to our literature program. it's as distinct a difference as art history is from painting or sculpting.

so we'd like the minor to be open to our majors. however, if this requires separate book listings or other involved steps, we'd just as soon go ahead with the minor as it stands (i.e. open only to non english majors) and then find a way to offer the minor to english majors at a later time. please advise.

all the best,
m.

Manuel Luis Martinez
Associate Professor of English
Director of Undergraduate Studies
The Ohio State University-Columbus

Transmittal History for the Creative Writing Minor

CCI Subcommittee B 5-16-08 Unapproved minutes excerpt

1. Creative Writing Minor
 - a. Committee felt proposal was very strong, complete
 - b. Concern expressed for accommodating students in courses that already carry waitlists (565, 568, 662) would it be possible to add more sections?
 - c. 465, 466, 468 NCR forms need subject code and subsidy levels
 - d. Is there a professional writing minor? Yes, through CSTW. Is this available to Eng majors? Yes, because CSTW is not in the English department anymore.
 - e. Clarification issue of availability to majors within English needed. Kate to notify Randy and Ed.

Unanimously Approved: For use by NON-English majors but not for English majors (pending further clarification)

HUM CCC 4-18-08 minutes excerpt

Creative Writing minor—unanimously approved

- i. Intro
- ii. Q: Why do the students need to go through audition? The 500 level courses are very popular— to screen out students. 400 levels do not need auditions, only 500 levels need it.
- iii. Q: Why can't English majors minor in Creative Writing? They can't overlap or count for both major and minor. It is not unprecedented.
- iv. It makes sense to offer to English majors.
- v. Comment: I really like this minor. The only thing is that the minor courses and English major courses need to separate. Chris: they already are.

**The Ohio State University
Colleges of the Arts and Sciences
College of Humanities**

Creative Writing Minor (_____,____)

Department of English
421 Denney Hall, 164 West 17th Avenue
Columbus, OH 43210-1370 614-292-6065
<http://english.osu.edu/>

The minor in Creative Writing requires the completion of 20 credit hours, at least 10 hours to be chosen from a set of upper-division classes (400, 500, and 600-level). This progression of courses will allow students an in-depth study of the craft of Creative Writing, giving them the skills they need to create original fiction, poetry, and creative nonfiction, while also enhancing their critical reading skills.

Once the coordinating advisor in the Department of English has approved the Minor Program Form, you should file the form with your college or school counselor. For further information about the minor program, contact the department.

Prerequisites for Creative Writing Courses

English 265-English 110 or equivalent
English 266-English 110 or equivalent
English 268-English 110 or equivalent
English 465-A grade of at least "C" in English 265
English 466-A grade of at least "C" in English 266
English 468-A grade of at least "C" in English 268
English 565-Permission of the Instructor
English 566-Permission of the Instructor
English 568-Permission of the Instructor
English H591.01-Honors standing and/or a grade of at least "C" in English 465, 466, or 468
English 662-Permission of the Instructor
English 693-Permission of the Instructor

Introductory Courses:

English 265 Writing of Fiction I
English 266 Writing of Poetry I
English 268-Writing of Creative Nonfiction I

Advanced Courses:

English 465 Intermediate Creative Writing: Special Topics in Fiction
English 466 Intermediate Creative Writing: Special Topics in Poetry
English 468 Intermediate Creative Writing: Special Topics in Creative Nonfiction
English 565 Writing of Fiction II
English 566 Writing of Poetry II
English 568 Writing of Creative Nonfiction II
English H591.01 Honors Special Topics in the Study of Creative Writing
English 662 Literary Publishing
English 693 Individual Studies in Creative Writing

The following guidelines govern this minor.

Required for graduation No

Credit hours required A minimum of 20

Transfer credit hours allowed A maximum of 10

Overlap with the GEC Permitted

Overlap with the major Not allowed and

- The minor must be in a different subject than the major.
- The same courses cannot count on the minor and on the major.

Overlap between minors Each minor completed must contain 20 unique hours.

Grades required

- Minimum C for a course to be listed on the minor.
- Minimum 2.5 cumulative point-hour ratio required for the minor.
- Course work graded Pass/Non-Pass cannot count on the minor.

Approval required Approval required by

- The academic unit offering the minor, or
- A college/school counselor

Filing the minor program form The minor program form should be filed prior to accumulating 90 total credit hours and must be filed at least by the time the graduation application is submitted to a college/school counselor.

Changing the minor Once the minor program is filed in the college office, any changes must be approved by:

- The academic unit offering the minor, or
- A college/school counselor (depending on the minor).

Manuel Luis Martinez
Director of Undergraduate Studies
English Department

Dear Colleagues,

I am presenting the following proposal to put into place a minor in creative writing. The proposal has been approved by the undergraduate studies committee and the English department. It was passed unanimously. We feel that it offers undergraduates a unique opportunity to study creative writing with our talented faculty and believe that it will very soon become a popular addition to our course of study.

Within the proposal you will find three new course proposals. Sample syllabi are provided. All signature pages will be sent by separate cover. Please do not hesitate to let me know if you need any further information.

Sincerely yours,

Manuel L. Martinez

Proposal for a Minor:

Creative Writing

Department of English in the College of Humanities

Proposal for a Minor

CREATIVE WRITING

Department of English in the College of Humanities

This proposal is to establish a minor in Creative Writing offered through the Department of English in the College of Humanities. The minor is intended for students interested in the close study of the craft of fiction, poetry, and/or creative nonfiction. The goal of the minor is to allow students a period of concentrated time in which to study and practice foundational and advanced techniques and to more intensely study special topics relevant to the three genres. A further goal of the minor is to expose students to the structures of literary publishing and editing. Students who complete the minor will be more sophisticated practitioners of the literary arts and also more critically attuned readers.

Currently, the English Department offers 200-level introductory classes and 500-level advanced classes in Creative Writing. Students majoring in English may take one of the 500-level courses to fulfill a requirement that they take 5 hours in English other than literature classes. We'd like to establish a minor in Creative Writing for non-majors, so we can make fuller use of the curriculum already in place while at the same time enhancing it with a tier of three new 400-level classes. We're confident that we have sufficient demand for Creative Writing courses to justify the minor; we also assume that the students the minor will attract might also bolster the enrollment in other English Department offerings.

Development of the Minor

The minor curriculum was developed by members of the MFA Committee in the English Department, a committee comprised of the faculty members who teach in our Master of Fines Arts in Creative Writing Program. The committee has also discussed the development of the minor with Professor Valerie Lee, Chair of the English Department, and Professor Manuel Martinez, the English Department Chair of Undergraduate Studies. In addition, the committee has sought the advice of Professor Kay Halasek, Chair of the Council for Academic Affairs. The committee also solicited student input through faculty consultation with students expressing an interest in the study of Creative Writing.

Curriculum

The minor requires the completion of 20 credit hours, at least 10 hours to be chosen from a set of upper-division classes (400, 500, and 600-level). This progression of courses will allow students an in-depth study of the craft of Creative Writing, giving them the skills they need to create original fiction, poetry, and creative nonfiction, while also enhancing their critical reading skills.

Introductory Courses:

English 265	Writing of Fiction I
English 266	Writing of Poetry I
English 268	Writing of Creative Nonfiction I

Advanced Courses:

English 465	Intermediate Creative Writing: Special Topics in Fiction
English 466	Intermediate Creative Writing: Special Topics in Poetry
English 468	Intermediate Creative Writing: Special Topics in Creative Nonfiction
English 565	Writing of Fiction II
English 566	Writing of Poetry II
English 568	Writing of Creative Nonfiction II
English H591.01	Honors Special Topics in the Study of Creative Writing
English 662	Literary Publishing
English 693	Individual Studies in Creative Writing

(See Appendix A for a listing of course prerequisites; see Appendix E for sample syllabi)

Restrictions and General Information:

1. A minimum overall GPA for courses comprising the minor shall be 2.5
2. A grade of C or higher is required in each course of the minor.
3. Students should declare their minor prior to accumulating 90 total credit hours.

Administration and Advising

The minor will be listed in the OSU bulletin as “a minor offered by the Department of English in the College of Humanities.” The governance of the minor will fall to a Creative Writing Studies Oversight Committee, which will be comprised of Creative Writing faculty within the Department of English. In addition, it is recommended that the committee include a representative from the university academic advising community and also the English Department’s Undergraduate Studies Advisor. The committee will be appointed by the Chair of the Department of English in consultation with the Director of Creative Writing.

The committee will evaluate the minor curriculum and course offerings and meet at least once per year in order to make recommendations to the College of Humanities Curriculum Committee.

Academic advising is essential to the effective engagement of students within the minor. Advisors in the Colleges of the Arts and Sciences, as well as the Department of English

will be informed of the minor and specific coursework. As with the majority of Arts and Sciences minors, students may formally declare the minor with an Arts and Sciences Advisor. The advisor and official contact for the minor will be the Chair of the Creative Writing Studies Oversight Committee; most usually, this person will be the Director of Creative Writing in the English Department. Course substitutions will be approved by the Chair of the Creative Writing Studies Oversight Committee, after consultation, as necessary, with the Committee as a whole. Advertising the minor and its requirements will occur through the development of a minor requirement sheet maintained by the Colleges of the Arts and Sciences Curriculum Office, via the Arts and Sciences Advising network, and by establishing a website via the Creative Writing link on the English Department home page. Program information will be disseminated through the ASC Curriculum Office, the College of Humanities Curriculum Office, and the Department of English, in addition to the website for the minor, which will be regularly updated by the chair of the Oversight Committee.

The Chair of the Creative Writing Studies Oversight Committee will be responsible for updating the course listing for the minor if new courses are added to the curriculum, including clarification on the website as to which requirements are fulfilled by particular course offerings. Further, the Chair will forward any updates to the Registrar for inclusion in the Degree Audit Reports.

Implementation of the Student Learning Assessment Plan (see Appendix F) will be the responsibility of the Oversight Committee.

Enrollment Projection

Enrollments in many or most of the electives for the minor are already fairly strong. (For example, three or four sections of English 265 are fully enrolled each quarter, and there are usually waiting lists for 565 and 568, as well as the Literary Publishing course (662). Outside of the three new courses included in the proposal for the minor, the other electives are regularly scheduled through the Department of English. The addition of the 400-level courses should increase enrollments in all the classes. As already stated, this curriculum has essentially been in place for a number of years. The minor will allow students to systematize coursework that many are already actively seeking out. The number of OSU students completing minors is rising, increasing from 14.25 percent of Spring graduates in 2003 to 15.90 percent in 2004. It is predicted that the Creative Writing Studies minor will enroll 40-60 students (roughly 25 first-year and 25 upper-level students). In subsequent years, the minor is predicted to attract growing numbers of students.

Resources and Expenses

Current Facilities, faculty, and staff resources are adequate to support this minor (see Appendix B for faculty currently teaching and conducting research in this area), but it should be noted that the staffing of the new 400-level courses may at first require the use of some Graduate Teaching Associates, who will be advanced students in the third and

final year of our MFA Program. Our plan is to assign these 400-level courses to the regular faculty as much as possible; this will be easier to do as future hiring takes place in Creative Writing. Except for the 400-level intermediate courses, the curriculum has been developed from existing coursework. Current advising resources are adequate to provide the advising necessary for the minor.

Competitiveness with Other Institutions

This minor will join undergraduate curricular offerings in Creative Writing at several institutions. Four of the CIC schools offer a minor in Creative Writing (Northwestern, Indiana University, Purdue University, and the University of Chicago). Within Ohio, minors in Creative Writing are offered at Kent State, Youngstown State, and Akron. What makes our minor unique among Ohio institutions is its offerings in creative nonfiction, literary publishing, and 400-level special topics courses that allow for specialized study of a number of craft-centered issues and a variety of forms.

Administrative Support for the Minor

The Creative Writing minor has the support of the major participating academic unit, the Department of English. The proposal was distributed to the Undergraduate Studies Committee within the Department of English and then to the Department as a whole with the opportunity to comment on the proposal.

Implementation Date

The minor is proposed to be implemented as early as Winter Quarter, 2009, or as late as Autumn Quarter, 2009.

Appendix A: Prerequisites for Creative Writing Courses

English 265	English 110 or equivalent
English 266	English 110 or equivalent
English 268	English 110 or equivalent
English 465	A grade of at least "C" in English 265
English 466	A grade of at least "C" in English 266
English 468	A grade of at least "C" in English 268
English 565	Permission of the Instructor
English 566	Permission of the Instructor
English 568	Permission of the Instructor
English H591.01	Honors standing and/or a grade of at least "C" in English 465, 466, or 468
English 662	Permission of the Instructor
English 693	Permission of the Instructor

Appendix B: Faculty

Faculty listed below constitute the faculty at Ohio State who are involved in research and Teaching in the area of Creative Writing.

Lee K. Abbott, Humanities Distinguished Professor, English
Matthew Cariello, Ombudsman of the Writing Programs, English
Henri Cole, Professor, English
Angela Estes, Auxiliary Professor, English
Kathy Fagan, Professor, English
Maura Heaphy, Senior Lecturer, English
Michelle Herman, Professor, English
Andrew Hudgins, Humanities Distinguished Professor, English
Lee Martin, Professor and Director of Creative Writing, English
Manuel Martinez, Associate Professor, English
Erin McGraw, Professor, English

**Appendix C: Course Syllabi for Proposed New Courses
465, 466, 468**

(course forms in separate file, approved by HUM CCC 4-18-08)

Proposed 365 Syllabus
Erin McGraw

Intermediate Creative Writing: Special Topics in Fiction
Fairy Tale
English 465

REQUIRED TEXTS

The Classic Fairy Tales, Norton Critical Editions, Maria Tatar, Ed.
Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales, Jack Zipes.
Fractured Fairy Tales, A.J. Jacobs

COURSE DESCRIPTION AND REQUIREMENTS

This course is designed for students who have experience with the basic elements of fiction writing. We will develop those skills and explore their use in the genre of fairy tales, studying canonical tales, contemporary retellings, and some critical writing about the form.

Students will be expected to write two fairy tales, each of which will be discussed in workshop, and revise one of them, using the techniques analyzed in class. Students may choose whether they want to write in the style of classical tales or modernist retellings, drawing as much as they choose on the models we will study.

Students will make copies of their tales for each member of class, and the MSS will be discussed with particular attention to issues of craft as it applies to the fairy-tale form. Not only will students be asked to put to use the broad narrative skills they acquired in 265--structuring scenes, building tension, etc.--but they will also either use or comment on the specific needs of the fairy tale, including suppressed characterization, omniscient narrative voice, and so on. Early in the quarter, students will sign up for the days their tales are to be discussed. Students are responsible for making their own copies, and bringing those copies to **THE CLASS SESSION BEFORE THEIR STORIES ARE SCHEDULED FOR DISCUSSION. LATE MSS ARE GROUNDS FOR COURSE FAILURE.** Revisions are due on the last day of class.

Any suspected plagiarism--the appropriation of another writer's work for your own--will be reported immediately to the Committee on Academic Misconduct.

As a way to get started, students will write exercises drawn from the Tatar and Jacobs texts and short response papers on the Zipes. By the end of the quarter, students should be comfortable with both the theory and practice of the tale, and should have some familiarity about the genre's development and place in contemporary literature.

For both the stories and the exercises, I expect correct grammar, spelling, and punctuation. These items are the fundamental tools of literature, and precision in their use is the basis for successful fiction. More than three errors will result in a grade of F for the assignment or exercise.

Because student involvement is essential for the success of the course, attendance will be monitored. After two unexcused absences, grades will be dropped half a grade for each subsequent unexcused absence. The Office for Disability Services, 150 Pomerene Hall, offers services for students with documented disabilities. The office's number is 2-3307.

During my office hours I am always happy to see students and discuss issues relating to the course. The time is for *you*; please use it to your advantage. If you have questions or concerns outside of my office hours, email is by far the quickest and most reliable way to get in touch with me.

The revisions due on the last day of class should represent a true re-seeing of the material. While I will not require that students incorporate every suggestion made in workshop, I will be looking to see that the writer understood the problem areas in his or her story and looked to find a narrative or structural solution. Revisions that show minimal thoughtful change by the writer are unlikely to receive high grades.

Grade Breakdown

Exercises (cumulative)	10%
Revision	50%
Class Participation	<u>40%</u>
	100%

REGARDING THE PREPARATION OF MANUSCRIPTS FOR CLASS:

All manuscripts (MSS) must be typed and double spaced, with the author's name on the first page. All MSS must be titled. "Untitled" is not an acceptable title. All MSS must be paginated--that is, have page numbers. Good proofreading is an essential skill for any writer.

REGARDING EXPECTATIONS FOR THE WORKSHOP:

All students will be expected to contribute to every discussion. This means that students should come to class prepared with intelligent questions and ideas about the work to be discussed. Read every MS twice--the first time simply to understand what the writer is doing, and the second time with a pen or pencil in hand, making comments as you go. Please make comments as specific as possible--"This is good" is not as useful as "The queen's voice here is very clear," and "This is bad" is not as helpful as "I don't see how this relates to the earlier scene with the chicken." In fact, "This is bad" is never helpful.

After writing comments in the margins, include a solid paragraph of overall impressions at the end of the story. This is the place to make larger observations about such issues as structure and voice that can be difficult to pinpoint in specific areas as you move through the MS.

Sign all comments.

Be honest, but also be tactful. It is not our place to comment on a writer's talent or intelligence, but simply about the success of a particular MS as we see it. If you receive comments that you feel are cruel or unfair, please alert me.

Course Syllabus
 Intermediate Creative Writing: Special Topics in Fiction
 Fairy Tale
 English 465

Note: This is a generally reliable guide to the quarter, but the instructor reserves the right to add extra exercises as she sees fit.

- Day 1 Introduction.
 In-class exercise: Short-short story beginning "Twice upon a time."
 For next class, read Tatar, "Little Red Riding Hood" chapter.
- Day 2 Discuss myth and character (typologies), Tatar material.
 In-class: Exercise with Little Red Riding Hood.
 For next class, read Tatar, "Beauty and the Beast" chapter and Tatar
 essay; Zipes, chapters 1 and 7.
- Day 3 Discuss Tatar material, "Beauty and the Beast" as fiction, as cultural
 statement.
 In-class: How can we "Disneyfy" Carter's "The Tiger Bride"?
 For next class, read Propp, Aarne and Thompson from text, Oscar
 Wilde chapter, Zipes chapter 2.
FIRST STUDENT STORIES DUE IN CLASS ON DAY FIVE.
- Day 4 Discuss Propp and typologies. Fairy tale as narrative machine.
 Discuss Wilde; in-class imitation exercise focusing on style.
 For next class, read "Hansel and Gretel" chapter in Tatar, plus
 Bettelheim essays; read chapter 6 in Zipes.
- Day 5 Review material to date: characteristics of fairy tales, function as
 moral tools, function as Romantic vehicle.
 In-class: Outline "Hansel and Gretel" as exemplar of Bettelheim's
 argument, then of Zipes'.
 For next class, read Hans Christian Andersen chapter in Tatar and
 first student stories.
- Day 6 Begin discussion of Andersen.
 Workshop student stories.
 For next class, review Andersen chapter and student stories.
- Day 7 Continue Andersen. Are the stories wholly Romantic?
 Workshop student stories.
 For next class, read Perrault's "Bluebeard," and student stories.
 Take-home exercise: Rewrite "Bluebeard" as comedy.

- Day 8 Exercises due.
Discuss comedy, structural similarity to tales.
Workshop student stories.
For next class, read Jacobs, stories 1-10, and student stories.
- Day 9 Discuss Jacobs, comedy v. satire.
Workshop student stories.
For next class, read Darnton and Shavit essays in Tatar, and student stories.
- Day 10 Discuss childhood as dream, childhood as nightmare--Darnton and Shavit.
Workshop student stories.
For next class, read Zipes from Tatar, stories 11-20 from Jacobs, and student stories.
- Day 11 Fairy tales as comfort, fairy tales as assault.
Workshop student stories.
For next class, read student stories.
Take-home exercise: 500-word tale set in The White House.
- Day 12 Exercises due. Discuss satire, symbolism, comedy.
Workshop student stories.
For next class, read "Snow White" chapter from Tatar and student stories.
- Day 13 Discuss "Snow White," subversion.
Workshop student stories.
For next class, read Jacobs, 21-25, and student stories.
- Day 14 Discuss satire, Disney, elements of interrogation.
Workshop student stories.
For next class, read student stories.
Take-home exercise: rewrite a Jacobs tale in the voice of Angela Carter.
- Day 15 Exercises due.
Discuss tone, manipulation of language.
Workshop student stories.
For next class, read first three Cinderella entries in Tatar, and student stories.
- Day 16 Discuss Cinderella, Freud.
Workshop student stories.

For next class, read last Cinderella stories in Tatar, and student stories.

- Day 17 Discuss Cinderella, postmodernism.
Workshop student stories.
For next class, read Zipes chapter 4 and student stories.
- Day 18 Discuss Zipes, commodification of literature. Return to "Little Red Riding Hood."
Workshop student stories.
For next class, read student stories.
- Day 19 In-class exercise: tale built on randomly assigned nouns.
Last student workshop.
- Day 20 Final Revisions due.

Extra in-class exercise.

Write short (roughly 300 words) scene ending with these two sentences:

By the time they finished, the rain had stopped, and the prince permitted himself a smile.
"My God, that's a terrible sight," he said.

Figurative language exercise

As class, find fresh similes for:

white as
dry as
heavy as
dull as
loud as.

Re-do similes, inflected with one of the following voices:

a stablekeeper for the king
a young needlewoman
a fisherman who cannot sell his fish
minor lord whose land is far from the kingdom
a gardener fired by the queen
a bird-training dwarf
a grandmother with eighteen grandchildren
an court portraitist
a surgeon to the queen
a tavern keeper

a lutist
a gypsy
a traveling joustier
a court composer
a greengrocer with a stall at the weekly market
a disgruntled blacksmith
a struggling carpenter
a horse trainer
an exhausted royal tutor

Kathy Fagan
DE 167
English 466
Intermediate Creative Writing: Special Topics in Poetry

fagan.3@osu.edu
292-0270

Free Verse
Course Goal & Objective:

In this advanced poetry workshop we will explore the many figures a poem can make. We will, through the practical and theoretical study of free verse/ vers libre/ open and organic forms, develop the vocabulary and skills necessary to gain insight into one of poetry's most controversial topics. We begin with a brief review/overview of the basics: out of what tradition free verse sprung and the famous "outlaws" who propagated it in our culture. We'll read poetics tracts crucial to any study of free verse—essays by everyone from Ezra Pound and Frank O'Hara to Lyn Hejinian and Alice Fulton— and then we'll practice writing in the tradition(s) of free verse, using models to guide us toward an understanding of how form and content work together in these poems as they are said to do in traditionally formal verse. As contemporary readers and practitioners of the craft, our goal in this class is to study the origins and elements of free verse and begin to articulate for ourselves its many and varied processes.

Texts:

Course packet including pertinent passages from Free Verse: An Essay on Prosody by Charles O. Hartman, handouts, & Carmen online essays (see schedule of readings, below).

Requirements & Grades:

1. Attendance & Participation (25%)—includes staying on top of the reading, workshopping, attendance at readings, and energetic, frequent, and thoughtful contributions to class discussion (including responses to presentations).
2. "Topics in FV" presentation (25%)—you will each be responsible for presenting to the class one example of a free verse poem and assigning an exercise based on strategies used in shaping that poem. Your goal here is to create new knowledge using existing modes of poem-making (e.g., what can you teach us about the prose poem? the oulipo poem? the language poem? the borrowed form? etc.). Provide us with materials at your session and the following week we will workshop the "topic" poem you assign us.
3. Chapter/essay presentation (25%)—based on text readings assigned for class, you work in small groups for these presentations (15 minutes max) and each group will provide a substantial oral outline of the chapter's or essay's major points; the class in its entirety, however, is responsible for the lively discussion expected to ensue.

4. 5 topic poem exercises (25%).

Proposed Schedule:

Week 1: Syllabus, Overview of traditional prosody & the beginnings of free verse (Lorca, Fenollosa, 2 Eliots, Pound online; Whitman handout in class)
group 1: Hartman Preface, selections from Chapters 1 & 2 (read Williams handout)

Week 2: *group 2:* Hartman selections (discuss Williams; read Zukofsky & Olson)
group 3: Hartman selections (discuss Zukofsky & Olson; read O’Hara & Levertov online)

Week 3: *group 4:* Hartman selections (discuss O’Hara & Levertov; read Hejinian, Pinsky, & Fulton)

Week 4: representative FV poems (*group 5:* discuss Hejinian, Pinsky, & Fulton)

Week 5: representative FV poems; FV topics presentations

Week 6: FV topics presentations; 1st workshop

Week 7: FV topics presentations; 2nd workshop

Week 8: FV topics presentations; 3rd workshop

Week 9: FV topics presentations; 4th workshop

Week 10: 5th and final workshop

Suggestions for Further Reading:

I have found the following texts useful while thinking about the organization of this course: Lewis Turco’s *New Book of Forms*, Mary Kinzie’s *A Poet’s Guide to Poetry*, Donald Hall’s *Claims for Poetry*, Mutlu Blasing’s *American Poetry*, Paul Fussell’s *Poetic Meter and Poetic Form*, Marjorie Perloff’s *The Poetics of Indeterminacy*, work by J.V. Cunningham and Richard Cureton, and essays by Gertrude Stein, William Carlos Williams, Alice Fulton, TS Eliot, Ezra Pound, Louise Gluck, Edward Hirsch, Robert Pinsky, Robert Hass, Randall Jarrell, Ron Silliman, Harryette Mullen, Charles Bernstein, and Lyn Hejinian. Various prosody handbooks such as those by John Drury, John Hollander, Mary Oliver, and Babette Deutsch were also helpful. I suggest a look into Preminger & Brogan’s *The New Princeton Encyclopedia of Poetry & Poetics*. In addition, a rich and thorough bibliography is provided in David Baker’s provocative *Meter in English*, and many Modern and contemporary poets have written at least one essay on the subject of meter, form, and free verse that can be found in volumes of collected essays and back issues of literary magazines such as *The Hudson Review*, *Parnassus*, *Triquarterly*, *Antaeus*, *APR*, etc.

Readings:

Get to all of these. Visitors' books are for sale at the Wexner Bookshop at a 10% student discount.

NOTE: The Office for Disability Services, located in 150 Pomerene Hall, offers services for students with documented disabilities. Contact ODS at 292-3307.

Plagiarism is the representation of another's work or ideas as one's own. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

Proposed 468 Syllabus

**Intermediate Creative Writing:
Special Topics in Creative Nonfiction
The Miniature Essay**

INSTRUCTOR: Lee Martin

OFFICE: Denney Hall 168

HOURS:

PHONE: 614-292-0648 (Office)
614-292-6065 (English Dept.)
614-767-0298 (Home)

REQUIRED TEXT:

Kitchen, Judith and Mary Paumier Jones, eds. *In Short: A Collection of Brief Creative Nonfiction*. New York: W. W. Norton & Company, 1996.

COURSE DESCRIPTION:

This is a course designed to allow you to continue honing the skills you acquired in English 268 as you apply them to the study and the writing of short forms of a number of different types of creative nonfiction. Shrinking the length of an essay usually makes the writers' artistic choices stand out in bolder relief, thereby giving the reader a clearer sense of exactly how a particular type of creative nonfiction is made. Imitating these miniature forms of the genre gives you better command of the techniques common to memoir, the personal essay, nature writing, travel writing, the lyric essay, portraits, and journals. It also gives you more practice with crafting scenes; speaking from a more interpretive, meditative, and/or reflective stance; working with characterization; using detail and description; and managing point of view and tone. Finally, it teaches you the importance of the specificity of language, the use of compression, and the music words can make on the page.

REQUIREMENTS:

Since this is a writing workshop, most of our attention will be directed toward essays written by members of the group. Along the way, we will consider essays from the anthology, *In Short*.

I'll ask each of you to present a series of miniature essays (six in all) for workshop discussion, each of them written in a particular sub-form of the genre. I'll ask you to participate in various writing activities that will help us explore aspects of the craft. You should be ready to participate in our workshop discussions by preparing written comments on the essays under consideration. Not only will I expect you to write comments on the workshop copies, I'll also ask that you prepare a written summary letter that you will give, along with the marked manuscript, to each writer at the end of the workshop discussion. Please submit a copy of your letter to me so I can better gauge your understanding of the craft. At the end of the quarter, I will expect you to present a portfolio that will contain the following: (1) all drafts of the essays that you presented to the workshop, (2) highly polished revisions of those essays. Also, at the end of the quarter, to celebrate our successes, we will each read some of our work aloud.

WORKSHOP PROCEDURES:

Whether you are responding to work from members of the workshop, essays from the anthology, or your own work, your focus should always be on the artistic choices the writers have made and the effects those choices have produced. You might think about issues of scene-making, structure, detail and description, point of view, voice, characterization, dialogue, and the depth of truth that arises in the essay. You should consider how every element of the essay contributes to a unified whole. Please be prepared to discuss essays from an analytical perspective, pointing out how they achieve their intended effects and suggesting alternative choices if you feel they might help the essays become more fully realized or more artistically presented. In our early response to each other's work, it will usually be helpful to pose questions about any piece of writing under consideration since so much of our work, particularly in the early stages of a piece, is to bring it more fully to the surface. As writers, we're usually holding back somewhere--at least this is more often the case than not--and a good reader's intelligent curiosity is often equally as helpful as an analysis of artistry. Finally, when a piece has come to a point where the writer has fully invested him or herself, it's ready for the sort of analytical scrutiny needed to prepare it for publication. Then it's time to pay close attention to what the writer intends and how successfully and artfully he or she has achieved the intended effect. This is the point where we need to talk about choices in beginnings and endings, perspective, proportion and pace, scenic depiction, dialogue, voice. We also keep our eye out for lost opportunities, moments where the piece refuses to bear down and look more closely at the crucial truth that is rising in the text.

WORKSHOP COPIES:

You must rely upon your own resources to make copies of your work and then to distribute them to your classmates no later than one week before your workshop date. If you have to miss a class, it will be up to you to get the worksheets that we'll be talking about during the next class meeting.

GRADES:

When I evaluate your essays, I will be looking for artistry, original thinking, mastery of the techniques common to the particular sub-forms of the genre, and mastery of the short form. The final grade will break down as follows:

1st Set of 3 Essays:	25%
2nd Set of 3 Essays:	25%
Final Portfolio:	50%

If you have more than two unexcused absences, I'll lower your final grade a full letter. To help further with any question that you might have about grading, allow me to offer the following descriptions:

The **"A"** student will work hard on revising drafts of essays, demonstrating an ability to use critical feedback to re-envision a piece of writing. It will be clear from each successive draft that this student has followed a central line of inquiry deeper and deeper into the heart of each essay, and has paid attention to the stylistic shaping of material. These essays will be ambitious, meeting a high standard of artistry, original thinking, and genuine engagement with the subject matter. The **"A"** essay will have language that is concrete, specific, vibrant, and fresh; the voice will be distinct and appropriate to the subject. The writer will present a specific world in vivid detail and will reveal multiple layers of character and situation, leading readers to emotional and intellectual truths that only the essays themselves make possible. The writer will also pay particular attention to the vital relationship between form and content. The core of a good essay, as Phillip Lopate says, is a quest for as much honesty as possible. The **"A"** essay will be a mode of inquiry and will arrive at some moment of discovery through the use of literary devices. It will be clear from these writers' essays that they have cast themselves as characters in conflict and have used the essay form as a way of carrying on a conversation with the various parts of the self. We will see, as Lopate says, "the writer's mind at work." The **"A"** student will also be an exemplary citizen in the workshop, participating fully and generously in discussions, demonstrating his or her understanding of the key concepts of craft at the heart of the course. It should go without saying that the **"A"** student will have an impeccable attendance record. Unexcused absences will affect the final grade. It should also go without saying that the **"A"** essay will be free of grammatical errors.

The **"B"** student will write competent essays, free of grammatical errors and significant for their focus and clarity. The writing, however, will not be able to reach moments of truth with the intellectual and emotional sophistication common to the most outstanding

essays in the class. The “**B**” student will also be actively and generously engaged in the workshop discussions and will have an admirable attendance record.

The “**C**” student will write essays that lack focus, contain significant grammatical errors, and demonstrate a lack of ease with typical literary devices. It is also possible that these essays will be competently crafted but lack any sort of intellectual or emotional depth. The “**C**” student will also be a passive member of the workshop, perhaps not attending on a regular basis, or having little to contribute to the discussion.

The “**D**” student may have a shoddy attendance record and/or demonstrate a lack of understanding of the craft, producing essays that are shallow and poorly constructed. This student may also have serious problems with grammar, committing frequent and significant language errors.

The “**E**” student is simply not involved in the workshop, missing numerous times, contributing nothing, and making little effort to use writing as a way of inquiring into thought and emotion. This student may also have serious problems with grammar.

PLAGIARISM STATEMENT:

Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

DISABILITY STATEMENT:

The Office for Disability Services, located in 150 Pomerene Hall, offers services for students with documented disabilities. Contact the ODS at 2-3307.

DAILY SYLLABUS:

Day 1: Introduction to the Course

Form: narrative structure vs. mosaic
the memoir and the lyric essay
“Ice Cream” and “Three Fragments”

Day 2: Showing and Telling: scene-making and exposition

“Lights,” “MRI,” and “Around the Corner”

Day 3: Detail and Description: nature writing and
travel writing

“On Two Wheels,” “Mute Dancers: How to Watch a Hummingbird,”
“Nacoochee Indian Mound: Helen, Georgia”

Day 4: Point of View and Voice: portraits and journals

“Culloden,” “April 15,” “Across the Street,” “Museum Piece,” “Interlude”

Day 5: Characterization and Dialogue

“An End to the Still Lives,” “My Mother in Two Photographs, Among Other
Things,”
“Call Guy”

Day 6: Modeling the Workshop

Day 7 Essay #1 Workshops (the personal narrative, the lyric essay, nature writing)
to

Day 12

Day 13: Finding More Truth

“Locker Room Talk,” “The Blues Merchant,” “Loose Ends”

Day 14 Essay #2 Workshops (travel writing, the journal/portrait, the personal essay)
to

Day 18

Day 19: Readings from your original work

Day 20: Readings from your original work

PORTFOLIOS DUE

Appendix D: Assessment Plan

Assessment Plan

Creative Writing Minor

Learning Goals:

1. Students should be able to articulate the issues of craft relevant to the writing of fiction, poetry, and/or creative nonfiction.
2. Students should be able to implement the techniques common to the relevant genre in the writing and editing of fiction, poetry, and/or creative nonfiction.
3. Students should be able to utilize the critical thinking and reading skills necessary to the study and practice of Creative Writing within their major course of study.

Assessment Plan:

1. Evaluate enrollment patterns on a program and course level as possible. The number of students enrolled in the minor will be tracked as well as their student demographic information, such as major and honors affiliation. Seat availability in courses will be evaluated and possible barriers to completion of the minor in a timely fashion will be assessed.
2. Create a focus group of graduating minors, if available, the first year as an assessment tool for evaluating mastery of the learning goals of the minor. The assessment will occur in Spring Quarter. The focus group will explore student perception of:
 - a. the attainment of the Learning Goals described above
 - b. the structure, relevance, and availability of the courses in the minor
 - c. the resources available to students to help them achieve the goals of the minor.

If a group of graduating minors is not available the first year, then a focus group will be held in the second year.

3. Evaluate the learning goals of the minor each of the first three years, then every third year.
4. As enrollments increase, supplement the focus group with a survey of graduating minors, again stressing the attainment of the Learning Goals and the structure, relevance, and availability of courses within the minor.
5. Each spring the Oversight Committee will conduct a random screening of relevant creative writing samples from 10 graduate seniors, evaluated to judge how the minor is fulfilling its commitment to teaching the craft of fiction, poetry, and creative nonfiction.

Dissemination:

The assessment will be supervised by the Oversight Committee for the minor and the results will be used for considering improvements to the minor Program at the Oversight Committee's quarterly next meeting, the following fall. The Oversight Committee will also make available the results of the Assessment Plan and any planned changes to the minor available in the annual report. This report will be distributed to the Arts and Sciences Curriculum Subcommittee A and to the faculty participating in the minor.

Authors

This proposal grew out of the work of the MFA Committee in the English Department and with the cooperation of the following: Valerie Lee, Chair of English; Manuel Martinez, Director of Undergraduate Studies in English; Kay Halasek, Chair of CAA.

Lee Martin, Director of Creative Writing (English)

Lee K. Abbott, English

Henri Cole, English

Kathy Fagan, English

Michelle Herman, English

Andrew Hudgins, English

Erin McGraw, English

Justification for English majors to minor in Creative Writing

Dr. Sophia Lee
Program Coordinator, Curriculum and Assessment Office

April 15, 2008

Dear Dr. Lee,

In reference to the Creative Writing Minor proposal in the English Department, we do indeed want our majors to be able to minor in Creative Writing. Our justification for this is that creative writing enjoys a unique nature and focus within the study of literature. It is an art form that emphasizes creative techniques and practices as opposed to the study of literature which emphasizes critical reading and writing skills, as well as a broad understanding of literary genres and periods. Creative writing emphasizes a wholly distinct enterprise to literary study and a wholly distinct skill set. We've been informed by Ed Adelson, John Wanzer, and Randy Smith that they agree with our reasoning and have no objections to us offering our English majors the opportunity to minor in creative writing. In addition, since many of our undergraduate majors desire to apply to MFA programs in creative writing, we want to give them the best opportunity to ready themselves for graduate work in creative writing and to position them for getting admitted into quality MFA programs. With that in mind, we are asking that the CW minor be approved not only for non-major students, but also for current and future English majors.

Sincerely,

Manuel L. Martinez
Director of Undergraduate Studies
Associate Professor of English
English Department