

EASTERN MICHIGAN UNIVERSITY
DIVISION OF ACADEMIC AFFAIRS

**REQUEST FOR INCLUSION OF A COURSE IN THE
GENERAL EDUCATION PROGRAM:
EDUCATION FOR PARTICIPATION IN THE GLOBAL COMMUNITY**

DEPARTMENT/SCHOOL: ENGLISH LANG & LIT COLLEGE: ARTS & SCIENCES
DEPARTMENT CONTACT: JEFF PARKER CONTACT PHONE: 487-1310
CONTACT EMAIL: JPARKE10@EMICH.EDU

1. Subject Code, Number, and Title: CRTW 422 Writing Workshop

2. Credit Hours 3

3. Course Description:

This is an advanced seminar workshop for the study and practice of the techniques of fiction, poetry, hybrid and mixed texts, and nonfiction. Students read and discuss the language and forms of a range of contemporary writers. They generate their own creative writings for workshop discussions, with work revised and edited for a capstone collection.

4. This course is (check one):

- an existing course with no revisions (need not go through the input system)
 an existing course with revisions (attach this form to Request for Course Revision form)
 a new course (attach this form to Request for New Course form)

5. Check the General Education requirement this course is intended to meet. If the course is to be proposed for more than one requirement, submit a separate form for each one.

- Effective Communication**
 Quantitative Reasoning (*QR designation*)
 Writing Intensive (*WI designation*)
 Perspectives on a Diverse World
 Global Awareness
 U.S. Diversity
 Knowledge of the Disciplines
 Arts Humanities
 Science Social Science
 Learning Beyond the Classroom (*LBC designation*)

- Self and Well Being
- Community Service, Citizenship, and Leadership
- Cultural and Academic Activities and Events
- Career and Professional Development
- International and Multicultural Experience
- Undergraduate Research

6. Rationale. Provide a concise, clear, jargon-free explanation of why this is a General Education course and how it fits into this specific area of the program. (The rationale should explain to students why they are taking the course. It should address both why it is part of the General Education program and why it fits into the particular category.) This rationale should appear on the general course syllabus provided here and should be included in specific course syllabi given to students.

In this course students will write and read the writing of students and professional writers on a weekly basis. It meets the General Education program requirement for being a Writing Intensive course because it asks students to write a number of works which in turn serve as the subject matter for the course itself. The course requires students to write substantial amounts of discipline-specific creative work that illustrates an understanding of the form and craft of that particular genre.

7. Clearly and concisely explain how this course meets each of the General Education outcomes for the requirement checked in number five (all outcomes should be addressed). To do this, (a) list the General Education outcomes for the requirement and explain how the course meets each outcome; and (b) explain, in general terms, the method(s) of evaluation to be used in the course and how these methods assess the degree to which students have met the General Education outcomes for this requirement.

(a) Outcomes for Writing Intensive Courses – CRTW 422 Writing Workshop

- Develop and employ successful, flexible writing and reading strategies that support sustained inquiry in a discipline.
 - Students read and discuss a range of contemporary writing, with different sections of CRTW 422 focusing on fiction, poetry, non-fiction, and hybrid genres such as performance poetry, mixed media, hypermedia. Students respond with critical analyses of the writing techniques and forms; and with creative experiments (mimicking, satirizing, echoing, etc.) of various forms. In peer-group and workshop discussions of their own creative writing, students learn to revise and edit their work, to develop a critical eye for the context and audience of their writing, and to determine appropriate venues for publication, exhibit, or performance of their creative work.
- Use writing strategies that achieve the purposes(s) for writing and address the expectations of audience(s) within a disciplinary context.

- By reading literary magazines, both print and online, by attending readings, exhibits, and performances, and by discussing alternative venues for creative work, such as performance, video, digital arts and hypermedia, students address the range of publishing possibilities for contemporary creative writing. Workshop discussions of individual student writings address the possible audiences for their particular work, and help students find ways of reaching that audience, whether through traditional publication or alternative venues such as exhibits or performances or digital formats. and discussions of contemporary narrative, poetic, and hybrid forms, and through workshop discussions of student creative writing, students formulate questions about contemporary forms, about the relationship of structure and content, about traditional and alternative venues for publication. They respond to these critical questions through assigned writing experiments, as well as through their own creative work as it develops and as it is revised and edited through workshop discussions.
- Formulate research questions and employ strategies for researching and responding to those questions:
 - Students are responsible for preparing for the class a minimum of three individual pieces (the number changes whether in a prose, poetry, or multi-genre course), which the class responds to in critically responsive ways. The instructor raises technical, theoretical, and conceptual questions for students, encourages them to formulate such questions themselves and apply them to peer work as well as class and outside readings to generate responses and discussion.
- Use discipline-specific genres to communicate information.
 - In creative writing in the 21st century, the issue of genres and genre-bending is a critical subject, addressed in multiple ways in this creative writing course. While communication of information is not typically a goal of creative writing, the complex ways that creative work communicates is a major subject addressed explicitly in this course.
- Understand conventions for communicating, disseminating, and interpreting information within a discipline.
 - Conventions and creative alternatives are an important subject in all creative writing courses, involving an understanding of traditional forms and contemporary re-envisioning of those forms, especially with new technologies of writing and publishing, such as digital and multi-media, web publishing.

(b) Methods of Evaluation

- Student portfolios, the capstone work of each creative writing course, are the primary method of evaluation. Portfolios are typically submitted as chapbooks designed and edited by the student. In addition, participation in workshop and peer-group discussions, completion of in-class writing experiments, and written responses to readings, are all weighed in evaluation and grading of student work. Evaluation of student portfolios in particular – a collection of student writings which have served as the subject matter for the course – determines how fully students have met the General Education Outcomes for Writing Intensive courses.

8. Attach a syllabus (1-inch margins and 10-12 pt. font). The syllabus must include the rationale from #6 above and clearly reflect the outcomes and methods of evaluation detailed in #7 above.

Pray-Harrold 608

Jeff Parker, jeff.parker@emich.edu

Office: Pray-Harrold 602A Phone: 487-1310

Office Hours: T 1-3:30; Th 2:30-5 and by appointment

Texts:

Barthelme, Donald. *Sixty Stories*

Stern, Jerome. *Microfiction*

Writing-Intensive Rationale: In this course students will write and read the writing of students and professional writers on a weekly basis. It meets the General Education program requirement for being a Writing Intensive course because it asks students to write a number of works which in turn serve as the subject matter for the course itself. The course requires students to write substantial amounts of discipline-specific creative work that illustrates an understanding of the form and craft of that particular genre.

Objective: The objective of this course is to do something to you, by whatever accident happily obtains, that helps you or makes you write real good. We also seek to have you read better: to read for form, recognizing strength and weakness in your own and others' writing, and recognizing various technical maneuvers in the published work we will read.

Routine: Each class we will workshop one student story and discuss one of the stories from our book or another assigned reading. Prepare copies for classmates and for me and distribute them the TUESDAY before you appear on the schedule. (ex. If we are due to workshop your story on Sept. 14 or Sept. 16, you must have turned in that story on Sept. 7.) Write a one-page (max.) letter to the author of each piece under review, including yourself, copy to me. Some, sometimes all, of these will be read aloud to generate and govern discussion.

Grading: Less than your full efforts at writing and at criticizing for the benefit of others is less than excellent and will not merit an A. To that end, you know by now that all workshops to an extent derive their content from work brought in. This places a certain burden on you, the students. This is a fun course. By this I mean you do not have to commit to memory a large, known body of information, cram for exams, etc. But it involved some very real work all the same, and you may find the fun of it elusive at times. I personally am capable of making the fun elusive. To avoid my doing that, listen carefully, write fiction every day, turn your efforts in on time, and speak as cogently and astutely as you can in class. I look for improvement in your writing, diligence, timeliness, and good-soldier cheer even when it snows. You are also expected to deliver careful, perceptive criticism of others' work.

Attendance: One absence is allowed. A second absence can inspire me to give the lower of two grades I might be considering. You may consider a third absence worth a letter grade down. I do not like mandating attendance, however, the logic holds as follows: "If a tree should fall, you must be in the forest to hear it." – Sir Isaac Newton.

Perhaps the greatest crime in here is not delivering a scheduled story; the equivalent of capital punishment will be effected. Note also that when you are absent, you must procure the stories for the following week, or you in effect absent yourself twice. I sometimes will collect stories for an absentee, but you must come and get them during office hours.

The essential maneuver will be relieved by these various exercises (bring enough copies for the class):

Sentence day: bring in five typed double-spaced sentences that are favorites or that you think are good (not always the same thing); sentences anyway that have struck you as worthy of notice, and be

prepared to say why. These sentences can be from anywhere, anyone, and should not be identified as to author (one reason to type the out; others are to see what “famous” stuff looks like on your own spoiled paper from your own hand and to get a real feel for the prose).

Paragraph/Scene day: any noteworthy brief passage you like for reasons you can articulate, or maybe not. May be Xeroxed from a text; don't identify if possible. One scene or up to one page of copied paragraphs will suffice.

Dialogue day: bring in not more than a page of dialogue that you hear particularly well.

Short-Shorts day: bring in a 250-word (max) story, your own.

Special Events: All students are required to attend the two Creative Writing program readings this semester and hand in a one-page critique of the work read. On Sept. 16 at 5 p.m., Arthur Flowers and Tracie Morris will read in the Halle Library auditorium. On Oct. 18 at 5 p.m., Brenda Flanagan and Jeff Parker will read at TBA.

Consider:

My best stories come out of nowhere, with no concern for form at all. –Barry Hannah

Learn to play your instruments, then get sexy. –Debbie Harry

Some people run to conceits or wisdom but I hold to the hard, brown, nut-like word. –Donald Barthelme (character)

Art is not difficult because it wishes to be difficult but because it wishes to be art. –Barthelme

I want a aig fried hard. –Rod Scarliotti

Workshop Schedule

Date	Activities
Sept. 2	Watch <i>The Order</i>
Sept. 7	Discuss stories on <i>The Order</i> and fundamentals of narrative
Sept. 9	Discuss readings in Barthelme
Sept. 14	Workshop:
Sept. 16	NO CLASS: Required to attend Arthur Flowers and Tracie Morris reading in Halle Auditorium at 5 p.m.
Sept. 21	Workshop:
Sept. 23	Workshop:
Sept. 28	Sentence Day Workshop:
Sept. 30	Sentence Day Workshop:
Oct. 5	Workshop:
Oct. 7	Discuss readings in Barthelme
Oct. 12	Workshop:
Oct. 14	Workshop:
Oct. 19	Paragraph/Scene day Workshop:
Oct. 21	Paragraph/Scene day Workshop:
Oct. 26	Workshop:
Oct. 28	Workshop:
Nov. 2 (Election Day: Vote!)	Workshop:
Nov. 4	Workshop:
Nov. 9	Short-shorts day; Discuss <i>Microfiction</i> Workshop:
Nov. 11	Short-shorts day Workshop:
Nov. 16	Workshop:
Nov. 18	Workshop:
Nov. 23	Workshop:
Nov. 25	NO CLASS – THANKSGIVING
Nov. 30	Workshop:
Dec. 2	Dialogue day Workshop:
Dec. 7	Dialogue day Workshop:
Dec. 9	Workshop:

First Assignment, bring to class Sept. 7 for out loud reading.

Books and stories are often turned into films. We will work in reverse. You will write a 500-word maximum story adaptation of the film we watched in class, Matthew Barney's *The Order*.

As we watch then you are advised to take notes, at least note details, an end toward which you may refer to the following excerpt from a Hemingway story in which the characters discuss the nefarious business of note taking:

[Father:] "If you want though, I can set you some simple problems about things we both know. It would be good training."

[Son:] "I think I'm going all right."

"Don't show it to me until you want to then. How did you like 'Far Away and Long Ago'?"

"I liked it very much."

"The sort of problems I meant were: we could go into the market together or to the cockfight and then each of us write down what we saw. What it really was that you saw that stayed with you. Things like the handler opening the rooster's bill and blowing in his throat when the referee would let them pick up and handle them before pitting again. The small things. To see what we each saw."

The boy nodded and then looked down at his plate.

"Or we can go into the café and shake a few rounds of poker dice and you write what it was in the conversation that you heard. Not try to write everything. Only what you heard that meant anything."

"I'm afraid that I'm not ready for that yet, Papa. I think I'd better go on the way I did in the story."

"Do that then. I don't want to interfere or influence you. Those were just exercises. I'd have been glad to do them with you. They're like five-finger exercises. Those weren't especially good. We can make better ones."

"Probably it's better for me to go on the way it was in the story."

"Sure," his father said.