Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.

NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person Myra Seaman  Email address seamanm@cofc.edu Phone 953-5760

1. Department: English

2. Course number and title: ENGL 366: Studies in Writing, Rhetoric, and Language
   Number of Credits: 3    Total hrs/week: 3

   Lecture: ☑  Lab:  ☐  Recitation:  ☐  Seminar:  ☐

   For Independent study courses:
   Research:  ☐  Field experience:  ☐
   Clinical Practice:  ☐  Internship:  ☐
   Practicum:  ☐  Independent Course Work:  ☐

3. Semester and year when course will first be offered:
   Fall 2011

4. Catalog Description (please limit to 50 words):
   A detailed study of writing, rhetoric, or language, focused on a special topic to be determined by instructor.

5. CIP Code: 23.1302, 23.1303, 23.1304, and 23.0101 (This code must be determined for new courses. The codes can be found at http://nces.ed.gov/ipeds/cipcode/. If you are not sure what code to use, please consult with the Institutional Research).

6. Check if appropriate: ☐
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.
    no

   b) Please explain overlap with any existing courses.
    N/A
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8. Prerequisites (or other restrictions):
   ENGL 110 or equivalent

9. Rationale/justification for course (consider the following issues):
   a) What are the goals and objectives of the course?
      The course provides students the opportunity to analyze and/or produce texts in a variety of genres and contexts. This course allows them to take a specific approach to the material as determined by the instructor for which there is currently no suitable course in the catalog.
   b) How does the course support the mission statement of the department and the organizing principles of the major?
      The course is one of a number of courses that may fulfill a requirement for all majors, a course in Writing, Rhetoric, and Language or Creative Writing.

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of the major?
     This course is part of the end of the major, offering students the opportunity to pursue in depth with an instructor a special topic not regularly offered but fulfilling the requirements for Writing, Rhetoric, and Language or Creative Writing.
     b) For courses used by non-majors, how does the course support the liberal arts tradition including linkages with other disciplines:
        N/A

11. Method of teaching:
     lecture, discussion

12. a) Address potential enrollment pattern shifts in the department or college-wide related to the offering of this course:
     N/A
     b) Address potential shifts in staffing of the department as it relates to the offering of this course:
        The course will be offered as staffing is available, on a rotating basis.
     c) Frequency of offering:
        each fall: □  each spring: □
        every two years: □  every three years: □
        other □ (Explain): It will be offered when an instructor chooses to offer it; the course is not required for the major, though it may fulfill a major requirement.

This form was approved by FCC on 8/17/2010 and replaces all others.  p. 2
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13. Requirements for additional resources made necessary by this course:

   a) Staff:
      N/A

   b) Budget:
      N/A

   c) Library:
      N/A

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?
   a) ☐ yes    ☒ no

   b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).
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16. Signature of Department Chair or Program Director:

______________________________________________________________

Date: __________________________

17. Signature of Dean of School:

______________________________________________________________

Date: __________________________

18. Signature of Provost:

______________________________________________________________

Date: __________________________

19. Signature of Curriculum Committee Chair

______________________________________________________________

Date: __________________________

20. Signature of Faculty Senate Secretary:

______________________________________________________________

Date Approved by Senate: __________________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.
English 339 Advanced Creative Writing/English 370 Poetics of Place
Poetics of Place, Spoleto 2010

C. A. Davis
Office hrs.: TBD
MW 9 – 11:45
davisca@cofc.edu

Required Texts:
• Carson, Anne.  *Plainwater*. Vintage Books
• Bly, Robert.  *Leaping Poetry*. Pittsburgh UP
• Wayne Miller and Kevin Prufer, editors.  *New European Poets*. Graywolf Press

Course Overview:

This course combines aspects of a poetry-writing classroom (writing prompts, discussion of readings, workshops) with a discussion of place. In poetry, place is often not just the setting but the subject, and the place the poet inhabits includes physical space as well as aspects of abstract space, such as the spiritual and metaphysical places poetry opens up, seeks to inhabit.

This course is also a terrific opportunity to “test” your process. For instance, in a “regular” workshop, you would write at home on your computer, go to the library, and print out copies of the poem, which we would read studiously around the seminar table. Here in Italy, you will write many places, you will sometimes read to us from handwritten pages, and we will, still studiously, but having to rely on our ears and on our memory, discuss the poem with you. Each of these steps, because they are so different, will hopefully bring about changes in your process. I will be asking you to think about those in process writing notes. I hope this aspect of the course (which will send you into some new writing waters) may transform your writing process when you get home.

Because of the dual nature of the course, and because of its brevity, you will be asked to write several poems very quickly, and you will often be workshopping at the same time that you are reading variously. Hopefully this is another way this course might transform your process by acting as a hothouse version of what you do at home. Certainly travel accelerates one’s perceptions in a way that can be quite significant. We’ll be looking to bring that into our classroom and our process discussions (and into poems, of course!).

Requirements and Grading:

During the course of the semester, you will complete five poems and two essays, as well as a couple of experimental pieces of writing. You will be graded on how rigorously you read and write, as well as on your class participation, and on how you acquire a critical language with which to discuss the poetry of your peers during workshop and the poets studied during class discussion.

Note:  Because the class is short and concentrated, no late work will be accepted.  Students must fully participate in class and complete all homework assignments on time.
Conferences & My Availability:

I am very available to students, and will be happy to look at other work you've done, and to discuss any of our readings one on one.

Attendance:

Class attendance is important in any course, but takes on added significance in this type of abbreviated writing class which relies so heavily on class participation, peer response, and process. No absences are allowed. Punctuality is crucial to the class dynamic. Excessive tardiness will not be tolerated.

Reading and Assignment Schedule;
Subject to Change with Notice

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading and writing due that day:</th>
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| M 5/17| Syllabus overview; course introduction  
        Graham’s *Erosion*  
        In class writing |
| W 5/19| **Poems 1 & 2 due**  
        Carson’s *Anthropology of Water* section in *Plainwater* |

++++Educational Tour to Florence: Thursday to Sunday++++

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading and writing due that day:</th>
</tr>
</thead>
</table>
| M 5/25| **Journal Entries due (5 of them)**  
        In class writing prompt or workshops  
        revisiting *Erosion* |
| W 5/27| **Poem #3 due**  
        Carson’s *Short Talks* and *The Life of Towns*  
        in situ writing prompt |
| M 5/31| **In situ writing due**  
        workshops  
        Bly, *Leaping Poetry* |
| W 6/2 | **Poem #4 due**  
        workshops  
        Bly, *Leaping Poetry* |
| M 6/7 | **Lyric Essay due (literature students see Prof. Davis)**  
        Selection from *New European Poets* |
| W 6/9 | **Poem #5 due**  
        Revision of two poems, with revision notes due  
        Selection from *New European Poets*  
        Last day of classes; final discussion |