Course: ENGL 25 Creative Writing: Multi-genre

1. Date of Application: 11/28/201
2. Name, Dept of Proposer: Rosemary Graham, English
3. Name of Dept/Program housing course: English
4. Name of Chair/PD: Sandra Grayson
5. How often is the course taught: semesterly
6. Course Prerequisites:
7. Unit value of course: 1
8. Normal Class Size: 18
9. Number of sections expected Fall 2012: 2
10. Number of sections expected Spring 2013: 2
11. Is the course appropriate for first-year students: Yes
12. Relevant Learning Goal(s): Artistic Understanding
13. Chair will oversee submission of student work: Yes
14. Chair will oversee instructor participation in norming/asst: Yes
15. Teaching: "Application for Core Status for English 25, Creative Writing: Multi-Genre

Attachment 2: Teaching

Creative Writing: Multi Genre introduces students to the primary forms of creative writing (poetry, fiction, non-fiction and drama) and the primary techniques of craft (e.g. voice, character, setting, imagery, metaphor, point-of-view). The course will employ a textbook which defines and explains these forms and techniques and which also offers a wide array of works by established writers illustrating the forms and demonstrating the techniques. Students read, analyze and critique these exemplary works through discussion and in writing. Finally, students create and revise work of their own using these forms and techniques. (Most of us use Imaginative Writing by Janet Burroway.)

How the course will guide students toward achieving the learning outcomes:

1 a) Look at or read works of art: Over the course of the semester, students read 25-30 short works of literature by established writers.

1 b) Analyze/interpret form and meaning: Over the course of the semester, students write 5-6 two page analyses focusing on how these writers employ the techniques studied. These assignments require students to demonstrate their understanding by citing specific examples from the texts and explaining these examples using the technical vocabulary introduced in the textbook.

1 c) Apply discipline-based vocabulary: In addition to the writing described above, which requires the use of technical vocabulary, students are required to explain their own revised work using this established vocabulary. (See syllabus, October 4th for guidelines on the author's note.)

1 d) Explore the artistic piece's significance within appropriate contexts: In the creative writing classroom, the context is craft itself. While historic or other cultural contexts may be referenced in discussion, we present works of literature as products of a creative process undertaken by human beings. Thus, the question isn't so much what a given work means but rather how a given work means.

2 a) Participation in Creative Process: Students produce up to three pieces of writing for every class meeting in the form of exercises designed to illustrate a craft issue.
2. b) Production of an artifact appropriate to the discipline: Students revise four polished pieces of writing, one in each of the four major genres. These pieces are evaluated using professional criteria:

- **D=** Final draft differs little from the original exercise. (No significant additions, subtractions, rearrangements. No evidence the writer has applied the techniques presented in the class.)

- **C=** Final draft shows some development compared with the first and some attempt to apply the techniques presented in class. However, changes have not been smoothly integrated to make a coherent, polished whole. In addition, the piece may not accurately follow formal conventions as defined in the text or may suffer serious mechanical errors.

- **B=** Final draft shows significant development from the original exercise, by adding, deleting and re-arranging material. The writer has consciously applied lessons and techniques from class.

- **A=** Publication material. The final draft leaves little room for improvement because the writer has used the appropriate techniques, taken significant risk and followed the initial idea beyond the obvious.

16. Learning: "Attachment 3: Learning

Creative Writing: Multi Genre introduces students to the primary forms of creative writing (poetry, fiction, non-fiction and drama) and the primary techniques of craft (e.g. voice, character, setting, imagery, metaphor, point-of-view). The textbook we employ, Imaginative Writing, defines and explains these forms and techniques. Extensive creative prompts, guiding students to apply the material, follow each explanatory section. The textbook also offers a wide array of works by established writers that illustrate the forms and demonstrate the techniques. Students read, analyze and critique these exemplary works through discussion and in writing. Students also revise work generated in the exercises to produce expanded and polished essays, stories, poems and dramas.

How coursework will be used to measure student learning in each of the core outcomes:

This course requires three different kinds of writing from students: brief analytic essays, open-ended exploratory exercises, and carefully-revised original work. Each category of writing requires its own assessment criteria.

1. Critical, analytical essays will be assessed with criteria that are similar to the Seminar and Composition rubrics but using a four-point scale instead of letter grades. (1=D, 2=C, 3=B, 4=A)

2. Creative exercises are best evaluated as a whole, via portfolio. Again assessment criteria will correspond with grading criteria we use to evaluate portfolios with a four-point scale equivalent to letter grades.

- **1=** Fails to demonstrate an understanding of the exercise's purpose

- **2=** Demonstrates some understanding of the exercise's purpose in the attempt to execute a technique or write in a particular form

- **3=** Clearly demonstrates a grasp of the exercise's purpose, successfully executes the technique or form.
4=Demonstrates a grasp of the exercise’s purpose, successfully executes the technique or form. Portfolios ranked 4 will show much evidence of initiative and imagination characterized by a willingness to take risks, to go beyond what’s assigned and follow creative sparks where they may lead.

3. Assessing revised work will require examination of the “total package” students submit: the original exercise, feedback from peers and/or the instructor, interim drafts, final draft and author’s note. The author’s note requires students to reflect on the process that produced the work and to demonstrate how they are applying the lessons of the course. Specific instructions are as follows: “Your author’s note should identify the genre, cite specific examples of choices you made during the revising process, and explain where and how you have employed the techniques we’ve studied in Imaginative Writing. Assessment criteria will correspond with grading criteria:

1=Final draft differs little from the original exercise. (No significant additions, subtractions, rearrangements. No evidence the writer has applied the techniques presented in the class.)

2=Final draft shows some development compared with the first and some attempt to apply the techniques presented in class. However, changes have not been smoothly integrated to make a coherent, polished whole. In addition, the piece may not accurately follow formal conventions as defined in the text or may suffer serious mechanical errors.

3=Final draft shows significant development from the original exercise, by adding, deleting and re-arranging material. The writer has consciously applied lessons and techniques from class.

4=Publication material. The final draft leaves little room for improvement because the writer has used the appropriate techniques, taken significant risk and followed the initial idea beyond the obvious.

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