

## Request for Graduate Course Change

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

College: COEPD

Dept/Division: Special Education

Current Alpha Designator/Number: CISP 607

Contact Person: Lori Howard

Phone: 304-746-2076

### CURRENT COURSE DATA:

Course Title: Math Strategies for Exceptional Students

Alpha Designator/Number:

C I S P 6 0 7

Title Abbreviation:

M a t h S t r a t e g i e s E x c e p t i o n

1. Complete this five page form in its entirety and route through the departments/committees below for changes to a course involving: course title, alpha designator, course number, course content, credit hours, or catalog description.
2. If this change will affect other departments that require this course, please send a memo to the affected department and include it with this packet, as well as the response received from the affected department.
3. If the changes made to this course will make the course similar in title or content to another department's courses, please send a memo to the affected department and include it with this packet as well as the response received from the affected department.
4. List courses, if any, that will be deleted because of this change (*must submit course deletion form*).
5. If the faculty requirements and/or equipment need to be changed upon approval of this proposal, attach a written estimate of additional needs.

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

Dept. Chair/Division Head <u>Lori Howard</u>	Date <u>9/24/15</u>
Registrar <u>Rebecca Ferguson</u>	Date <u>10/14/15</u>
College Curriculum Chair <u>Lisa Burton (sss)</u>	Date <u>10/14/15</u>
Graduate Council Chair <u>J Christofero</u>	Date <u>12-8-15</u>

# Request for Graduate Course Change - Page 2

College: COEPD

Department/Division: Special Education

Alpha Designator/Number: CISP 607

Provide complete information regarding the course change for each topic listed below.

Change in CATALOG TITLE:  YES  NO

From  (limited to 30 characters and spaces)

To

If Yes, Rationale

Change in COURSE ALPHA DESIGNATOR:

From:  To:   YES  NO

If Yes, Rationale

Change in COURSE NUMBER:  YES  NO

From:  To:

If Yes, Rationale

Change in COURSE GRADING

From  Grade To  Credit/No Credit

Rationale

Change in CATALOG DESCRIPTION:  YES  NO IF YES, fill in below:

From Examines the characteristics and mathematics performance of mildly-disabled students. In addition, teachers will explore those interventions which have been found to be effective in critical areas of mathematics instruction that will permit special education students to acquire those skills and strategies necessary for access to the general education curriculum, including higher-level courses. All course content will address and adhere to the curriculum and evaluation standards established in

To Examines mathematics curriculum, methods, and adapted materials for students with mild to moderate disabilities in K-12 classrooms. Emphasizes strategies for accessing the general education curriculum, higher-level courses, and technology.

If Yes Rationale New description reflects current practices within the field of special education.

## Request for Graduate Course Change - Page 3

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Change in **COURSE CREDIT HOURS**:  YES  NO If YES, fill in below:

NOTE: If credit hours increase/decrease, please provide documentation that specifies the adjusted work requirements.

From

To

---

Change in **COURSE CONTENT**:  YES  NO

From

To

Rationale

## Request for Graduate Course Change-Page 4

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College: COEPD

Department: Special Education

Course Number/Title CISP 607 Math Strategies for Exceptional Students

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**1. REQUIRED COURSE:** If this course is required by another department(s), identify it/them by name and attach the written notification you sent to them announcing to them the proposed change and any response received. Enter NOT APPLICABLE if not applicable.

Not Applicable

**2. COURSE DELETION:** List any courses that will be deleted because of this change. A *Course Deletion* form is also required. Enter NOT APPLICABLE if not applicable.

Not Applicable

**3. ADDITIONAL RESOURCE REQUIREMENTS:** If your department requires additional faculty, equipment, or specialized materials as a result of this change, attach an estimate of the time and cost etc. required to secure these items. (NOTE: approval of this form does not imply approval for additional resources. Enter NOT APPLICABLE if not applicable.

Not Applicable

## Request for Graduate Course Change - Page 5

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

### COURSE DESCRIPTION CHANGE

Department:

Course Number and Title:

Rationale:

Course Description (old)

Course Description: (new)

Catalog Description:

### COURSE NUMBER CHANGE

Department:

Current Course Number/Title:

New Course Number:

Rationale:

Catalog Description:

Credit hours:

### COURSE TITLE CHANGE

Department:

Current Course Number/Title:

New Course Title:

Rationale:

Catalog Description:

#### COURSE DESCRIPTION CHANGE

Department: Special Education

Course Number and Title: CISP 607 Math Strategies for Exceptional Students

Rationale: New description reflects current practices within the field of special education.

Course Description (old) Examines the characteristics and mathematics performance of mildly-disabled students. In addition, teachers will explore those interventions which have been found to be effective in critical areas of mathematics instruction that will permit special education students to acquire those skills and strategies necessary for access to the general education curriculum, including higher-level courses. All course content will address and adhere to the curriculum and evaluation standards established in the Principles and Standards for School Mathematics (NCTM, 2000).

Course Description: (new) Catalog Description: Examines mathematics curriculum, methods, and adapted materials for students with mild to moderate disabilities in K-12 classrooms. Emphasizes strategies for accessing the general education curriculum, higher-level courses, and technology.

## Request for Graduate Course Change

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

College: COLA

Dept/Division: English

Current Alpha Designator/Number: ENG 558

Contact Person: Carrie Oeding

Phone: 304-696-2423

### CURRENT COURSE DATA:

Course Title: ENG 558: Contemporary Fiction - Form &amp; Theory

Alpha Designator/Number: E N G 5 5 8

Title Abbreviation: C o n t e m p F i c t i o n F o r m &amp; T h e o r y

1. Complete this **five** page form in its entirety and route through the departments/committees below for changes to a course involving: course title, alpha designator, course number, course content, credit hours, or catalog description.
2. If this change will affect other departments that require this course, please send a memo to the affected department and include it with this packet, as well as the response received from the affected department.
3. If the changes made to this course will make the course similar in title or content to another department's courses, please send a memo to the affected department and include it with this packet as well as the response received from the affected department.
4. List courses, if any, that will be deleted because of this change (*must submit course deletion form*).
5. If the faculty requirements and/or equipment need to be changed upon approval of this proposal, attach a written estimate of additional needs.

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

Dept. Chair/Division Head <u>Kelli M. Prejean</u>	Date <u>10-01-15</u>
Registrar <u>Rubeta Ferguson</u> 230101	Date <u>10/6/15</u>
College Curriculum Chair <u>Kirin Law</u>	Date <u>10/14/15</u>
Graduate Council Chair <u>Christofero</u>	Date <u>12-8-15</u>

## Request for Graduate Course Change - Page 2

College: COLA

Department/Division: English

Alpha Designator/Number: ENG 558

Provide complete information regarding the course change for each topic listed below.

Change in CATALOG TITLE:  YES  NO

From 

C	O	N	T	E	M	P		F	I	C	T	I	O	N	:		F	O	R	M		&		T	H	E	O	R	Y
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 (limited to 30 characters and spaces)

To 

C	O	N	T	E	M	P	O	R	A	R	Y		L	I	T	:		F	O	R	M		&		T	H	E	O	R	Y
---	---	---	---	---	---	---	---	---	---	---	---	--	---	---	---	---	--	---	---	---	---	--	---	--	---	---	---	---	---	---

If Yes, Rationale 

The department would like to offer the Form & Theory course in genres other than fiction, such as poetry and non-fiction. Changing "fiction" to "lit" (for "literature") would allow instructors in all three specializations (fiction, non-fiction, and poetry) to teach the course according to their training and area of study. Doing so may also encourage MA students whose interests lie outside of "fiction" to take the course.
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Change in COURSE ALPHA DESIGNATOR:

From: 

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 To: 

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 YES  NO

If Yes, Rationale 

Not Applicable
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Change in COURSE NUMBER:  YES  NO

From: 

5	5	8
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 To: 

5	7	0
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If Yes, Rationale 

Changing the course number to 570 brings this graduate course in-line with its predecessor (470: Form/Theory Creative Writing).
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Change in COURSE GRADING

From  Grade To  Credit/No Credit

Rationale 

Not Applicable
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Change in CATALOG DESCRIPTION:  YES  NO IF YES, fill in below:

From 

Readings in contemporary fiction addressing the work in terms of the formal and theoretical concerns that drive it. Texts that challenge our notions of genre, form, theory, and practice.
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To 

Readings in contemporary literature (fiction, non-fiction, and poetry) addressing the work in terms of the formal and theoretical concerns that drive it. Course texts will challenge notions of genre, form, theory, and practice.
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If Yes Rationale 

The department would like to provide instructors with greater flexibility when it comes to teaching the Form and Theory course. Rather than limit the course to a single genre (fiction), instructors in the department can offer this course in a variety of genres. The department's current emphases in Fiction, Poetry, and Non-Fiction would provide the starting point for future Form & Theory classes. Doing so also more closely aligns with student interest in a wider range of course offerings. Additionally, a broader course better prepares MA candidates through wider range of instruction and study.
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*Form and Theory of Creative Writing 470*

## Request for Graduate Course Change - Page 3

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Change in COURSE CREDIT HOURS:  YES  NO If YES, fill in below:

NOTE: If credit hours increase/decrease, please provide documentation that specifies the adjusted work requirements.

From Not applicable

To Not applicable

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Change in COURSE CONTENT:  YES  NO (May attach separate page if needed)

From Not applicable

To Not applicable

Rationale Not Applicable



## Request for Graduate Course Change-Page 4

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College: COLA \_\_\_\_\_

Department: English \_\_\_\_\_

Course Number/Title ENG 558: Contemporary Fiction: Form & Theory \_\_\_\_\_

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1. REQUIRED COURSE: If this course is required by another department(s), identify it/them by name and attach the written notification you sent to them announcing to them the proposed change and any response received. Enter NOT APPLICABLE if not applicable.

NOT APPLICABLE

2. COURSE DELETION: List any courses that will be deleted because of this change. A *Course Deletion* form is also required. Enter NOT APPLICABLE if not applicable.

NOT APPLICABLE

3. ADDITIONAL RESOURCE REQUIREMENTS: If your department requires additional faculty, equipment, or specialized materials as a result of this change, attach an estimate of the time and cost etc. required to secure these items. (NOTE: approval of this form does not imply approval for additional resources. Enter NOT APPLICABLE if not applicable.

NOT APPLICABLE

## Request for Graduate Course Change - Page 5

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

### COURSE DESCRIPTION CHANGE

Department:  
Course Number and Title:  
Rationale:  
Course Description (old)  
Course Description: (new)  
Catalog Description:

### COURSE NUMBER CHANGE

Department:  
Current Course Number/Title:  
New Course Number:  
Rationale:  
Catalog Description:  
Credit hours:

### COURSE TITLE CHANGE

Department:  
Current Course Number/Title:  
New Course Title:  
Rationale:  
Catalog Description:

### COURSE DESCRIPTION CHANGE

Department: English

Course Number and Title: ENG 558: Contemporary Fiction - Form & Theory

Rationale: The department would like to provide instructors with greater flexibility when it comes to teaching the Form and Theory course. Rather than limit the course to a single genre (fiction), instructors in the department can offer this course in a variety of genres. The department's current emphases in Fiction, Poetry, and Non-Fiction would provide the starting point for future Form & Theory classes. Doing so also more closely aligns with student interest in a wider range of course offerings. Additionally, a broader course better prepares MA candidates through wider range of instruction and study.

Course Description (old): Readings in contemporary fiction addressing the work in terms of the formal and theoretical concerns that drive it. Texts that challenge our notions of genre, form, theory, and practice.

Course Description: (new): Readings in contemporary literature (fiction, non-fiction, and poetry) addressing the work in terms of the formal and theoretical concerns that drive it. Course texts will challenge our notions of genre, form, theory, and practice.

Catalog Description: Readings in contemporary literature addressing the work in terms of the formal and theoretical concerns that drive it. Course texts will challenge our notions of genre, form, theory, and practice.

### COURSE NUMBER/TITLE CHANGE

Department: English

Current Course Number/Title: ENG 558: Contemporary Fiction - Form & Theory

New Course Title: ENG 570: Contemporary Literature - Form & Theory

Rationale: The department would like to offer the Form & Theory course in genres other than fiction, such as poetry and non-fiction. Changing "fiction" to "lit" (for "literature") would allow instructors in all three specializations (fiction, non-fiction, and poetry) to teach the course according to their training and area of study. Doing so may also encourage MA students whose interests lie outside of fiction to take the course.

Catalog Description: Readings in contemporary literature addressing the work in terms of the formal and theoretical concerns that drive it. Course texts will challenge our notions of genre, form, theory, and practice.

Credit Hours: 3

## Request for Graduate Course Addition

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

College: COLA

Dept/Division: English

Alpha Designator/Number: ENG 569

 Graded  CR/NC

Contact Person: Carrie Oeding

Phone: 304-696-2423

## NEW COURSE DATA:

New Course Title: Creative Writing Pedagogy &amp; Theory

Alpha Designator/Number:

E N G 5 6 9

Title Abbreviation:

C r e a t i v e W r i t i n g P e d a g o g y

(Limit of 25 characters and spaces)

Course Catalog Description:  
(Limit of 30 words)

A study of the professional and pedagogical methods and theories related to teaching and designing courses in creative writing.

Co-requisite(s): N/A

First Term to be Offered: Fall 2016

Prerequisite(s): N/A

Credit Hours: 3

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

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

Dept. Chair/Division Head <u>Kelli M. Prejean</u>	Date <u>10-01-15</u>
Registrar <u>Rebecca Ferguson</u> 230101	Date <u>10/6/15</u>
College Curriculum Chair <u>Kevin Law</u>	Date <u>10/14/15</u>
Graduate Council Chair <u>Christofero</u>	Date <u>12-8-15</u>

## Request for Graduate Course Addition - Page 2

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College: COLA

Department/Division: English

Alpha Designator/Number: ENG 569

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

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

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

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

Not Applicable

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

Not Applicable

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

Not Applicable

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

Not Applicable

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

See separate document.

## **Request for Graduate Course Addition - Page 3**

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

See separate document.

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

See separate document

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

See separate document

## **Request for Graduate Course Addition - Page 4**

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

See separate document

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

Not Applicable

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

See separate document.

## Request for Graduate Course Addition - Page 5

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

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

Department: English  
Course Number and Title: ENG 569: Creative Writing Pedagogy and Theory  
Catalog Description: A study of the professional and pedagogical methods and theories related to teaching and designing courses in creative writing.  
Prerequisites: N/A  
First Term Offered: Fall 2016  
Credit Hours: 3

## Proposal for ENG 569: Creative Writing Pedagogy

### 6. Course Objectives:

Students who successfully complete this course will be fully prepared to assign, teach, and evaluate a Creative Writing project in the three genres we currently emphasize at Marshall University (Creative Non-Fiction, Fiction, and Poetry). In this course, students must meet the English Department Learning Outcomes (Graduate), which are as follows:

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

To do so, students will:

- Select appropriate models in each genre and construct related assignments to give their own students the necessary knowledge and skills to produce their own original examples of the genre
- Create step by step assignments to guide students through the process of writing in each genre
- Create grading criteria and rubrics for the evaluation of student work
- Create their own examples within each genre
- Anticipate pitfalls and problems associated with some models and assignments
- Collect an arsenal of effective exercises, prompts, homework assignments, and longer assignments appropriate to each genre
- Prepare a 2 to 4 week lesson plan from introduction of the genre to production of an original piece for each genre

### 7. Course Outline:

#### Course Description and Instructional Methods:

A study of the professional and pedagogical methods and theories related to teaching and designing courses in creative writing

#### Course Objectives:

Students who successfully complete this course will be fully prepared to assign, teach, and evaluate a Creative Writing project in the three genres we currently emphasize at Marshall University (Creative Non-Fiction, Fiction, and Poetry). In this course, students must meet the English Department Learning Outcomes (Graduate), which are as follows:

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



To do so, students will:

- Select appropriate models in each genre and construct related assignments to give their own students the necessary knowledge and skills to produce their own original examples of the genre
- Create step by step assignments to guide students through the process of writing in each genre
- Create grading criteria and rubrics for the evaluation of student work
- Create their own examples within each genre
- Anticipate pitfalls and problems associated with some models and assignments
- Collect an arsenal of effective exercises, prompts, homework assignments, and longer assignments appropriate to each genre
- Prepare a 2 to 4 week lesson plan from introduction of the genre to production of an original piece for each genre

**Sample Course Texts (to be chosen by instructor):**

Jason, Phillip K., and Allan B. Lefcowitz. *Creative Writer's Handbook*. 5<sup>th</sup> Ed. New York: Prentice Hall, 2009. Print.

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

Muefler, Lavonne, and Jerry Reynolds. *Creative Writing: Forms and Techniques*. Lincolnwood, IL: National Textbook Company, 1990.

Shappard, Robert, ed. *Sudden Fiction International*. New York, Norton, 1989.

Shelnutt, Eve. *The Magic Pencil: Teaching Children Creative Writing*. Atlanta: Peachtree, 1994.

**Grading:**

1. Three Unit Plans	30%
2. Reflective Writing on Unit Plans/Pedagogy of Creative Writing:	5%
3. Two class presentations (5% each):	10%
4. One Story, One Non-Fiction Essay, One group of 5 poems (10%, 15%, 20%--students' best work receives greater credit):	45%
5. Participation, mentorship, and short assignments	10%

**Assignment Schedule:** To be determined by individual instructor.

**Sample Weekly Schedule:**

**Weeks 1-5: INTRODUCTION**

**Week 1: Introduction**

**Week 2: Why Write?** Discussion—what are the goals of a creative writing class? How do they differ depending on the setting in which we teach? Read Jason and Lefcowitz.

**Week 3-4: What We Talk About When We Talk About Good Writing.** Discussion—what is good writing and what texts exemplify it for you? Be prepared to discuss the text you've brought in. What common aspects of good writing do teachers model for students? What does it mean to "read like a writer"? How does Haake's response to imitation and modeling reflect your own experience as a student/writer? Read Mueller and Reynolds.

**Week 5: The Workshop and Other Models.** Discussion-The purpose and practice of the writing workshop; the experience of the student/writer; additional methods and models for teaching creative writing. *Unit Plan #1 due.*

#### **Weeks 6 - 9: ELEMENTS OF CRAFT**

**Week 6: Image**

**Week 7: Character, Dialogue and Voice.** Read Shappard.

**Week 8: Narrative and Setting**

**Week 9: Sound and Sense: Prosody, Rhythm, Rhyme and Poetic Form.** Read Lamott.

**Week 10: Development and Revision.** *Unit Plan #2 due.*

#### **Weeks 11-16: EXPLORING POSSIBILITIES**

**Week 11: What If?—Developing Writing Exercises in Fiction.** Read Shelnutt.

**Week 12: Life Is Like—Developing Writing Exercises in Poetry**

**Week 13: Developing Writing Exercises in Creative Non-Fiction**

**Week 14: Ecology of the Creative Writing Classroom**

**Week 15: Evaluating Creative Writing**

**Week 16: Workshops & Conferences.** *Unit Plan #3 due.*

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

*For illustration only; instructors will select their own texts/readings:*

Creech, Sharon. *Love That Dog*. New York: Harper Collins, 2001. Print.

Gardner, John. *The Art of Fiction: Notes on Craft for Young Writers*. New York: Vintage, 1991. Print

Moore, Dinty. *Crafting the Personal Essay: A Guide for Writing and Publishing Creative Non-Fiction*. Cincinnati: Writer's Digest Books, 2010. Print.

Prose, Francine. *Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them*. New York: Harper 2007. Print.

Oliver, Mary. *A Poetry Handbook*. New York: Harcourt, 1994. Print.

Stegner, Wallace. *On the Teaching of Creative Writing*. Dartmouth: Montgomery Endowment, 1989. Print.

--. *On Teaching and Writing Fiction*. New York: Penguin, 2002. Print.

Strand, Mark, and Eavan Boland. *The Making of a Poem: A Norton Anthology of Poetic Forms*. New York: Norton. 2001. Print.

### **9. Example of Instructional Methods**

This course is designed as a series of opportunities for students not only to learn about a variety of creative genres, but also to explore methods for teaching them. Each unit



follows a similar pattern: students learn about a genre by reading assigned examples that illustrate it. They then present examples they have chosen along with strategies for using those examples in the classroom. Their own writings in the genre are distributed and critiqued. And at the end of the unit, the student submits a lesson plan for teaching that genre at the level (primary, secondary, college) of the student's choosing.

## 10. Example Evaluation Methods

The focus of the creative writing pedagogy course is the construction of three teaching unit plans tailored to a specific audience (early- or middle-grades, secondary, or post-secondary) in a specific genre (creative non-fiction, fiction, or poetry). Students will be graded not on the thoroughness of these unit projects, as well as the usability of such projects in the classroom. Students will also be required to write reflectively on these projects, using primary and secondary sources in their writing to do so. Because the best way to learn how to teach writing is to do it, students will also be expected to complete three long-form projects in each genre (creative non-fiction, fiction, and poetry), which emphasis placed on their chosen genre. Graduate students will also be expected to regularly participate in class, provide peer mentorship to undergraduates, and do presentations at least twice (in consultation with the professor). A complete sample grade breakdown is available in the sample course outline.

## 11. Additional Graduate Requirements

Though the course materials, methods, and assignments will be very similar for undergraduate and graduate students (as this is a cross-listed course), graduate students in the 500-level section will be expected to contribute to (and occasionally lead) class discussions as students with more in-classroom experience. Graduate students should also expect to take on a more present “mentor” role in the writing workshops, and provide more in-depth responses to the writing of their fellow undergraduate students. Graduate students will also deliver two pedagogically-oriented presentations/lectures by semester’s end in consultation with the course instructor. Finally, graduate students projects (both their own creative writing and the pedagogical lesson plans for each unit) will have additional assignment-specific parameters outlined for each assignment.

Graduate students should expect to provide lengthier bibliographies, more robustly-researched writing responses, and/or longer teaching unit projects. For example: these units may include additional in-class assignments, homework assignments, or simply be longer than undergraduate unit-projects. Additionally, students have the option to focus their teaching units on a particular area of interest (or one that aligns with the work they are completing for their thesis/portfolio), such as received and nonce poetic forms, the short-short or “flash” fiction, “twisted” non-fiction or video essay, and so on.

## 12. Complete Bibliography

Barry, Lynda. *What It Is*. Montreal: Drawn & Quarterly, 2008. Print.

- Behn, Robin, and Chase Twichell, eds. *The Practice of Poetry: Writing Exercises from Poets Who Teach*. New York: William Morrow/Harper Collins, 1992. Print.
- Benke, Karen. *Rip the Page!: Adventures in Creative Writing*. Boston: Roost, 2010. Print.
- Bernays, Anne, and Pamela Painter. *What If?: Writing Exercises for Fiction Writers*. New York, NY: HarperCollins, 1990. Print.
- Casey, John. *Beyond the First Draft: The Art of Fiction*. New York: Norton, 2014. Print.
- Davidson, Chad, and Gregory Fraser. *Writing Poetry: Creative and Critical Approaches*. New York: Palgrave Macmillan/St. Martin's, 2009. Print.
- Gardner, John. *The Art of Fiction: Notes on Craft for Young Writers*. New York: A. Knopf, 1984. Print.
- Goldberg, Natalie. *Writing down the Bones: Freeing the Writer Within*. Boston: Shambhala, 1986. Print.
- Gross, Harvey Seymour. *Sound and Form in Modern Poetry; a Study of Prosody*. Ann Arbor: U of Michigan, 1964. Print.
- Gutkind, Lee. *The Art of Creative Nonfiction: Writing and Selling the Literature of Reality*. New York: Wiley, 1997. Print.
- Hoagland, Tony. *Real Sofistikashun: Essays on Poetry and Craft*. Saint Paul: Graywolf, 2006. Print.
- Hugo, Richard. *The Triggering Town: Lectures and Essays on Poetry and Writing*. New York: Norton, 1979. Print.
- Intrator, Sam M., and Megan Scribner, eds. *Teaching with Fire: Poetry That Sustains the Courage to Teach*. San Francisco: Jossey-Bass, 2003. Print.
- Kidder, Tracy, and Richard Todd. *Good Prose: The Art of Nonfiction*. New York: Random House, 2013. Print.
- Koch, Kenneth. *Wishes, Lies and Dreams; Teaching Children to Write Poetry*. New York: Chelsea House, 1970. Print.
- Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. New York: Anchor Books/Knopf, 1995. Print.
- Longenbach, James. *The Art of the Poetic Line*. Saint Paul: Graywolf, 2008. Print.

- Lopate, Phillip. *To Show and to Tell: The Craft of Literary Nonfiction*. New York: Free Press, 2013. Print.
- Masih, Tara L., ed. *The Rose Metal Press Field Guide to Writing Flash Fiction: Tips from Editors, Teachers, and Writers in the Field*. Brookline, MA: Rose Metal, 2009. Print.
- May, Charles E. *The New Short Story Theories*. Athens: Ohio UP, 1994. Print.
- McDowell, Gary L., ed. *The Rose Metal Press Field Guide to Prose Poetry: Contemporary Poets in Discussion and Practice*. Brookline, MA: Rose Metal, 2010. Print.
- Miller, Brenda, and Suzanne Paola. *Tell It Slant Writing and Shaping Creative Nonfiction*. New York: McGraw Hill, 2005. Print.
- Myers, Jack Elliott, and Don C. Wukasch. *Dictionary of Poetic Terms*. Denton: U of North Texas, 2003. Print.
- Moore, Dinty W. *Crafting the Personal Essay a Guide for Writing and Publishing Creative Nonfiction*. Cincinnati: Writer's Digest, 2010. Print.
- . *The Rose Metal Press Field Guide to Writing Flash Nonfiction: Advice and Essential Exercises from Respected Writers, Editors, and Teachers*. Brookline, MA: Rose Metal, 2012. Print.
- Perl, Sondra, and Mimi Schwartz. *Writing True: The Art and Craft of Creative Nonfiction*. Boston: Houghton Mifflin, 2006. Print.
- Phillips, Carl. *Coin of the Realm: Essays on the Life and Art of Poetry*. Saint Paul: Graywolf, 2004. Print.
- . *The Art of Daring: Risk, Restlessness, Imagination*. Saint Paul: Graywolf, 2014. Print.
- Prose, Francine. *Reading like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them*. New York: HarperCollins, 2006. Print.
- Richter, David H. *Narrative/Theory*. White Plains: Longman, 1996. Print.
- Stafford, William. *Writing the Australian Crawl: Views on the Writer's Vocation*. Ann Arbor: U of Michigan, 1978. Print.
- Thiel, Diane. *Winding Roads: Exercises in Writing Creative Nonfiction*. New York: Pearson Longman, 2008. Print.
- Voigt, Ellen Bryant. *The Flexible Lyric*. Athens: U of Georgia, 1999. Print.

## Marshall University Course Syllabus

Course Title/Number	English 569: Creative Writing Pedagogy
Semester/Year	Fall 2016
Days/Time	TBD
Location	TBD
Instructor	TBD
Office	TBD
Phone	TBD
E-Mail	TBD
Office Hours	TBD
University Policies	<p>By enrolling in this course, you agree to the University Policies listed below. Please read the full text of each policy by going to <a href="http://www.marshall.edu/academic-affairs">www.marshall.edu/academic-affairs</a> and clicking on "Marshall University Policies." Or, you can access the policies directly by going to <a href="http://www.marshall.edu/academic-affairs/?page_id=802">http://www.marshall.edu/academic-affairs/?page_id=802</a></p> <p>Academic Dishonesty/ Excused Absence Policy for Undergraduates/ Computing Services Acceptable Use/ Inclement Weather/ Dead Week/ Students with Disabilities/ Academic Forgiveness/ Academic Probation and Suspension/ Academic Rights and Responsibilities of Students/ Affirmative Action/ Sexual Harassment</p>

### Course Description

**From Catalog:** ENG 569 is a study of the professional and pedagogical methods and theories related to teaching and designing courses in creative writing.

**Course Philosophy:** The aim of this course is to better prepare students to be successful teachers of creative writing in one (or more) of the three genres (Creative Nonfiction, Fiction, and Poetry) we offer at Marshall University. Additionally, this course will better prepare and professionalize students who plan to teach courses in creative writing (or course modules in the same) at the secondary and/or post-secondary level. Students will play a vital role in the arrangement, outline, and orchestration of this course and will be required to complete multiple writing and pedagogical projects. Since this course is geared towards training future writing teachers, students are expected to behave and perform professionally to achieve the required outcomes and earn a passing grade.

### Learning Outcomes

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

Course Student Learning Outcomes	How students will practice each outcome in this Course	How student achievement of each outcome will be assessed in this Course
Students will identify core issues regarding major figures, works, and/or ideas in English studies	<ul style="list-style-type: none"> <li>• Completing assigned readings; responding to assigned question prompts; writing critiques and reviews.</li> <li>• Crafting creative and critical work and submitting this work to the class for review.</li> <li>• Acknowledging and responding to instructor and student feedback on written</li> </ul>	<p>Student Creative &amp; Pedagogical Writing Verbal Participation Writing Assignments Conferencing</p>

	<p>assignments.</p> <ul style="list-style-type: none"> <li>• Participating in the workshop sessions.</li> </ul>	
Students will analyze major critical, pedagogical, and/or cultural theories in English studies.	<ul style="list-style-type: none"> <li>• Completing assigned readings; responding to assigned question prompts; writing critiques and reviews.</li> <li>• Crafting creative and critical work and submitting this work to the class for review.</li> <li>• Acknowledging and responding to instructor and student feedback on written assignments.</li> <li>• Participating in the workshop sessions.</li> </ul>	<p>Student Creative &amp; Critical/Pedagogical Writing Instructional Lessons Verbal Participation Writing Assignments Conferencing</p>
Students will explain key concepts and methods from major critical, pedagogical, and/or cultural theories and articulate the manner in which those concepts and methods are applied in particular secondary sources.	<ul style="list-style-type: none"> <li>• Completing assigned readings; responding to assigned question prompts; writing critiques and reviews.</li> <li>• Crafting creative work and submitting this work to the class for review.</li> <li>• Acknowledging and responding to instructor and student feedback on written assignments.</li> <li>• Participating in the workshop sessions.</li> </ul>	<p>Typed Critiques and Reviews of Professional Literature Verbal Participation Writing Assignments</p>
Students will create original texts (genre open) that demonstrate advanced knowledge of the formal and stylistic conventions in a particular field or fields within English studies.	<ul style="list-style-type: none"> <li>• Completing assigned readings; responding to assigned question prompts; writing critiques and reviews.</li> <li>• Crafting creative work and submitting this work to the class for review.</li> <li>• Acknowledging and responding to instructor and student feedback on written assignments.</li> <li>• Participating in the workshop sessions.</li> </ul>	<p>Student Creative Writing Typed Critiques and Reviews Instructional Lessons Writing Assignments Conferencing</p>
Students will create original pedagogical materials and strategies that demonstrate advanced knowledge of the existing body of texts and/or methods in a particular field or fields within English studies.	<ul style="list-style-type: none"> <li>• Completing assigned readings; responding to assigned question prompts; writing critiques and reviews.</li> <li>• Crafting creative work and submitting this work to the class for review.</li> <li>• Acknowledging and responding to instructor and student feedback on written assignments.</li> <li>• Participating in the workshop sessions.</li> </ul>	<p>Student Critical/Pedagogical Writing Typed Critiques and Reviews Instructional Lessons Writing Assignments Conferencing</p>

**Required Materials:**

Jason, Phillip K., and Allan B. Lefcowitz. *Creative Writer's Handbook*. 5<sup>th</sup> Ed. New York: Prentice Hall, 2009. Print.

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

Muefler, Lavonne, and Jerry Reynolds. *Creative Writing: Forms and Techniques*.  
Lincolnwood, IL: National Textbook Company, 1990.

### Course Requirements/Due Dates:

Assignments are as follows:

1. Three Unit Plans
2. Reflective Writing on Unit Plans/Pedagogy of Creative Writing
3. Two class presentations
4. One Story, One Non-Fiction Essay, One group of 5 poems
5. Participation, mentorship, and short assignments

Due dates for the Unit Plan assignments are available on the Course Schedule. Creative Writing assignments and Reflective Writing assignments are due when Unit Plan assignments are turned in. Presentation due dates will be determined based on a sign-up sheet distributed the second week of class. Participation and shorter assignments will be offered on a regular basis (at least once each week). More-detailed information about these assignments will be provided on the Assignment Sheets distributed in class and posted on MU Online.

### Grading:

6. Three Unit Plans	30%
7. Reflective Writing on Unit Plans/Pedagogy of Creative Writing:	5%
8. Two class presentations (5% each):	10%
9. One Story, One Non-Fiction Essay, One group of 5 poems (10%, 15%, 20%--students' best work receives greater credit):	45%
10. Participation, mentorship, and short assignments	10%

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

**Missed Work:** If you are absent, you will need to pick up copies of student work, assignments, and/or handouts (if applicable), which will be available in my office. Please come by during office hours.

**Grading Policy:** English 569 creative and academic projects are graded based on the overall quality of the writing assignments, thinking, and creativity, taking into account the following: how well it fulfills the assignment; to what extent it demonstrates the principles taught in the course or expected of students entering the course; how effectively it communicates with its audience; to what extent it engages its readers; how easily it can be read and comprehended (organization, grammatical correctness, physical appearance); how well developed it is; any other criteria set forth by a particular assignment. The following numerical breakdown will be used to determine letter grades:

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

### Late Work Policy

Any late work submitted more than 2 class days after an assignment is due (excused and unexcused



absences) will not receive any credit. Assignments that equate to fewer than 5% of your Final Average can only receive 50% point value and no feedback.

### **Attendance Policy**

1. For “personal” excused absences (illness, injury, hazardous commute, or urgent family situation, such as a death or critical illness, or other pressing personal issues), contact me as soon and as frequently as possible. Please do so via email if you have a contagious illness. As long as you stay in touch regarding your status, and as long as your absences do not become excessive, I will allow you to submit missed work by the next class period you are able to attend at no penalty.
2. For university-excused absences (university-sponsored activities, such as official athletic events, ROTC, student government and student organization activities, etc, and absences due to other official activities, such as jury duty, short-term military obligations, religious holidays, etc.), please inform me of your absence ahead of time, and we will work out a schedule by which you can submit missed work.
3. Every 2 situations of excessive tardiness (10 minutes or more) accumulate into 1 absence.
4. Being late because of any type of complication, computer problems, photocopying, or printing issues is not a valid excuse. Have your materials prepared well ahead of class time.
5. Arriving to class and then having to leave for any reason whatsoever (especially after turning in a project or paper or completing a graded assignment) is considered missing a large portion of class time and can be counted as a full absence or one example of “excessive tardiness.”

### **Civil Discourse, Rights, and Responsibilities**

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

### **Additional Course-Related Policies**

1. If any student feels he or she may suffer from any type of disability, which can impede the impact of his or her learning experience, please see me for arrangement of special accommodations or other necessary requirements.
2. In order to secure student privacy, I will not discuss a student's grade over the phone or through email. If you want to discuss a grade (whether it be for an assignment or for the course), you must meet with me in person.
3. Out of respect, cell phones **should** be turned off. If you need to be on “call” for any reason whatsoever, you must let me know before class begins and you may set your cell phone to vibrate mode. If any type of cell phone usage occurs during class time students will receive **one** official warning to put away their cell phones. After that, for each instance students are caught using cell phones in class, one full point will be deducted from the students' final course grade.

4. The instructor reserves the right to alter the syllabus and due dates. If this occurs, updates will be announced in class. It is important to keep track of what occurs in class if absent.
5. All students are responsible for what they miss in class. Absenteeism is not a valid excuse for missing an assignment, submitting late work, or for coming to class unprepared. If you don't receive materials because of your absence make arrangements to get these items and be prepared for the next class. Failure to do this will cost students participation points.

**Course Schedule:** With few exceptions all readings will be from student work distributed in class and as-assigned from course texts.

Beginning in week four, regular workshops of student materials—including creative writing, critical writing, pedagogical materials, and so on—will take place in the second half of each class meeting. You will be asked to sign up for these workshop slots. You will be expected to distribute copies of the material to be workshopped on the last day of the previous week of class meetings. You must bring enough copies for everyone in the class.

### **Weeks 1-5: INTRODUCTION**

#### **Week 1: Introduction**

**Week 2: Why Write?** Discussion—what are the goals of a creative writing class? How do they differ depending on the setting in which we teach? Read Jason and Lefcowitz.

**Week 3-4: What We Talk About When We Talk About Good Writing.** Discussion—what is good writing and what texts exemplify it for you? Be prepared to discuss the text you've brought in. What common aspects of good writing do teachers model for students? What does it mean to "read like a writer"? How does Haake's response to imitation and modeling reflect your own experience as a student/writer? Read Mueller and Reynolds.

**Week 5: The Workshop and Other Models.** Discussion-The purpose and practice of the writing workshop; the experience of the student/writer; additional methods and models for teaching creative writing. *Unit Plan #1 due.*

### **Weeks 6 - 9: ELEMENTS OF CRAFT**

#### **Week 6: Image**

**Week 7: Character, Dialogue and Voice.** Read Shappard.

#### **Week 8: Narrative and Setting**

**Week 9: Sound and Sense: Prosody, Rhythm, Rhyme and Poetic Form.** Read Lamott.

**Week 10: Development and Revision.** *Unit Plan #2 due.*

### **Weeks 11-16: EXPLORING POSSIBILITIES**

**Week 11: What If?—Developing Writing Exercises in Fiction.** Read Shelnut.

**Week 12: Life Is Like—Developing Writing Exercises in Poetry**

**Week 13: Developing Writing Exercises in Creative Non-Fiction**

**Week 14: Ecology of the Creative Writing Classroom**

**Week 15: Evaluating Creative Writing**

**Week 16: Workshops & Conferences.** *Unit Plan #3 due.*

## Request for Graduate Course Addition

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

College: COLA

Dept/Division: English

Alpha Designator/Number: ENG 665

 Graded  CR/NC

Contact Person: Carrie Oeding

Phone: 304-696-2423

## NEW COURSE DATA:

New Course Title: Creative Writing: Multi-Genre Workshop

Alpha Designator/Number:

E N G 6 6 5

Title Abbreviation:

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

(Limit of 25 characters and spaces)

Course Catalog Description:  
(Limit of 30 words)

An intensive multi-genre study of best practices for the writing and revising of creative writing.

Co-requisite(s): N/A

First Term to be Offered: Fall 2016

Prerequisite(s): ENG 591, 592, 593

Credit Hours: 3

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

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

Dept. Chair/Division Head <u>Keeli M. Puyean</u>	Date <u>10-01-15</u>
Registrar <u>Roberta Ferguson 230101</u>	Date <u>10/6/15</u>
College Curriculum Chair <u>Kevin Law</u>	Date <u>10/14/15</u>
Graduate Council Chair <u>J Christofero</u>	Date <u>12-8-15</u>

## Request for Graduate Course Addition - Page 2

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College: COLA

Department/Division: English

Alpha Designator/Number: ENG 665

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

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

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

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

Not Applicable

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

Not Applicable

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

Not Applicable

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

Not Applicable

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

See separate document.

## Request for Graduate Course Addition - Page 3

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

See separate document.

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

See separate document.

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

See separate document.

## **Request for Graduate Course Addition - Page 4**

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

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

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

Not applicable.

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

See separate document.

## Request for Graduate Course Addition - Page 5

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

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

Department: English  
Course Number and Title: ENG 665: Creative Writing: Multi-Genre Workshop  
Catalog Description: An intensive multi-genre study of best practices for the writing and revising of creative writing.  
Prerequisites: N/A *ENG 591, 592, 593*  
First Term Offered: Fall ~~2015~~ *2016*  
Credit Hours: 3

## Proposal for ENG 665: Multi-Genre Creative Writing Workshop

### 6. Course Objectives:

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

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

To do so, students will:

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

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

### 7. Course Outline:

#### Course Description and Instructional Methods:

**From Catalog:** ENG 650 <sup>665</sup> Creative Writing: Multi-Genre Workshop (3 hrs.): An intensive multi-genre study of best practices for the writing and revising of creative writing.

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

#### Grading:

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



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

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

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

REQUIRED:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## 9. Example of Instructional Methods

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

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

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

### Secondary Genre:

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

### Outside Reading:

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

### Outside Critique:

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



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

#### Challenge Assignment:

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

#### Mini-Annotated Bibliography:

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

#### Group Project: Writing/Support Group:

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

#### Student Option (cleared w/ instructor):

- Meet with the instructor to discuss ideas and hash out requirements.

## 10. Example Evaluation Methods

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

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

## 12. Complete Bibliography

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

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

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

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

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

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

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

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

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

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

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

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

Print.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



- LeMay, Eric. *In Praise of Nothing Essays, Memoir, and Experiments*. New York: Emergency, 2014. Print.
- Lopate, Phillip. *To Show and to Tell: The Craft of Literary Nonfiction*. New York: Free Press, 2013. Print.
- Mahfouz, Naguib. *Arabian Nights and Days*. New York: Doubleday, 1995. Print.
- Masih, Tara L., ed. *The Rose Metal Press Field Guide to Writing Flash Fiction: Tips from Editors, Teachers, and Writers in the Field*. Brookline, MA: Rose Metal, 2009. Print.
- McDowell, Gary L., ed. *The Rose Metal Press Field Guide to Prose Poetry: Contemporary Poets in Discussion and Practice*. Brookline, MA: Rose Metal, 2010. Print.
- Miller, Brenda, and Suzanne Paola. *Tell It Slant Writing and Shaping Creative Nonfiction*. New York: McGraw Hill, 2005. Print.
- Minot, Susan. *Monkeys*. New York: Dutton, 1986. Print.
- Moore, Dinty W. *Crafting the Personal Essay a Guide for Writing and Publishing Creative Nonfiction*. Cincinnati: Writer's Digest, 2010. Print.
- O'Brien, Tim. *In the Lake of the Woods*. Boston: Houghton Mifflin/Seymour Lawrence, 1994. Print.
- Perl, Sondra, and Mimi Schwartz. *Writing True: The Art and Craft of Creative Nonfiction*. Boston: Houghton Mifflin, 2006. Print.
- Reddy, Srikanth. *Voyager*. Berkeley, CA: U of California, 2011. Print.
- Robison, Mary. *Why Did I Ever*. Washington, D.C.: Counterpoint, 2001. Print.
- Ronk, Martha Clare. *Transfer of Qualities*. Richmond, CA: Omnidawn, 2014. Print.
- Roy, Arundhati. *The God of Small Things*. New York: Random House, 1997. Print.
- Russo, Richard. *Straight Man*. New York: Random House, 1997. Print.
- Saadawi, Nawal. *Woman at Point Zero*. London: Zed Press, 1997. Print.
- Shaheen, Glenn. *Predatory*. Pittsburgh: U of Pittsburg P, 2011.
- Stallings, A. E. *Olives*. Evansville, IL: Northwestern UP, 2012.
- Stern, Jerome. *Making Shapely Fiction*. New York: Norton, 1991. Print.
- Stafford, William. *Writing the Australian Crawl: Views on the Writer's Vocation*. Ann Arbor: U of Michigan, 1978. Print.

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

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

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

## Marshall University Course Syllabus

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

### Course Description

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

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

### Learning Outcomes

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

Course Student Learning Outcomes	How students will practice each outcome in this Course	How student achievement of each outcome will be assessed in this Course
Students will identify core issues regarding major figures, works, and/or ideas in English studies and explain what current trends exist regarding the core issues.	<ul style="list-style-type: none"> <li>• Completing assigned readings; responding to assigned question prompts; writing critiques and reviews.</li> <li>• Crafting creative work and submitting this work to the class for review.</li> <li>• Acknowledging and responding to instructor and student feedback on written assignments.</li> <li>• Participating in the workshop sessions.</li> </ul>	Student Creative Writing Verbal Participation Writing Assignments Conferencing
Students will critique or evaluate the core issues in terms of their relation to a particular field or fields within English studies.	<ul style="list-style-type: none"> <li>• Completing assigned readings; responding to assigned question prompts; writing critiques and reviews.</li> <li>• Crafting creative work and submitting this work to the class for review.</li> <li>• Acknowledging and responding to instructor and student feedback on written assignments.</li> <li>• Participating in the workshop sessions.</li> </ul>	Student Creative Writing Typed Critiques and Reviews Instructional Lessons Verbal Participation Writing Assignments Conferencing

Students will explain key concepts and methods from major critical and/or cultural theories and articulate the manner in which those concepts and methods are applied in particular secondary sources.	<ul style="list-style-type: none"> <li>• Completing assigned readings; responding to assigned question prompts; writing critiques and reviews.</li> <li>• Crafting creative work and submitting this work to the class for review.</li> <li>• Acknowledging and responding to instructor and student feedback on written assignments.</li> <li>• Participating in the workshop sessions.</li> </ul>	Typed Critiques and Reviews Verbal Participation Writing Assignments
Students will create original texts (genre open) that demonstrate advanced knowledge of the formal and stylistic conventions in a particular field or fields within English studies.	<ul style="list-style-type: none"> <li>• Completing assigned readings; responding to assigned question prompts; writing critiques and reviews.</li> <li>• Crafting creative work and submitting this work to the class for review.</li> <li>• Acknowledging and responding to instructor and student feedback on written assignments.</li> <li>• Participating in the workshop sessions.</li> </ul>	Student Creative Writing Typed Critiques and Reviews Instructional Lessons Writing Assignments Conferencing
Students will create original texts (genre open) that demonstrate advanced knowledge of the existing body of texts and/or research in a particular field or fields within English studies.	<ul style="list-style-type: none"> <li>• Completing assigned readings; responding to assigned question prompts; writing critiques and reviews.</li> <li>• Crafting creative work and submitting this work to the class for review.</li> <li>• Acknowledging and responding to instructor and student feedback on written assignments.</li> <li>• Participating in the workshop sessions.</li> </ul>	Student Creative Writing Typed Critiques and Reviews Instructional Lessons Writing Assignments Conferencing
Students will create original texts (genre open) that contribute to or advance a particular field or fields within English studies.	<ul style="list-style-type: none"> <li>• Completing assigned readings; responding to assigned question prompts; writing critiques and reviews.</li> <li>• Crafting creative work and submitting this work to the class for review.</li> <li>• Acknowledging and responding to instructor and student feedback on written assignments.</li> <li>• Participating in the workshop sessions.</li> </ul>	Student Creative Writing Typed Critiques and Reviews Instructional Lessons Writing Assignments Conferencing

**Required Materials:**

Text: Henderson, Bill, *Pushcart Prize XXXIX: Best of the Small Presses*

Photocopying (additional cost): Students are responsible for the photocopying costs of their creative work (and all other required materials) and are responsible for bringing ENOUGH copies to class: double-check your photocopies! Total number of copies required will vary. Estimate approximately \$40.

Transportation: to the Huntington Museum of Art

**Course Requirements/Due Dates:** (*Deadlines will vary due to sign-up sheets; check Course Schedule for due dates.*)

There are several assignments: some are more taxing than others and some are required, while others are selected by the student from a list of choices. Below is a synopsis of the requirements. More-detailed information will be provided on some of the Assignment Sheets distributed in class and posted on MU Online.

**REQUIRED:**

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

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

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

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

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

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

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

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

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

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

CHOOSE ANY 3 of the FOLLOWING:

**Secondary Genre:**

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

**Outside Reading:**

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

Outside Critique:

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

Challenge Assignment:

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

Mini-Annotated Bibliography:

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

Group Project: Writing/Support Group:

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

Student Option (cleared w/ instructor):

Meet with the instructor to discuss ideas and hash out requirements.

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

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

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

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

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

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

A = 90-100

B = 80-89

C = 70-79

D = 60-69

F = 0-59

### Late Work Policy

Any assignments, major or minor, formal or informal, equating to at least 5% of your Final Average are due as discussed in class and/or as listed on the Assignment Sheet. You should double-check due dates with the Course Schedule. Some late assignments can receive partial point value (see below). ***Any late work submitted more than 2 class days after an assignment is due (excused and unexcused absences) cannot receive any credit.***

Assignments that equate to fewer than 5% of your Final Average can only receive 50% point value and no feedback.

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

### Attendance Policy

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



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

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

### **Civil Discourse, Rights, and Responsibilities**

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

### **Additional Course-Related Policies**

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

**Workshop Rules:**

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

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

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

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

## Viola/Course Syllabus - 8

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

### Request for Graduate Course Addition

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

College: COLA Dept/Division: HISTORY Alpha Designator/Number: HST <sup>508 RA</sup>~~578~~  Graded  CR/NC

Contact Person: GRETA RENSENBRINK Phone: \_\_\_\_\_

**NEW COURSE DATA:**

New Course Title: HISTORY OF LGBT PEOPLES

Alpha Designator/Number: H S T <sup>508 RA</sup>~~578~~

Title Abbreviation: H I S T O R Y O F L G B T P E O P L E S  
(Limit of 25 characters and spaces)

Course Catalog Description: (Limit of 30 words) A survey of gay, lesbian, bisexual and transgender history in the United States from the colonial period to the present.

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

Prerequisite(s): N/A Credit Hours: 3

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

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

Dept. Chair/Division Head <u>[Signature]</u>	Date <u>9/15/15</u>
Registrar <u>[Signature]</u> 540101	Date <u>9/17/15</u>
College Curriculum Chair <u>[Signature]</u>	Date <u>9/23/15 10/14/15</u>
Graduate Council Chair <u>[Signature]</u>	Date <u>12-8-15</u>

## Request for Graduate Course Addition - Page 2

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College: COLA

Department/Division: HISTORY

Alpha Designator/Number: HST~~578~~ 508

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

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

GRETA RENSENBRINK

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

NOT APPLICABLE

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

NOT APPLICABLE

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

NOT APPLICABLE

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

NOT APPLICABLE

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

See attached syllabus

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

See attached syllabus.

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

See attached syllabus and bibliography.

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

This course is taught primarily through discussion. Students read a range of primary and secondary sources, which we dissect and analyze in class.

## **Request for Graduate Course Addition - Page 4**

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

Students will complete and essay midterm and final exam, as well as keeping an intellectual journal throughout the term. They will write a 15-page research paper and present their findings to the class.

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

Graduate students have a more rigorous assignment for their intellectual journals, they have longer research papers, and do individual rather than group presentations. They also have additional reading and will meet separately twice during the semester for discussion.

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

SEE ATTACHED



## Request for Graduate Course Addition - Page 5

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

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

Department: HISTORY <sup>508</sup>  
Course Number and Title: HST~~578~~508: HISTORY OF LGBT PEOPLES  
Catalog Description: A survey of gay, lesbian, bisexual and transgender history in the United States from the colonial period to the present.  
Prerequisites: NONE  
First Term Offered: SPRING 2016  
Credit Hours: 3

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# SYLLABUS HISTORY 408/508

History of Lesbian, Gay, Bisexual and Transgender Peoples in the United States

**Spring 2016**

**Monday/Wednesday 1:00 to 2:15**

**Harris Hall 130**

**3 Credits**

**Dr. Greta Rensenbrink**

**Office: Harris Hall 108**

**rensenbrink@marshall.edu/696-2955**

**Office Hours: Monday and Wednesday 2:30 to 4, and by appointment**

## UNIVERSITY POLICIES

By enrolling in this course, you agree to the University Policies listed below. Please read the full text of each policy by going to [http://www.marshall.edu/policies](#) and clicking on "Marshall University Policies." Or, you can access the policies directly by going to [http://www.marshall.edu/policies/academic-dishonesty-excused-absence-policy-for-undergraduates/computing-services-acceptable-use/inclement-weather/dead-week/students-with-disabilities/academic-forgiveness/academic-probation-and-suspension/academic-rights-and-responsibilities-of-students/affirmative-action/sexual-harassment](#). Academic Dishonesty/Excused Absence Policy for Undergraduates/Computing Services Acceptable Use/Inclement Weather/Dead Week/Students with Disabilities/Academic Forgiveness/Academic Probation and Suspension/Academic Rights and Responsibilities of Students/Affirmative Action/Sexual Harassment.

## COURSE DESCRIPTION

**Catalog description:** *A survey of gay, lesbian, bisexual and transgender history in the United States from the colonial period to the present.*

LGBT peoples have a long, convoluted, diverse and often very surprising history. Queer history is important to understand because it comprises a stream of American history and life that until very recently was overlooked or consciously silenced. It is also important because understanding the history of disadvantaged groups can help us to recognize the possibilities for change, and to celebrate triumphs of the past. But queer history is also important because of the way it illuminates the larger story of American cultural and social experience. LGBT peoples' struggles for visibility, their battles against homophobia and attempts to regulate queerness, and their work toward positive cultural representations of queerness; all of these have shaped American history in profound ways.

This course seeks to examine significant aspects of LGBT history, beginning by trying to defining what and who is queer, and the particular problems of doing queer history. It will then trace central themes in LGBT history, using recent and classical historical texts as well as an array of primary sources. The overall themes of the course will be: the construction and reconstruction of queer identities; historical trends toward tolerance, regulation and repression; the diversity of queer identities, cultures and communities; and the challenges inherent in trying to pin down queer history and queer subjects.

## REQUIRED TEXTS

- George Chauncey, *Gay New York* (New York: Basic Books, 1993). 978-0465026210. About \$16.

- Rita Mae Brown, *Rubyfruit Jungle* (1973). 978-1101965122. About \$12.
- Marc Stein, *Rethinking the Gay and Lesbian Movement* (New York: Routledge, 2012). 978-0415874106. About \$32.
- Grad Students only: Graduate Students will also read Michel Foucault, *The History of Sexuality, Volume 1* (Vintage, 1979). 978-0679724698. About \$35.

## LEARNING OUTCOMES

Course student learning objectives	How students will practice these objectives	How students will practice these objectives
Deepen their understanding of the history of LGBT peoples and their impact on today's world	Discussions and journal entries.	Midterm, final and presentation.
Increase their ability to think analytically and synthetically	Discussions are designed to foster analysis, and the ability to think synthetically (relating lesson issues to other material from the course).	Journals and essay exams.
Improve their critical approaches to reading	Journal entries call for critical assessment of course readings. Professor feedback directs students to improving this skill.	Book Quizzes and Exams
Develop their ability to express themselves thorough writing	This course is writing based, offering various forms of writing from informal (inclass writing) to medium stake (Journals) to formal, high stake assignments.	Journals and exams
Sharpen verbal expression skills	Because the format of the course is based on discussion, students will have ample opportunity to develop their ability to express themselves verbally. Occasional small group discussions give students practice in a less-intimidating environment.	Final presentations

This course will rely heavily on students' active participation. Engaged students will emerge from the class with improved speaking and writing skills. The complexity of the subject lends itself to considering theoretical approaches, thus students will gain experience with using theory in history and applying theory to other humanities and social science subjects. Students can also of course expect to come away with a very different understanding of the place of LGBT peoples in history, and thus a richer understanding of the issues facing queer communities today.

## UNDERGRADUATE REQUIREMENTS

### IN BRIEF:

- 5 entries in an online intellectual journal
- 2 book quizzes (on Chauncey and Brown)
- Active participation in discussion

- Take-home essay midterm and final
- Short research project and presentation
- (Possibly other short in-class writing—responses to lectures or readings)

## INTELLECTUAL JOURNAL

You will have 8 opportunities to do a journal entry—you must do 5 of the 8. They are a chance for you to develop your own ideas about course readings before you get to class. I will give you a question or so to consider. Questions will often ask what you think the reading is trying to convey about a specific topic; and something about your view, analysis or opinion.

Each entry should be about 300-400 words (that is a page or a page and a half). I won't be worried about grammar or formal essay structure. You can write the way that you would speak. And you can write longer if you have more to say.

Journal entries are due by class time the day the reading in question is due (the class schedule below lists the journal days). They cannot be submitted late. Each journal entry is worth 5% of your grade.

**Intellectual Journal: 25% of your grade**

## BOOK QUIZZES

Will be short checks that you read the books carefully. They are worth 5% of your grade each.

**Book Quizzes: 10% of your grade.**

## DISCUSSION

This class will be all about speaking up. Talking in class is a crucial part of learning to develop your ideas and your voice. I note down after every class who spoke up and who talked a lot. If you are having trouble speaking in class you can make up this grade by doing extra journal entries. Any you do over the required eight will count as a day when you did a lot of talking in class.

The discussion grade may also include in-class writing. These will be informal assignments asking for your response to a discussion or a lecture.

**Discussion: 20% of your grade**

## MIDTERM & FINAL

These are both essay exams. The midterm will have 2 and the final 3 short essays. For the essays, you will need to discuss specific readings we have used in the class, and address major issues that have come up in discussions or lectures. I will expect you to cite which lecture, reading or discussion you are drawing from. The best way to prepare for the midterm and final is to commit yourself to taking notes on readings, lectures, and discussions.

I will not accept a late exam unless you have made arrangements with me before the due date. If you ask for an extension after the due date I will say no.

**Midterm: 15% and Final: 15% of your grade**

## RESEARCH PROJECT AND PRESENTATION

This will be a short research project on an aspect of LGBT history that grabs your attention. You will work with a partner each producing a 5 page paper, and the two of you will do a presentation of 10 to 15 minutes.

**Research Project:** 15% of your grade.

## GRADUATE STUDENTS REQUIREMENTS

Graduate students will in general have the same assignments with the following differences:

### ADDITIONAL READINGS

Graduate Students will also read Michel Foucault, *The History of Sexuality, Volume 1* (1979).

### INTELLECTUAL JOURNALS

Grad students' intellectual journal assignment is designed to help you develop your thinking on the subject, to make connections among readings and develop themes, and to strengthen your analytic and synthetic skills. It can also be fun! Your responses should include two pages of discussions of the grad-only readings and the general readings. Please feel free to analyze, compare to outside knowledge or to work from other disciplines—whatever is most useful to you. Be sure to note which sources you are discussing, and to use direct quotations or summaries where necessary to be sure your reader can follow you. This section should be followed by one page of reflection: of previous journal entries (responses to my responses for instance), or class discussions or lectures that have happened since your last entry. Please feel free to use an informal voice throughout. You are expected to turn in an entry each week, printed and kept in a three-ring binder. Journals will be due on Mondays, and returned to you on Wednesdays.

### TAKE-HOME MIDTERM AND FINAL

You will have the same questions, but the expectations will be higher and the essays longer.

### RESEARCH PROJECTS

You will be working on your own instead of in teams. Projects should include a 15 page paper along with the bibliography.

### GRADING

All grades are entered into My Grades on the course Blackboard site, including a running average that will let you keep track of where you stand.

**Journal entries** will be graded on a 10-point scale. I will be looking for evidence of careful reading and thoughtful engagement.

To grade **discussions**, I keep a check list each class day. Speaking up in class, on topic, gets a mark. Speaking a lot, or being especially engaged, gets a double mark. Students will receive a midterm and final discussion grade. In each case, I add up the marks and grade more or less on a curve (I say more or less, because I have no problem giving a lot of A's if many people are participating).

Discussion grades can be additionally affected by unexcused missed classes and by short in-class writing.

**Exams and research projects** will get a percentage grade out of 100 based on a grading rubric that will be included with the assignment.

**Translating percentages into grades:** 90 and above is an A, 80 and above is a B. You get the idea. For final grades, I will round up any score that is .5 or above (thus 89.5 is an A).

## ATTENDANCE POLICY

I assume you will be in class unless you have a reasonable excuse. Please let me know in advance, if possible, if you have to miss a class. For any non-university excused absences you should talk to me. Coming to class and participating are a big part of your grade.

## IMPORTANT DATES

For drop dates and other important dates please check the Academic Calendar by going to:

<http://www.marshall.edu/calendar/academic/>

## COURSE POLICY ON PLAGIARISM

Plagiarism is cheating. Educate yourself about what constitutes plagiarism, because I will follow this policy: The first case of plagiarism I find will get you a 0 for the assignment. For the second I will report you to the Office of Academic Affairs and you will fail the course. If you are ever unsure about whether you are citing something correctly please ask me!

Plagiarism includes:

**Using outside sources without citing them.** Any use of outside sources (like Wikipedia) on any submitted work without attribution (that is without saying where you got the information) is cheating. (Note: None of the assignments in this class ask for outside research and generally if you rely on outside material you will get a 0 for the assignment. History is not interchangeable—I am giving you smart and credible material to read. Substituting random websites won't give you the same experience or knowledge).

**Using quotations from ANY sources without using quotation marks.** If you draw even just a three-word phrase from a reading you should have quotation marks around those three words and you should tell me what page you found them on. In the writing assignments you can do this informally—just put the page number in parentheses at the end of the sentence. The midterm and final include instructions for citing and quoting material more formally.

## ACCESSIBILITY ISSUES

There are alternatives available for auditory or visually impaired students for the film clips and film assignments. Please let me know if you will be taking advantage of these alternatives. Do so in the first week of the course (or as soon as possible thereafter)—I want to be sure to get you set up for the assignments in plenty of time.



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# SCHEDULE OF CLASSES AND READINGS

## INTRODUCTIONS

January 11: Course Introduction

January 13: Defining Terms

- Leila Rupp, *A Desired Past*, Chapter 1.

## COLONIAL AND EARLY AMERICA

January 18: MLK Day—no class

January 20: Colonial and Early America

- “The Execution of Richard Cornish, 1624-1625,” from Jonathan Ned Katz, *Gay American History*, 16-19.

January 25: Native American “Berdache,” African Ways, and Cultural Confrontation

- “They Pass for Manitous” (and other European views of Native Americans), from Jonathan Ned Katz, *Gay American History*, 287-91.
- Journal entry 1.

January 27: Romantic Friendships and Inversion

- Selections from Carolyn DeSwarte Gifford, ed., *Writing out My Heart: Selections from the Journal of Frances E. Willard, 1855-1896* (University of Illinois Press, 1995).
- Journal entry 2.

## 19<sup>TH</sup> CENTURY

February 1: The Wild West and Other 19<sup>th</sup> Century Worlds

February 3: Wolves, Fairies and Working-Class Cultures at the Turn of the Century

- Chauncey, *Gay New York*, Part I.
- Journal entry 3.

February 8: Grad Students only

- Read Foucault, Part I
- Undergrads reading day—finish chauncy

## BECOMING VISIBLE

February 10: Gay New York

- Chauncey, *Gay New York*, Parts II and III
- Book Quiz on Chauncey.

February 15: World War II and Its Aftermath: The Gay Ghetto, the Gay Bar, and New Transgender Possibilities

## CREATING COMMUNITIES IN THE MID-TWENTIETH CENTURY

February 17: The Lavender Scare

- US Senate, “Employment of Homosexuals and other Sex Perverts in the US Government” (1950), *We are Everywhere*, 241-251.
- Journal entry 4.

February 22: Homophiles and Other Stirrings of Change

- Marc Stein, Introduction and Chapter 2.

February 24: Creating Alternative Spaces—Queer Life Away from the Bars

- Rochella Thorpe, "A House where Queers Go: African-American Lesbian Nightlife in Detroit, 1940-1975," in Ellen Lewin (ed.), *Inventing Lesbian Cultures in America* (Boston: Beacon Press, 1996).
- "Sam Delaney Describes Communal Public Sex in New York in the Early 1960s," in Kathy Peiss, Ed., *Major Problems in the History of American Sexuality* (Boston: Houghton Mifflin, 2002).
- Selection from Will Fellows, *Farm Boys: Lives of Gay Men from the Rural Midwest* (1996).
- Journal entry 5.

February 29: Midterm due

- Class will not otherwise meet.

March 2: Rural Queer

- Rita Mae Brown, *Rubyfruit Jungle*.
- Book quiz.

## LATE TWENTIETH CENTURY AND INTO THE 21<sup>ST</sup>

March 7: Stonewall, Gay Liberation, and Gay Liberalism

- Marc Stein, Chapter 3 to page 91, and 98 to the end (in other words, skip the "Radical Lesbian Feminism" section).
- Journal entry 6.

March 9: The Cockettes, Disco, and all that Countercultural Jazz

March 14: Lesbian Feminism

- Marc Stein, Chapter 3, 91 to 98
- Reading from a Lesbian Feminist Journal TBA.

March 16: *The Word is Out* (film)

March 28: Research project discussion day

- Students will use class time to meet with their team.
- Grad students will meet with professor separately.

March 30: Harvey Milk

- Marc Stein, Chapter 4.
- Journal entry 7.

April 4: Backlash: Anita Bryant and Gay Panic

April 6: AIDS

- Stein, Chapter 5 to the end of page 163.
- Journal entry 8 (last journal entry).

April 11: Surviving the 1980s

- Alison Bechdel, *Dykes to Watch out For* (cartoon strip).
- Stein, Chapter 5, 164 to the end.

April 13: Queer Nation: Redefining Queer Community and Politics at the Turn of the Century

- Marc Stein, Chapter 6.

April 18: *Stonewall City: Voices of Gay West Virginians* (film)

- Research project papers due.

April 20: Presentations of Projects

April 25: Presentations of Projects

April 27: Presentation of Projects

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## BIBLIOGRAPHY

### PRIMARY SOURCES

Bechdel, Alison. "Dykes to Watch out for." [comic strip]

Bechdel, Alison. *Fun Home: A Family Tragicomic*. New York: Houghton Mifflin, 2006. [autobiographical graphic novel].

Blasius, Mark and Shane Phelan. *We Are Everywhere: A Historical Sourcebook of Gay and Lesbian Politics*. New York: Routledge, 1997.

Brown, Rita Mae. *Rubyfruit Jungle*. [novel of lesbian life in the 1970s].

Fellows, Will. *Farm Boys: Lives of Gay Men from the Rural Midwest*. Madison: University of Wisconsin Press, 1996. [collection of short autobiographies].

Katz, Jonathan Ned, ed., *Gay American History: Lesbians and Gay Men in the U.S.A. A Documentary History*. New York: Meridian, 1976.

### CONTEXT

Dinshaw, Carolyn. *Getting Medieval: Sexualities and Communities, Pre- and Postmodern*. Durham: Duke, 1999.

Traub, Valerie. *The Renaissance of Lesbianism in Early Modern England*. Cambridge: Cambridge university Press, 1992.

### HISTORIES

Adam, Barry D. *The Rise of a Gay and Lesbian Movement*. New York: Twayne, 1995.

Angelides, Steven. *A History of Bisexuality*. Chicago: University of Chicago Press, 2001.

Boyd, Nan Alamilla. *Wide Open Town: A History of Queer San Francisco to 1965*. Berkeley: University of California Press, 2003.

Chauncey, George. *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940*. New York: Basic Books, 1994.

D'Emilio, John. *Sexual Politics/Sexual Communities: The Making of a Homosexual Minority in the United States, 1940-1970*. Chicago: University of Chicago Press, 1983.

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- Enke, Anne. *Finding the Movement: Sexuality, Contested Space, and Feminist Activism*. Durham: Duke, 2007.
- Faderman, Lillian. *To Believe in Women: What Lesbians Have Done for America—A History*. Boston: Houghton Mifflin, 1999.
- Howard, John. *Men Like That: A Southern Queer History*. Chicago: University of Chicago Press, 1999.
- Johnson, David K. *The Lavender Scare: The Cold War Persecution of Gays and Lesbians in the Federal Government*. Chicago: University of Chicago Press, 1994.
- Kennedy, Elizabeth Lapovsky and Madeline D. Davis. *Boots of Leather, Slippers of Gold: A History of a Lesbian Community*. New York: Penguin, 1993.
- Myerowitz, Joanne. *How Sex Changed: A History of Transsexuality in the United States*. Cambridge: Harvard University Press, 2002.
- Newton, Esther. *Cherry Grove Fire Island: Sixty Years in America's first Gay and Lesbian Town*. Boston: Beacon Press, 1993.
- Quinn, D. Michael. *Same-Sex Dynamics Among Nineteenth-Century Americans: A Mormon Example*. Urbana: University of Illinois Press, 1996.
- Rupp, Leila. *A Desired Past: A Short History of Same-Sex Love in America*. Chicago: University of Chicago Press, 1999.
- Shiltz, Randy. *And the Band Played On: Politics, People and the AIDS Epidemic*. New York: St. Martin's Press, 1987.
- Stryker, Susan. *Transgender History*. Berkeley: Seal Studies, 2008.
- Williams, Walter. *The Spirit and the Flesh: Sexual Diversity in American Indian Cultures*. Boston: Beacon Press, 1986.

## READERS

- Foster, Thomas A., ed. *Long before Stonewall: Histories of Same-Sex Sexuality in Early America*. New York: New York University Press, 2007.
- Beemyn, Brett, ed. *Creating a Place for Ourselves: Lesbian, Gay, and Bisexual Community Histories*. New York: Routledge, 1997.

Howard, John, ed. *Carryin' On in the Lesbian and Gay South*. New York: New York University Press, 1991.

Black, Alida M., ed. *Modern American Queer History*. Philadelphia: Temple University Press, 2001.