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96-23

3-18-97

4-1-97

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Jim Cahalan Phone X2262

Department English Email: Jim Cahalan or JCAHALAN

II. PROPOSAL TYPE (Check All Appropriate Lines)

☒ **COURSE** Creative Writ:Poetry
Suggested 20 character title

☒ **New Course*** EN 325 Creative Writing: Poetry
Course Number and Full Title

☐ **Course Revision** _____
Course Number and Full Title

☐ **Liberal Studies Approval +** _____
for new or existing course Course Number and Full Title

☐ **Course Deletion** _____
Course Number and Full Title

☐ **Number and/or Title Change** _____
Old Number and/or Full Old Title

New Number and/or Full New Title

☐ **Course or Catalog Description Change** _____
Course Number and Full Title

☐ **PROGRAM:** ☐ Major ☐ Minor ☐ Track

☐ **New Program*** _____
Program Name

☐ **Program Revision*** _____
Program Name

☐ **Program Deletion*** _____
Program Name

☐ **Title Change** _____
Old Program Name

New Program Name

III. Approvals (signatures and date)

Virginia Perdue May 6, 1996
Department Curriculum Committee

D.S. McPherson 5/10/96
Department Chair

[Signature] 10/30/96
College Curriculum Committee

[Signature] 10/30/96
College Dean

[Signature] 11/1/96
+ Director of Liberal Studies (where applicable)

[Signature] 11/1/96
*Provost (where applicable)

Course Syllabus

I. CATALOG DESCRIPTION

EN 325 Creative Writing: Poetry

3 credits
3 lecture hours
0 lab hours
(3c-0l-3sh)

Prerequisite: EN 101, EN 221, and permission of instructor based on samples of student's work.

This is a writing workshop for students who wish to focus intensively on the writing and revision of poetry and on developing an audience for one's works.

II. COURSE OBJECTIVES

1. Students will use the workshop method for studying writing, based on active class participation.
2. Students will examine their own work and the work of established writers in the texts and small magazines.
3. Students will learn about their own writing process and sources and will develop their writing as practice and consciousness as they design their end of semester project.
4. Students will learn the basic devices of poetry writing, with emphasis on perceiving sources of material and strategies of conception of poems.

III. COURSE OUTLINE

- | | |
|---|-----|
| A. Introduction | |
| B. Poetry Unit (including first draft of student books, examination/analysis of various poets' work, readings, and writing workshops) | 60% |
| C. Oral presentations (topics to vary; e.g. aesthetics of a contemporary journal) | 20% |
| D. Project (chapbook length manuscript ready to submit) | 20% |

IV. COURSE REQUIREMENTS

Students will:

prepare and read their drafts for class evaluations.

compose a series of poems around a theme, based on research, and observation.

compose a writer's notebook/journal.

compose a collaborative book, chapbook or mock-epic.

participate in class discussion.

report on and keep up with events in the writing and performance world.

V. EVALUATION METHODS

Course grade will be based on:

- | | |
|---|-----|
| 1. student writing exercises | 40% |
| 2. participation | 30% |
| 3. satisfactory completion of class project | 30% |

Grading scale:

A	92-100 total points
B	83-91 total points
C	74-82 total points
D	65-73 total points
F	0-64 total points

VI. REQUIRED TEXTS (will vary with instructor)

Dacey and Jauss. Strong Measures: Contemporary American Poetry in Traditional Forms

VII. SPECIAL RESOURCE REQUIREMENTS

Only the listed texts and materials for writing/note taking are required. No special resources will be needed.

VIII. BIBLIOGRAPHY

Bartlett, Lee, ed. Talking Poetry: Conversations in the Workshop with Contemporary Poets. Albuquerque: U of New Mexico P, 1987.

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- Bizzaro, Patrick. Responding to Student Poems: Applications of Critical Theory. Urbana, Ill.: National Council of Teachers of English, 1993.
- Boyers, Robert, ed. Contemporary Poetry in America: Essays and Interviews. New York: Schocken, 1974.
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- Dunning, Stephen. Getting The Knack: 20 Poetry Writing Exercises. Urbana, IL: National Council of Teachers of English, 1992.
- Drury, John. Creating Poetry. Cincinnati: Writer's Digest Books, 1991.
- Graham, John. Craft So Hard To Learn; Conversations with Poets and Novelists about the Teaching of Writing. New York: W. Morrow, 1972.
- Hess, Karin K. Enhancing Writing Through Imagery: Using Mental Imagery to Encourage Confidence in Creative Expression. New York: Trillium, 1987.
- Janeczko, Paul B., ed. The Place my Words are Looking for: What Poets Say About and Through Their Work. New York: Bradbury P, 1990.
- Lindskoog, Kathryn Ann. Creative Writing: For People Who Can't Not Write. Grand Rapids, Mich.: Academie, 1989.
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- Minot, Stephen. Three Genres: The Writing of Poetry, Fiction, and Drama. Englewood Cliffs, NJ: Prentice-Hall, 1971.
- Moxley, Joseph M., ed. Creative Writing in America: Theory and Pedagogy. Urbana, IL: National Council of Teachers of English, 1989.
- Parsons, Les. Writing in the Real Classroom. Portsmouth, NH: Heinemann, 1991.
- Rico, Gabriele L. Writing The Natural Way: Using Right-Brain Techniques to Release Your Expressive Powers. Los Angeles: J.P. Tarcher, 1983.
- Rose, Mike. Writer's Block: The Cognitive Dimension. Carbondale, IL: Southern Illinois U P, 1984.

Shelnutt, Eve. The Writing Room: Keys to the Craft of Fiction and Poetry. Atlanta: Longstreet, 1989.

Smith, Frank. Writing and the Writer. Hillsdale, NJ: Lawrence Erlbaum, 1982.

Wallace, Robert. Writing Poems. Boston: Little, Brown, 1982.

Ziegler, Alan. The Writing Workshop. New York: Teachers & Writers Collaborative, 1981.

EN 325 Course Analysis Questionnaire

Section A: Details of the Course

- A1 This course is intended for B.A. English majors. It is one of the courses that can fulfill Category F (Writing, Speech, Linguistics). It is not currently being proposed as a Liberal Studies elective.
- A2 This course does not require changes in content of any other existing courses or programs in the department.
- A3 This course has not been offered at IUP before.
- A4 This course is not intended to be a dual-level course and will accommodate only undergraduates.
- A5 This course may not be taken for variable credit.
- A6 Other higher education institutions currently offering a similar course include these ones:
- California University of PA: Creative Writing: Poetry
Shippensburg University of PA: Creative Writing: Poetry
Edinboro University of PA: Poetry Workshop
Kutztown University of PA: Creative Writing: Poetry
Penn State University: Intro. to Poetry Writing
- A7 Relevant accrediting agencies (such as the Association of Departments of English) recommend but do not require this course.
- A8 The content and skills of this course are not required by a professional society, accrediting authority, law, or other external agency. No other existing course focuses on the material covered in this course.

Section B: Interdisciplinary Implications

- B1 This course will be taught by one instructor.
- B2 This course does not overlap with any course in any other department in the university.
- B3 One or more seats will be reserved in this course for students from the School of Continuing Education.

Section C: Implementation

- C1 No additional faculty resources are required to teach this course.
- C2 Current resources are adequate to teach this course.

- C3 No resources for this course are funded by a grant.
- C4 This course will be offered in our rotation so that at least one (or more than one) section in the category of courses into which this course fits (see summary table at the beginning of our program revision document) will be offered every semester, making sure that students can get the courses they need.
- C5 One section of the course is anticipated each semester the course is offered.
- C6 We plan to accommodate a maximum of twenty-five students in a section of this course (though twenty would be a better size). This number is not limited by the availability of resources but by the nature and complexity of the material, which will require quite a bit of class discussion, writing, and conferencing.
- C7 ADE Guidelines for Class Size and Work Load for College and University Teachers of English: A Statement of Policy of the Association of Departments of English (1993): "College English teachers should teach no more than thirty-five students in a literature course and no more than twenty-five in a writing-intensive course" (2).