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 466: Senior Seminar 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):
   An advanced study of writing, rhetoric, or language, focused on a special topic to be determined by instructor. Open to seniors, with permission of 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
Proposal for a New Course

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 study a specific issue as determined by the instructor for which there is currently no suitable course in the catalog. The course is a senior seminar.
   
   b) How does the course support the mission statement of the department and the organizing principles of the major?
      The course provides students with a capstone experience in the form of a smaller, writing-intensive, and reflexive course at the end of their period of study as English majors.

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of the major?
    The course fulfills a requirement of all majors that they have a capstone experience. It will also fulfill the Writing, Rhetoric, and Language requirement.
    
    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:
    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 does fulfill a major requirement.
Proposal for a New Course

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  [x] 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).
Proposal for a New Course

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.
Objectives:

This course is designed to be the culminating and final course in poetry writing that you attend at the undergraduate level. As such, it is your last workshop, your last experience of guided revision (with structured feedback); while the class is full of “last” experiences, or perhaps because it is, its main objective is to begin within you a reading and writing practice that will sustain you outside of the classroom, when you enter the real-world life of the writer. The main objective, therefore, is to use this course, through both workshop and discussion, to practice creating this practice—this initiation into a life of the mind that you, when you graduate, will be required to sustain on your own if you mean to write poetry seriously and consistently.

Structure:

The course is structured around a series of readings selected for their variety and range, a requirement that you write a tremendous number of pages (35 in 7 weeks), two different workshops that you must fully participate in (one large and one small group), revision and ordering of your poems into a manuscript form, and a reading at the end of the term.

Readings will be required throughout (see below), but the course is loosely structured into two halves: the first half of the term you write five pages of poetry a week, and the second half of the term you revise and order those poems. Throughout, workshops, big and small, will be held.

During the first seven weeks, while you are writing your 5 poems a week, you will be assigned a peer group that will work to give feedback on those poems you are writing. Workshops will be held in the large group, but the large group (and I) will not give feedback on the 35 poems while you’re writing them. During this first seven weeks, workshop will run a little differently: those poets who write a sixth, seventh, or eighth poem that week may bring it to workshop, but it must be chronologically written after the five have been written and it may not be a holdover from another week. If you have written a poem exceeding the five required, you may bring enough copies for the group, and we will cold read it. If no one has such a poem, we will have a discussion on craft
or the reading. During the second seven weeks, you will receive feedback from me on the 35 poems, and your peer review groups and the class itself will turn to the task of revision in earnest. So, a period of generation followed by a period of revision is what we’re aiming for here as part of that practice of practice.

The course will culminate in the production, revision and ordering of a manuscript of thirty pages of original poetry, and a group reading from those poems. Students are required either to read from their work at the class reading or defend their work in the same fashion as an independent study defense (wherein three professors meet with the student for half an hour to discuss the work.) Choosing the reading option is strongly encouraged.

**Painting Unit:**

Because other arts are a terrific mirror of process, and because this course is in some ways a course which examines process, we will have a unit during which we work with painters in the Studio Arts department. The shape of that work will depend largely on you and what you make of it, but we will all attend several studio visits, times TBA. I will give you as much notice and be as flexible as possible with you about when those visits will occur. What comes out of them will be up to you and the painters.

**Requirements and Grading:**

You are graded entirely on participation, attendance (including punctuality) and the timely turning-in of all assignments, as follows:

- Turning in of poems, with copies, each week: 20%
- Revision of poems and ordering in a final manuscript form: 20%
- Participation in student reading at end of term or participation in defense: 20%
- Workshop participation, including small group work and written responses: 20%
- Reading and responses to the reading: 20%

**Responses to Critical and Creative Work:**

I will assign responses within your small peer group (the group you meet with each week). For each person in your small group, and for each poem submitted, you will mark strong lines with ________, suggestions for omission with [ ], and one or two sentences to give the poet direction.

I will assign written responses to the readings. For the Lehman and the Bishop, for each assigned week, bring a *typed* list of five things that struck you about the reading; you will also bring a typed list of five questions (about poetry, writing, or reading) that this week’s work has brought up for you. For the individual volumes of poetry, you will choose two about which to write a two page (typed) response, due the day the book is due in class. Handwritten lists will not be accepted.

**Conferences & My Availability:**

I am very available to students and hope that you will visit me in office hours or make an appointment. I enjoy discussing any of our readings one on one or working with you on the development of research avenues.
**Attendance:**

I will not distinguish between excused and unexcused absences; you are allowed two absences only. After that, each absence, excused or unexcused, will result in a reduction by five points off your final grade.

The absent student will not be excused from participating in subsequent classes and should not take up class time by offering the excuse that he or she did not have the assignment, since it is the student's responsibility to acquire that information from the instructor or from other students before the next class.

I cannot emphasize thoroughly enough the importance of contacting me when you are absent; call or email me as soon as you know you are going to miss a class.

**Note:** Punctuality is crucial to the class dynamic. Excessive tardiness will not be tolerated and will be treated as a violation of the attendance policy; if you are late twice, consider that your absence.

**Writers’ Series Readings and Question and Answer Sessions:**

You are required to attend readings and question and answer sessions for writers’ series events. All dates are noted below on the schedule.

*Reading and Assignment Schedule; Subject to Change with Notice*

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading and writing due that day:</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 1/11</td>
<td>Class introduction, syllabus overview.</td>
</tr>
<tr>
<td>Th 1/13</td>
<td>• Bring one poem and 20 copies</td>
</tr>
<tr>
<td>T 1/19</td>
<td>• First packets of five poems due, with five copies</td>
</tr>
<tr>
<td></td>
<td>Bishop, 1928-1936</td>
</tr>
<tr>
<td></td>
<td>Lehman, 36-37; 45-48; 201-203</td>
</tr>
<tr>
<td>Th 1/21</td>
<td>Workshops of sixth, seventh, and eighth poems</td>
</tr>
<tr>
<td></td>
<td>Groups assigned for peer workshops</td>
</tr>
<tr>
<td>Su 1/24</td>
<td>2 p.m. Lowcountry Regional Poetry Out Loud Competition</td>
</tr>
<tr>
<td></td>
<td>Alumni Memorial Hall (attendance optional)</td>
</tr>
<tr>
<td>T 1/26</td>
<td>• five poems due, with copies</td>
</tr>
<tr>
<td>Th 1/28</td>
<td>Peer workshops begin</td>
</tr>
<tr>
<td>T 2/2</td>
<td>• five poems due, with copies</td>
</tr>
<tr>
<td></td>
<td>Workshops of sixth, seventh, and eighth poems</td>
</tr>
<tr>
<td>Th 2/4</td>
<td>Bishop, 1937 –1942</td>
</tr>
<tr>
<td></td>
<td>Lehman, 20-23; 39-41; 216-219</td>
</tr>
<tr>
<td></td>
<td>Peer workshops</td>
</tr>
<tr>
<td>T 2/9</td>
<td>• five poems due, with copies</td>
</tr>
<tr>
<td></td>
<td>Workshops of sixth, seventh, and eighth poems</td>
</tr>
<tr>
<td>Th 2/11</td>
<td>Bishop, 1942 – 1945</td>
</tr>
<tr>
<td></td>
<td>Lehman, 33-35; 76-79; 105-107</td>
</tr>
<tr>
<td></td>
<td>Peer workshops</td>
</tr>
</tbody>
</table>
Th 2/11:  7:30 p.m. Richard Katrovas reads Addlestone 227

T 2/16:  • five poems due, with copies
Workshops of sixth, seventh, and eighth poems

Th 2/18:  Bishop, 1946 – 1948
Lehman, 53-62; 100-102
Peer workshops

T 2/23:  • five poems due, with copies
Workshops of sixth, seventh, and eighth poems


T 3/2:  • five poems due, with copies
Dara Wier class visit.

T 3/2:  Dara Wier Reads 7:30 p.m. Addlestone 227

Th 3/4:  Bishop, 1948 – 1951
Lehman, 118-123; 179-181
Peer workshop or class discussion depending

Week of 3/9:  Spring Break; no class

T 3/16:  • five copies of your 30 pages of poetry, ordered strongest poem to weakest, with page numbers
Bishop, 1952 – 1956

Th 3/18:  • ordering of your peers’ poems (small group), strongest to weakest

Th 3/18:  Yvette Christianse Reads 7:30 p.m. Addlestone 227

T 3/23:  small groups exchange ‘workshop packets’
Revision discussion about the shape of workshops

Th 3/25:  • two revisions due, with copies to small group and instructor
Bishop, 1957 – 1959
Lehman, 140-144; 186-190; 133-136; 183-186; 231-234

T 3/30:  • two revisions due, with copies to small group and instructor
• make conference appointments this week and next week;
Bishop, 1960 – 1967
Levis, Winter Stars

Th 4/1:  Small peer groups meet; conferences are held (no official class)

T 4/6:  • two revisions due, with copies to small group and instructor
Bishop, 1968 – 1970
Conoley, Profane Halo

Th 4/8:  No class; CA to AWP

T 4/13:  • two revisions due, with copies to small group and instructor
Workshops continue in big and small groups from the packets
Prado, *The Alphabet in the Park*

T 4/20: • **five copies of your poems with tentative order, with page numbers**
  Workshops continue in big and small groups from the packets
  Bishop, 1975 – 1979 Individual volume TBA

Th 4/22: Last day of class

M 5/3,
4 p.m.: • **Final manuscript due Professor Davis’ office, with title, introduction, and table of contents**

TBA: Student reading; attendance required