# http://www.ric.edu/webcommunications/images/SealWithText_Small_Black.pngUNDERGRADUATE CURRICULUM COMMITTEE (UCC)PROPOSAL FORM

## Cover page scroll over blue text to see further important [instructions](#instructions): please read.

**N.B. DO NOT USE HIGHLIGHT, please DELETE THE WORDS THAT DO NOT APPLY TO YOUR PROPOSAL**

**ALL numbers in section (A) need to be completed, including the impact ones.**

|  |  |  |
| --- | --- | --- |
| A.1. Course  | **ENGL 310: Readings for Writers** |  |
|  |  |
| A.2. [Proposal type](#type) | **Course: creation**  |
| A.3. [Originator](#Originator) | **Karen Boren** | [Home department](#home_dept) | **English** |
| A.4. [Context and Rationale](#Rationale)  | Students concentrating in creative writing currently take a variety of workshop and literature courses. However, in workshop courses, in-class time is primarily devoted to student-produced writing. Current literature courses do not focus on literature from perspectives of primary interest to creative writers. In this literature course students undertake focused inquiry into and instruction in the genres, literary traditions, critical concepts, and/or formal and aesthetic topics of fundamental concern to creative writers.Further, the Associated Writing Programsadvises that all undergraduate creative writing programs have “at least one craft-of-a-genre course.” This course brings the creative writing curriculum up to date with current practices in the field. |
| A.5. [Student impact](#student_impact) | **Required for English – Creative Writing Majors concentrating in Creative Writing; elective for other ENGL majors** |
| A.6. [Impact on other programs](#impact)  | **English majors who are not CW concentrators and students in other majors (particularly related majors such as film and theater) will be able to study literature from a writerly perspective.** |
| A.7. [Resource impact](#Resource) | [*Faculty PT & FT*](#faculty):  | **Current creative writing faculty will teach this course.** |
| [*Library*:](#library) | **none** |
| [*Technology*](#technology) | **none** |
| [*Facilities*](#facilities): | **none** |
| A.8. [Semester effective](#Semester_effective) | **Fall 2019** | A.9. [Rationale if sooner than next Fall](#Semester_effective) |  |

B. [NEW OR REVISED COURSES](#delete_if)  **DO NOT use highlight. Delete this whole page if the proposal does not include a new or revised course.**

|  | Old ([for revisions only](#Revisions))Only include information that is being revised, otherwise leave blank (delete provided examples that do not apply) | NewExamples are provided for guidance, delete the ones that do not apply |
| --- | --- | --- |
| B.1. [Course prefix and number](#cours_title)  |  | **ENGL 310** |
| B.2. Cross listing number if any |  |  |
| B.3. [Course title](#title)  |  | **Readings for Writers** |
| B.4. [Course description](#description)  | . | Students undertake focused inquiry into and instruction in the genres, literary traditions, critical concepts, and/or formal and aesthetic topics of fundamental concern to creative writers. |
| B.5. [Prerequisite(s)](#prereqs) |  | **ENGL 200 or ENGL 201, or consent of department chair** |
| B.6. [Offered](#Offered) |  | **Annually** |
| B.7. [Contact hours](#contacthours)  |  |  |
| B.8. [Credit hours](#credits) |  |  |
| B.9. [Justify differences if any](#differences) |  |
| B.10. [Grading system](#grading)  |  | **Letter grade** |
| B.11. [Instructional methods](#instr_methods) |  | **Lecture | Small group | Individual |**  |
| B.12.[Categories](#required) |  | **Required for major (CW), Required elective (ENGL), elective (others)** |
| B.13. Is this an Honors course? |  | **NO** |
| B.14. [General Education](#ge)N.B. Connections must include at least 50% Standard Classroom instruction. |  | **NO**  |
| B.15. [How will student performance be evaluated?](#performance) |  | **Attendance | Class participation | Exams | Presentations | Papers |** **Class Work | Quizzes |****| Projects |**  |
| B.16. [Redundancy statement](#competing) |  | **n/a** |
| B. 17. Other changes, if any |  |

| B.18**.** [**Course learning outcomes**](#outcomes)**: List each one in a separate row** | [**Professional Org.Standard(s)**](#standards)**, if relevant** | [**How will each outcome be measured**](#measured)**?** |
| --- | --- | --- |
| 1. Students learn to identify and use the vocabulary and critical concepts of genre as related to creative writing, integrating the vocabulary into written and verbal usage.
 |  | -Reading response papers-Analysis papers-Presentation-Quizzes-Class Participation |
| 1. Students learn to analyze the techniques of creative writing and their formal effects at the structural and line levels.
 |  | -Reading response papers-Class participation-Presentations-Papers-Projects |
| 1. Students contextualize the impacts of an author, literary technique, or literary movement through in-depth study.
 |  | -Reading response papers-Analysis papers-Presentations-Projects |
| 1. Students learn to articulate in writing their analyses of texts.
 |  | -Papers-Exams-Projects |
| 1. Students learn to articulate verbally their analyses of texts.
 |  | -Presentations-Class Discussion |

| B.19. [**Topical outline**](#outline) |
| --- |
| * How to build scaffolding for stories
* Dramatic effects
* Thematic effects
* Tonal effects
* Fictional Narrative Structures – Linear Structures
* Features of linear structures
* The Narrative Arc - definition and context:
	+ Selections from *Narrative Design,* Madison Smartt Bell
	+ *Essentials of the Theory of Fiction,* Eds. Michael Hoffman and Patrick Murphy
* Reading and Analysis of examples from:
	+ - Selections from *Fiction: A Pocket Anthology*, ed. R.S. Gwynn
	+ *Open Secrets* by Alice Monroe
	+ *All Stories are True* by John Edgar Wideman
	+ *The Things They Carried* by Tim O’Brien
	+ *Alias Gra*ce by Margaret Atwood
* Work on analysis paper
* Breaking the Narrative Arc -- Non-linear, Modular, and Experimental Structures
* Features of non-linear structures
* Features of Modular structures
* Experimental structures
	+ - Selections from *Narrative Design,* Madison Smartt Bell
		- *Essentials of the Theory of Fiction,* Eds. Michael Hoffman and Patrick Murphy
* Revision of Analysis Paper
* How writers use time to control the narrative arc
* Current action
* Flash forward and
* Flashback? What are the effects
* Effects of scene vs. summary to create dramatic tension
* Reading and Analysis examples from:
	+ - Selections from *Innovations:* *An* *Anthology of Modern and Contemporary Fiction*,
		- ed. Robert M. McLaughlin
		- *Yo!* by Julia Alvarez
		- *Hotel de Dream*, by Edmund White
		- *Paradise* by Toni Morrison
* Second Analysis paper
* Revision of Analysis paper
* Final exam/project
 |
|  |

### D. Signatures

* Changes that affect General Education in any way MUST be approved by ALL Deans and COGE Chair.
* Changes that directly impact more than one department/program MUST have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
* Proposals that do not have appropriate approval signatures will not be considered.
* Type in name of person signing and their position/affiliation.
* Send electronic files of this proposal and accompanying catalog copy to curriculum@ric.edu and a printed or electronic signature copy of this form to the current Chair of UCC. Check UCC website for due dates.

##### D.1. Approvals: required from programs/departments/deans who originate the proposal. may include multiple departments, e.g., for joint/interdisciplinary prposals.

| Name | Position/affiliation | [Signature](#_Signature" \o "Insert electronic signature, if available, in this column) | Date |
| --- | --- | --- | --- |
| Karen Boren |  Director of Creative Writing |  |  |
| Daniel Scott | Chair of English Department |  |  |
| Earl Simson | Dean of Arts and Sciences |  | Tab to add rows |

##### D.2. [Acknowledgements](#acknowledge): REQUIRED from OTHER PROGRAMS/DEPARTMENTS IMPACTED BY THE PROPOSAL. SIGNATURE DOES NOT INDICATE APPROVAL, ONLY AWARENESS THAT THE PROPOSAL IS BEING SUBMITTED. CONCERNS SHOULD BE BROUGHT TO THE UCC COMMITTEE MEETING FOR DISCUSSION

| Name | Position/affiliation | [Signature](#Signature_2) | Date |
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