FACULTY COMMITTEE ON GRADUATE EDUCATION, CONTINUING EDUCATION AND SPECIAL PROGRAMS

NEW DEGREE/PROGRAM FORM

Instructions:
• Before starting on this form, please consult with the Provost’s Office, SACSCOC Liaison, Graduate School, and the relevant Deans. In addition, please read all of the relevant documentation on the Graduate School’s website.

A. CONTACT INFORMATION.

Contact Name: Emily Rosko
Email: roske@cofc.edu
Phone: 953-0878

Degree Name: Master of Fine Arts (MFA)
Program(s) Name: Creative Writing
Department(s) Name: English

B. TYPE OF REQUEST. Please check all that apply and fill out the requested information.

Catalog Year in which this program/degree will first be offered: FALL

☐ Add a New Degree
  MFA  Degree Type (Master of Arts, Master of Science, etc.)

OR

☐ Add a New Program

   Degree Type: MFA
   Program of Study: Creative Writing
   Specializations: Fiction OR Poetry
   Emphasis: Studio OR Arts Management

   Number of Credit Hours: 39

*Note: Only concentrations and cognates requiring 18 or more credit hours will be tracked in Banner and Degree Works and noted on the transcript.
IX. APPROVAL AND SIGNATURES

Signature of Program Director:

Date: 6/23/14

Signature of Department Chair:

Date: 7/8/14

Signature of Additional Chair*:

Date: 7/11/14

Signature of Schools' Dean:

Date: 7/11/14

Signature of Additional Schools' Dean*:

Date: 7/11/14

Signature of the Provost:

Date: 9/10/14

Signature of Budget Director/Business Affairs Office:

Date: ______________

*For interdisciplinary courses

Return form to the Graduate School Office for Further Processing

Signature of Chair of the Faculty Committee on Graduate Education, Continuing Education & Special Programs:

Date: 9/30/14

Signature of Chair of the Graduate Council:

Date: 10/17/14

Signature of Faculty Senate Secretary:

Date: ______________

Date Approved by Faculty Senate:

This form was last updated on 11/21/2013 and replaces all others.  

Page 8 of 8
April 18, 2014

MEMO TO: Bret Lott, Professor, Department of English
FROM: Scott Shanklin-Peterson, Director, Arts Management Program
RE: Master of Fine Arts in Creative Writing (MFA)

The College of Charleston Arts Management Program in the School of the Arts strongly endorses the establishment of a graduate program leading to the terminal degree of Master of Fine Arts (MFA) in Creative Writing, with emphasis in fiction or poetry and separate studio and arts management tracks.

The College of Charleston Arts Management Program currently offers graduate level arts management courses within the Masters in Public Administration (MPA) program that enable MPA students to earn a graduate certificate in Arts Management. The MFA in Creative Writing proposal is similar in that MFA-Creative Writing students selecting the Arts Management track would enroll in the same graduate PUBA Arts Management courses to fulfill their track requirements.

The Creative Writing Program has designed a unique graduate program that helps prepare students to pursue career opportunities in their field of interest. The Art Management curriculum track will enable these MFA graduate students to focus on practical job-based skills. Their knowledge and skills will help advance literary arts initiatives and other nonprofit projects and entrepreneurial ventures including both for-profit businesses such as Blue Bicycle Books and non-profit arts organizations such as the Lowcountry Initiative for the Literary Arts and the Poetry Society of South Carolina.

Creative employees with both writing and arts management skills are vital to the success of local, state and national arts and arts education non-profits, publishers, arts festivals and independent presses among others. Students in the Arts Management track will have the reading, writing, and critical thinking skills needed for careers related to editing, publicity, marketing, fundraising and/or promotion in publishing and the arts. With the opportunity to gain the proposed combination of knowledge and skills, graduates will be prepared to contribute to South Carolina and Charleston’s creative economy. As noted in the proposal, “This Arts Management track is wholly unique—no other MFA Program in the nation offers this kind of coursework or this certification opportunity.”

The Arts Management Program also recognizes the value of adding Creative Writing graduate students to the Arts Management PUBA classes. They will help strengthen class enrollments and expand the overall knowledge and experience level of the classes, providing more interesting perspectives and rigorous debate. We strongly endorse the addition of the Master of Fine Arts in Creative Writing (MFA) at the College of Charleston, and recommend its approval.
Program Proposal

College of Charleston

Master of Fine Arts in Creative Writing (MFA)
Specialization in Poetry or Fiction
Emphasis: Studio or Arts Management

Submitted: July 8, 2014

Glenn F. McConnell, President

Date

Contact Information:

Bret Lott, Professor
Department of English
lottb@cofc.edu
843.953.6494

Emily Rosko, Assistant Professor
Chair of the MFA Program in Creative Writing Proposal Committee
Department of English
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843.953.0878

Anthony Varallo, Associate Professor
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843.953.2124
2. Classification

Proposing Institution: College of Charleston
Program Title: MFA Program in Creative Writing
Specialization: Poetry or Fiction
Emphasis: Studio or Arts Management
Degree: Master of Fine Arts (MFA)
Implementation Date: August 2016
Academic Units Involved: School of Humanities and Social Sciences; School of the Arts
CIP Code: 231302
Program Type: New
Site: College of Charleston Main campus
Number of Credit Hours in New Program: 39 hours
Program Length: 2 years
Palmetto Fellows and LIFE Scholarship Applicability: No
Delivery Mode: Traditional
3. Institutional Approval

Approval by Program Faculty: October 8, 2013
Approval by Dean:
Approval by Provost:
Approval by Academic Planning:
Approval by Committee on Graduate Education, Continuing Education, and Special Programs: September 30, 2014
Approval by Budget Committee: October 7, 2014
Approval by Graduate Council:
Approval by Faculty Senate:
Approval by Board of Trustees:
Approval by President:
4. Purpose

a) Statement of Purpose
The College of Charleston proposes to establish a graduate program leading to the terminal degree of Master of Fine Arts (MFA) in Creative Writing, with specialization in fiction or poetry and a Studio or Arts Management emphasis. The College of Charleston’s MFA Program will offer advanced degree training to students who wish to gain expertise in the writing of poetry and fiction. The program assumes that, as in music or the visual arts, the best education for the artist includes: training in the history and traditions associated with the student’s discipline, training in theoretical and formal approaches to the craft, and intensive peer and faculty feedback. The program is a traditional MFA curriculum, with rigorous academic preparation, with an option for practical training in arts management and publishing.

b) Program Goals and Objectives
Students graduating with an MFA in Creative Writing will:

- Demonstrate understanding of the theoretical and historical contexts for the writing and reception of poetry and prose fiction, specifically in:
  - Literary history and the canons of American, English and World literatures.
  - The forms, genres and aesthetic principles of literatures in English.
- Develop the discipline and behaviors of a professional writer, specifically how to:
  - Create a body of publishable poetry or fiction ready for submission to literary agents and publishers.
  - Read and critique creative works in-progress while providing editorial feedback, as well as copyediting, formatting, stylistic, and structural recommendations.
- Develop creative literacy that allows one to:
  - Demonstrate control and understanding of their means of communication.
  - Participate in social dimension of the practice of writing.
  - Develop reading, writing, and critical thinking skills valuable to multiple professional industries:
    - Students in the Studio and Arts Management emphases will have reading, writing, and critical thinking skills valuable to multiple professional industries based in the humanities, i.e. editing, publicity, marketing, and/or promotion in publishing and the arts;
    - Students in the Arts Management emphasis will emphasize the management, organization, decision-making, and problem-solving skills in the areas of fundraising, financial management, marketing/audience development, artistic and educational programming, policy, governance, and volunteer management.

5. Justification

a) Need for the Program
The proposed Master of Fine Arts Program in Creative Writing aligns with the goals set forth in the College’s Strategic Plan by creating a rigorous, interdisciplinary graduate program led by an award-winning, diverse faculty of national reputation and grounded in
experiential learning with internships, literary journal editing, and a reading series. If this program is implemented, then the MFA in Creative Writing would be the first terminal, post-baccalaureate degree offered at the College of Charleston. In addition to raising the profile of the College regionally and nationally, this program will retain our state’s most promising students while drawing diverse students from across the country to live, work, and study in a spectacular Lowcountry setting.

While students will benefit from what makes the College and our broader community so unique—from our deep archival collections and complex history, to our distinct cultural and geographical landscape—they will more practically impact our community by contributing to the creative economy of the Lowcountry. The National Center on Education and the Economy reports that in order to maintain economic “leadership” in a region, technological advances are not enough; more importantly, success, the report says, “depends on a deep vein of creativity that is constantly renewing itself.”\(^1\) Currently, creativity and graduate arts degrees have rising market value in all industries. “The MFA is the new MBA,” argues business thinker Daniel H. Pink, citing evidence that “more Americans today work in arts, entertainment, and design than work as lawyers, accountants, and auditors.”\(^2\) Others who study an economy’s viability concur. Richard Florida, whose much-referenced book *The Rise of the Creative Class*, studies the value of creativity, calls it “the most highly prized commodity in our economy.”\(^3\) Recent analysis conducted by researchers at the Darla Moore School of Business at University of South Carolina found that “creative enterprise in the state engenders a core impact of $9.2 billion and 78,682 jobs and a full impact of $13.3 billion and 107,614 jobs.”\(^4\)

National, regional, state, and local demand indicates that an MFA Program with an innovative curriculum—situated in a culturally rich, international destination city experiencing significant population and economic growth—is well positioned not only to succeed but to thrive. Of the 148 full-residency Creative Writing MFA programs in the country, 25 are in what the U.S. Census Bureau identifies as South Atlantic states (Delaware, Maryland, D.C., West Virginia, Virginia, North Carolina, South Carolina, Georgia, and Florida).\(^5\) Just one of those programs is in South Carolina—at the University of South Carolina. National data suggests that there remains strong demand for the MFA degree. The estimate number of total seats available for full-residency MFA programs (multiplying most recent numbers for average cohort size by number of programs) is approximately 2,800. The 2014 MFA index from *Poets & Writers Magazine*’s estimates that there are between 3,000 and 4,000 individual applicants per year.\(^6\) More specific regional data regarding the number of applicants to USC’s program

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suggests strong state demand as well. USC’s MFA Program received 170 applications in 2013, resulting in an overall acceptance rate of approximately 18%. Demand at the College level is evidenced by robust undergraduate student interest in Creative Writing, a curriculum that has grown to include in 103 English majors with a concentration in Creative Writing and 35 Creative Writing minors. The English Department’s undergraduate program in creative writing has developed to the point of producing serious writers who want to pursue advanced degrees in creative writing. In the past five years, students who have attended College of Charleston have gone on to pursue MFA degrees at Emerson University, North Carolina State, The Ohio State University, Portland State University, Purdue University, University of Missouri, University of New Hampshire, University of New Orleans, West Virginia University, and Western Michigan University. Currently, there are students who have recently graduated or will be graduating in the next year who are applying to MFA programs in the area and nationally.

The MFA degree is flexible, with graduates alternately moving on to earn advanced degrees (e.g., Ph.D. in English); pursuing teaching positions at the college or secondary level (at independent schools); working in the fields of professional writing, editing, publishing; and increasingly working in a much broader range of post-industrial vocations, such as advertising, marketing, public relations, new media, information technology, product development and design, as well as management, human resources, business consulting. Some graduates will return to careers they had put on hold to earn a degree that offers the time, space, and support to write. Though precise employment prospects are difficult to quantify, the Bureau of Labor Statistics indicates that there are 145,900 jobs in the category of “Writers and Authors”; 127,200 jobs in the category of “Editors”; 72,680 jobs in post-secondary English Language and Literature—all categories set for growth. BLS’s projection of job growth in general career fields that MFA-holding students might pursue include:

<table>
<thead>
<tr>
<th>Career</th>
<th>Projected Growth</th>
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<tbody>
<tr>
<td>Media &amp; Communication:</td>
<td></td>
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<tr>
<td>- Writers &amp; Authors</td>
<td>3%</td>
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<tr>
<td>- Editors</td>
<td>1%</td>
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<tr>
<td>- Technical Writers</td>
<td>15%</td>
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<tr>
<td>- Public Relations</td>
<td>12%</td>
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<tr>
<td>Business &amp; Management:</td>
<td></td>
</tr>
<tr>
<td>- Advertising</td>
<td>7%</td>
</tr>
<tr>
<td>- Fundraisers</td>
<td>17%</td>
</tr>
<tr>
<td>- Human Resources</td>
<td>7%</td>
</tr>
<tr>
<td>- Human Resource Managers</td>
<td>13%</td>
</tr>
<tr>
<td>- Postsecondary Education Administrators</td>
<td>15%</td>
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<tr>
<td>- Social &amp; Community Service Managers</td>
<td>21%</td>
</tr>
<tr>
<td>Education:</td>
<td></td>
</tr>
</tbody>
</table>

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7 Source: http://artsandsciences.sc.edu/engl/grad/mfa/admission-funding.html
8 Reflects Fall 2013 numbers.
With training in writing, editing, publishing, and arts management, students and young professionals who graduate from the program will be equipped to contribute to South Carolina and Charleston’s creative economy and will advance the College’s public mission by joining, growing, and sustaining literary initiatives in the area.

b) Central to the College of Charleston’s Mission
The MFA Program in Creative Writing fulfills the Strategic Plan’s vision to make College of Charleston a world-class institution. As a high-profile graduate program, the MFA Program, with its core faculty of nationally acclaimed authors, its new Visiting Writers Series, and the allure of Charleston as a place to work and live, will attract high caliber, diverse students and will aid our recruitment of top new faculty. The MFA Program demonstrates a continued commitment to the College’s three Core Values in the following ways:

- **EDUCATIONAL EXCELLENCE**
  The proposed program combines the creative, the scholarly, and the practical. With interdisciplinary opportunities with Arts Management and close intellectual connections with the Master of Arts in English, the proposed programs helps students to develop a business-oriented approach to literary arts, teaches methods that approach writing as a process, and offers critical methods for understanding how certain discourses operate in the context of history and society. Students in this program learn that literary writing is not simply a private act of individual talent but a public act and a form of participation in public life.

- **STUDENT-FOCUSED COMMUNITY**
  The proposed program will sponsor an intimate educational environment with ready access to faculty, campus, and community resources. With plans to admit twelve students per year, the program’s small size will allow us to be increasingly selective as our reputation grows. In creative writing workshops—the core required coursework—students learn through collaboration, as members of a group that collectively encounters a series of writing tasks and critical activities, that studies past and present literary texts. Close mentorship with professors and experiential learning with, for example, our literary journal *Crazyhorse*, also gives students a personalized and unique learning environment. A Visiting Writers Series at the College of Charleston also will offer students an opportunity to interact in formal and informal settings with renowned writers from across the nation.

- **THE HISTORY, TRADITIONS AND ENVIRONMENT OF CHARLESTON AND THE LOWCOUNTRY**
  Creative writing students, living and working in our premier destination city, will contribute to the cultural/social enrichment and literary record of the Lowcountry by drawing from our unique resources such as the Avery Research Center and historical archives, our museums and art galleries, our architecture, flora and fauna. With the proposed program’s focus on practical job-based skills, especially through the Arts Management curriculum emphasis, students will be able to participate with existing
community entities and events that provide opportunities for experiential learning including: publishers such as Crazyhorse and History Press; businesses that emphasize community arts outreach such as Blue Bicycle Books; non-profit arts organizations such as Lowcountry Initiative for the Literary Arts and the Poetry Society of South Carolina; and annual events including Piccolo Spoleto Literary Festival. These activities will contribute to the College’s public mission in Charleston and the state.

c) Collaboration with Other Departments and Programs on Campus
Even as the proposed program contributes to Charleston’s unique literary arts culture, its institutional impact will be felt not only within the English department, but also across disciplines and the College as a whole. First, the program will enhance and diversify our current English MA Program community and strengthen the English/Creative Writing curriculum and community for our undergraduates. Beyond departmental impact, the MFA Program supports the Strategic Plan by developing innovative and flexible interdisciplinary relationships with other programs. Already equipped to offer training in editing and publishing, the program’s first formal interdisciplinary relationship will be with Arts Management, a partnership designed to prepare graduates for entrepreneurial and career pursuits related to the arts. Future interdisciplinary emphases might include African American Literature and Rhetoric and Composition. Finally, the proposed program will have a broader institutional impact by presenting numerous fundraising opportunities as we strategically develop named fellowships, sponsored literary awards and a visiting writer series—development initiatives that will, in turn, make our program more competitive.

d) Similar Programs in the State
There are only two terminal-degree MFA in Creative Writing programs in South Carolina:
• The full-residency MFA Program in Creative Writing at the University of South Carolina.
• The low-residency MFA Program in Creative Writing at Converse College in Spartanburg.

e) Complements without Duplicating Other Programs in the State
The College of Charleston MFA Program is 39 hours and is designed for students to complete the degree in two years. The MFA Program at the University of South Carolina requires 45 hours to earn the degree in three years. While the College of Charleston MFA Program coursework will be similarly aligned with the MFA Program at the University of South Carolina, our proposed program offers a distinct MFA experience by providing two emphases, each of which will deliver the pre-professional training and experience that will help our graduates successfully pursue career goals. The Studio emphasis involves intensive preparation in creative writing workshops, craft seminars, and literature courses. This emphasis accommodates students interested in pursuing writing fellowships, residencies, and/or PhDs in literature and/or creative writing with the broader goal of pursuing work in publishing, editing, academia, or other post-industrial vocations. This emphasis will include co-curricular work on the College’s national
literary journal *Crazyhorse*. The Arts Management emphasis partners with the Master of Public Administration certificate program in Arts Management, accommodating students interested in the arts and community development and in careers in nonprofit arts organizations at the local or national level. Students can pursue opportunities in arts education and outreach, cultural diversity programs, public arts, independent presses, youth writing centers, and fundraising. This emphasis will include co-curricular work in the literary arts management and editing via internships and community-based organizations. This Arts Management emphasis is wholly unique—no other MFA Program in the nation offers this certification opportunity with coursework geared toward preparing students with business and literary arts job skills.

The College of Charleston MFA Program will offer close and consistent mentorship and will admit students from a different population than the low-residency MFA Program at Converse College. Low-residency programs offer a non-traditional means of attaining a degree. Professors and students travel to their host institution to attend classes twice a year. All other work toward the degree is completed from a distance. The applicant pool for low-residency programs is smaller and is comprised of professionals who have employment in other fields or who have personal obligations that prevent them from relocating to a new place to complete a degree.

f) Impact on Existing Programs and Courses
The proposed program expands coursework opportunities for students in the College of Charleston Master of Arts (MA) in English Program. The proposed program will bring more graduate students into the MA in English Program’s literature courses and into the Arts Management certificate program.

6. Admission Criteria

As is the common practice, admission criteria to MFA Programs in Creative Writing may be based more on qualitative rather than quantitative factors. Prospective students are expected to have completed significant upper-level undergraduate coursework in English or a related discipline and to exhibit promise for graduate work. Students must apply for an emphasis in one genre, either Poetry or Fiction, and they should declare the Studio or Arts Management emphasis. While the creative writing sample is the single most important part of the application, admission criteria will be in line with the Masters of Arts in English program. Minimum admissions requirements will include:

- A creative writing sample in the genre of application that demonstrates skill and promise for further development in the art. Fiction samples may include one short story, several short stories, or a section of a novel, and must not exceed 30 pages in length. Poets should send no more than 10 pages of poetry.
- A statement of purpose (300-500 words). Applicants should discuss: their writing style, as well as literary influences; how the College/program will support these goals; and what the applicant believes they will contribute to the program.
- Three letters of recommendation. Each referee should be as specific as possible in
addressing the applicant’s motivation and ability to successfully complete a graduate degree.

• An official copy of a transcript from each institution of higher learning attended, including documentation of graduation from an accredited four-year college or university.

• An official copy of scores from the general test of the Graduate Record Examination (GRE).

• A Baccalaureate degree from an accredited institution of higher learning with a cumulative undergraduate GPA of at least 2.5 on a 4.0 scale.

7. Enrollment

Our 39-hour program is designed to be a two-year program for full-time students only.

a) Projected Total Enrollment

Assumptions:
1. The program is a two-year program;
2. The program will enroll 12 new students each fall;
3. Twelve students will graduate each spring;
4. First, second, and fourth semester graduate students will take nine hours of credit;
5. Third semester graduate students will take twelve hours of credit.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>FALL</th>
<th>SPRING</th>
<th>SUMMER</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Headcount</td>
<td>Credit Hours</td>
<td>Headcount</td>
</tr>
<tr>
<td>2015 – 16</td>
<td>12&lt;sup&gt;a&lt;/sup&gt;</td>
<td>108&lt;sup&gt;b&lt;/sup&gt;</td>
<td>12</td>
</tr>
<tr>
<td>2016 – 17</td>
<td>24&lt;sup&gt;d&lt;/sup&gt;</td>
<td>252&lt;sup&gt;e&lt;/sup&gt;</td>
<td>24</td>
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<td>2017 – 18</td>
<td>24</td>
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<td>24</td>
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<tr>
<td>2018 – 19</td>
<td>24</td>
<td>252</td>
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</tr>
<tr>
<td>2019 – 20</td>
<td>24</td>
<td>252</td>
<td>24</td>
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</tbody>
</table>

<sup>a</sup>Twelve new graduate students admitted each year.
<sup>b</sup>First, second, and fourth semester graduate students will take nine hours of credit.
<sup>c</sup>Third semester students will take twelve hours of credit.
<sup>d</sup>Full complement of students reached.
<sup>e</sup>Twelve students @ nine hours credit each, twelve students @ twelve hours credit each.
<sup>f</sup>Twenty four students @ nine hours credit each.
b) Process
These estimates were made based on current application-to-acceptance ratios both in-
state and across the region, as noted in the Justification section above (see page 6 of this
proposal). Given the number of applicants to similar existing MFA programs in the
region and nationwide, we are confident we will experience no difficulties in recruiting
acceptable students to the program.

c) Number of New Students
Each fall the program will admit twelve new students—six in prose, six in poetry—and
will remain at the projected enrollment of 24 students so as to insure the quality of
education a smaller program can afford its students.

d) Leave of Absence
Students may request a leave of absence, and must fill out the Graduate School’s Request
for a Leave of Absence and submit it to the Graduate School for approval by the Dean of
the Graduate School. A student may not request a Leave of Absence or series of Leave of
Absences that total more than two major semesters in an academic year. A student that
has requested and been approved for a Leave of Absence need not reapply for admission
to the Graduate School unless the student does not re-enroll at the end of the approved
absence. A Request for a Leave of Absence for medical reasons should contain medical
documentation. The Graduate School will notify the student and the MFA Program
Director regarding approval or disapproval of the requested Leave of Absence.

e) Program Withdrawal
Students who wish to withdraw from the Graduate School must complete a program
withdrawal form. Any vacancies left by withdrawing students will be filled the following
fall semester when new students are admitted to the program.

8. Curriculum
The MFA Program in Creative Writing is designed for full-time residential students and
is intended to be completed in two years. The degree requires a minimum of 39 credit
hours with an average of B or better and with twelve hours of coursework in the MFA
Core Workshops in a primary genre emphasis (either fiction or poetry), a thesis (a
volume of poems, short stories, or a novel), and an oral defense. Students will select
either a Studio emphasis or an Arts Management emphasis. The thesis must be a book of
publishable quality. Poetry candidates will be required to submit a collection or cycle of
poems totaling 48-64 pages; fiction candidates will be required to submit a collection of
short stories, a novella, or a novel totaling at least 100 pages. The thesis committee will
composed of an MFA faculty member in the student’s genre emphasis and a second
College of Charleston graduate faculty member (from either program: the MFA or MA in
English) approved by the MFA Program Director.

<table>
<thead>
<tr>
<th>Studio Emphasis (39 Credits)</th>
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</thead>
<tbody>
<tr>
<td>Four MFA Core Workshops in primary genre, either:</td>
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<tr>
<td>ENGL 564: MFA Workshop in Poetry; or</td>
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<tr>
<td>ENGL 565: MFA Workshop in Fiction</td>
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<tr>
<td>Course</td>
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<td>----------------------------------------------------</td>
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<tr>
<td>One craft course in primary genre, either:</td>
</tr>
<tr>
<td>ENGL 566: Elements of Form and Craft in Poetry; or</td>
</tr>
<tr>
<td>ENGL 567: Elements of Form and Craft in Fiction</td>
</tr>
<tr>
<td>Two Creative Writing electives, either:</td>
</tr>
<tr>
<td>- ENGL 568: Reading for Writers;</td>
</tr>
<tr>
<td>- ENGL 701: Internship;</td>
</tr>
<tr>
<td>- ENGL 706: <em>Crazyhorse</em> Publishing Practicum; or</td>
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<tr>
<td>- A secondary genre workshop, either:</td>
</tr>
<tr>
<td>ENGL 564: MFA Workshop in Poetry; or</td>
</tr>
<tr>
<td>ENGL 565: MFA Workshop in Fiction</td>
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<tr>
<td>Four ENGL 500-level Literature electives from the following:</td>
</tr>
<tr>
<td>ENGL 501: Chaucer</td>
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<tr>
<td>ENGL 502: Shakespeare</td>
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<tr>
<td>ENGL 503: English Drama to 1642</td>
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<tr>
<td>ENGL 504: Poetry and Prose of English Renaissance</td>
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<tr>
<td>ENGL 505: Milton</td>
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<tr>
<td>ENGL 506: Restoration and Eighteenth Century Drama</td>
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<tr>
<td>ENGL 507: Survey of Restoration and Eighteenth-Century Literature</td>
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<td>ENGL 509: Romantic Literature</td>
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<tr>
<td>ENGL 510: Victorian Literature</td>
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<tr>
<td>ENGL 512: Southern Literature</td>
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<tr>
<td>ENGL 516: Continental Literature</td>
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<tr>
<td>ENGL 517: Special Topics in Literature</td>
</tr>
<tr>
<td>ENGL 520: A Survey of World Literature I</td>
</tr>
<tr>
<td>ENGL 521: A Survey of World Literature II</td>
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<tr>
<td>ENGL 522: Colonial and Revolutionary American Literature</td>
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<tr>
<td>ENGL 523: Nineteenth-Century American Literature I - Romanticism</td>
</tr>
<tr>
<td>ENGL 524: Nineteenth-Century American Literature II – Realism</td>
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<tr>
<td>ENGL 525: Eighteenth-Century British Novel</td>
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<td>ENGL 526: Victorian Novel</td>
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<tr>
<td>ENGL 527: British Fiction 1900 to 1945</td>
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<td>ENGL 530: Special Topics in Humanities</td>
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<td>ENGL 531: British Poetry 1900 to Present</td>
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<td>ENGL 532: American Poetry 1900 to Present</td>
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<tr>
<td>ENGL 533: British Drama 1900 to Present</td>
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<td>ENGL 534: American Drama 1900 to Present</td>
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<td>ENGL 535: African American Literature</td>
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<td>ENGL 537: Contemporary British Literature</td>
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<td>ENGL 550: Special Topics in Composition Or Language</td>
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<td>ENGL 552: Adolescent Literature</td>
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<td>ENGL 553: Modern English Grammar</td>
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<td>ENGL 554: History of the English Language</td>
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<tr>
<td>ENGL 555: Literary Criticism</td>
</tr>
<tr>
<td>ENGL 556: Theory and Practice of Teaching Composition</td>
</tr>
<tr>
<td>ENGL 558: Technical and Professional Writing</td>
</tr>
<tr>
<td>ENGL 559: History and Theory of Rhetoric</td>
</tr>
<tr>
<td>ENGL 560: Film Studies</td>
</tr>
<tr>
<td>ENGL 562: Workshop in Advanced Composition</td>
</tr>
</tbody>
</table>
ENGL 570: Topics in African American Literary Genres
ENGL 571: Topics in African American Literary Periods
ENGL 572: Topics in Major African American Writers
ENGL 573: Special Topics in African American Literature

ENGL 702: Thesis Hours 6 credits

Sample Sequence of Courses: Fiction Specialization, Studio Emphasis

SEMESTER ONE (9 credits)
- ENGL 565: MFA Workshop in Fiction (3 credits)
- ENGL 567: Elements of Form and Craft in Fiction (3 credits)
- ENGL 527: British Fiction 1900 to 1945 (3 credits)

SEMESTER TWO (9 credits)
- ENGL 565: MFA Workshop in Fiction (3 credits)
- Creative Writing elective – ENGL 568: Reading for Writers (3 credits)
- ENGL 535: African American Literature (3 credits)

SEMESTER THREE (12 credits)
- ENGL 565: MFA Workshop in Fiction (3 credits)
- Creative Writing elective – ENGL 706: Crazyhorse Publishing Practicum (3 credits)
- ENGL 526: Victorian Novel (3 credits)
- ENGL 702: Thesis (3 credits)

SEMESTER FOUR (9 credits)
- ENGL 565: MFA Workshop in Fiction (3 credits)
- ENGL 516: Continental Literature (3 credits)
- ENGL 702: Thesis (3 credits)

Sample Sequence of Courses: Poetry Specialization, Studio Emphasis

SEMESTER ONE (9 credits)
- ENGL 564: MFA Workshop in Poetry (3 credits)
- Creative Writing elective – ENGL 565: MFA Workshop in Fiction (3 credits)
- ENGL 509: Romantic Literature (3 credits)

SEMESTER TWO (9 credits)
- ENGL 564: MFA Workshop in Poetry (3 credits)
- Creative Writing elective – ENGL 701: Internship (3 credits)
- ENGL 502: Shakespeare (3 credits)

SEMESTER THREE (12 credits)
- ENGL 564: MFA Workshop in Poetry (3 credits)
- ENGL 566: Elements of Form and Craft in Poetry (3 credits)
- ENGL 532 American Poetry 1900 to Present (3 credits)
- ENGL 702: Thesis (3 credits)

SEMESTER FOUR (9 credits)
- ENGL 564: MFA Workshop in Poetry (3 credits)
- ENGL 505 Milton (3 credits)
- ENGL 702: Thesis (3 credits)

Arts Management Emphasis (39 Credits)

Four MFA Core Workshops in primary genre, either:
ENGL 564: MFA Workshop in Poetry; or 12 credits
<table>
<thead>
<tr>
<th>ENGL 565: MFA Workshop in Fiction</th>
</tr>
</thead>
</table>
| Four Arts Management Certificate courses*:
| Two required courses: |
| PUBA 660: Contemporary Perspectives on Arts Management; and |
| PUBA 661: Advanced Arts Management |
| Two electives, either: |
| PUBA 656: Fundraising and Marketing for Nonprofit; |
| PUBA 662: Cultural Administrations and Applied Research at Avery; |
| PUBA 663: Arts and Technology; |
| PUBA 664: Arts Education; or |
| PUBA 710: Independent Research |
| 12 credits |

*Additional courses can count if approved by the MFA Director & Arts Management Director.

<table>
<thead>
<tr>
<th>One Creative Writing elective, either:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- ENGL 568: Reading for Writers;</td>
</tr>
<tr>
<td>- ENGL 701: Internship;</td>
</tr>
<tr>
<td>- ENGL 706: Crazyhorse Publishing Practicum; or</td>
</tr>
<tr>
<td>- A secondary genre workshop, either:</td>
</tr>
<tr>
<td>ENGL 564: MFA Workshop in Poetry; or</td>
</tr>
<tr>
<td>ENGL 565: MFA Workshop in Fiction</td>
</tr>
<tr>
<td>3 credits</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Two ENGL 500-level Literature electives (see possible courses listed above)</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 credits</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ENGL 702: Thesis Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 credits</td>
</tr>
</tbody>
</table>

**Sample Sequence of Courses: Fiction Specialization, Arts Management Emphasis**

**SEMESTER ONE (9 credits)**
- ENGL 565: MFA Workshop in Fiction (3 credits)
- PUBA 660: Contemporary Perspectives on Arts Management (3 credits)
- ENGL 512: Southern Literature (3 credits)

**SEMESTER TWO (9 credits)**
- ENGL 565: MFA Workshop in Fiction (3 credits)
- PUBA 656: Fundraising and Marketing for Nonprofit (3 credits)
- Creative Writing elective – ENGL 701: Internship (3 credits)

**SEMESTER THREE (12 credits)**
- ENGL 565: MFA Workshop in Fiction (3 credits)
- PUBA 662: Cultural Administrations and Applied Research at Avery (3 credits)
- ENGL 524: Nineteenth-Century American Literature II –Realism (3 credits)
- ENGL 702: Thesis (3 credits)

**SEMESTER FOUR (9 credits)**
- ENGL 565: MFA Workshop in Fiction (3 credits)
- PUBA 661: Advanced Arts Management (3 credits)
- Creative Writing Elective – ENGL 706: Crazyhorse Publishing Practicum (3 credits)
- ENGL 702: Thesis (3 credits)

**Sample Sequence of Courses: Poetry Specialization, Arts Management Emphasis**

**SEMESTER ONE (9 credits)**
- ENGL 564: MFA Workshop in Poetry (3 credits)
- PUBA 660: Contemporary Perspectives on Arts Management (3 credits)
- ENGL 504: Poetry and Prose of English Renaissance (3 credits)

**SEMESTER TWO (9 credits)**
- ENGL 564: MFA Workshop in Poetry (3 credits)
- PUBA 663: Arts and Technology (3 credits)
- Creative Writing elective – ENGL 568: Reading for Writers (3 credits)

**SEMESTER THREE (12 credits)**
- ENGL 564: MFA Workshop in Poetry (3 credits)
- PUBA 664: Arts Education (3 credits)
- ENGL 572 Topics in Major African American Writers (3 credits)
- ENGL 702: Thesis (3 credits)

**SEMESTER FOUR (9 credits)**
- ENGL 564: MFA Workshop in Poetry (3 credits)
- PUBA 661: Advanced Arts Management (3 credits)
- Creative Writing elective – ENGL 701: Internship (3 credits)
- ENGL 702: Thesis (3 credits)

**New Courses:**

**ENGL 564: MFA Workshop in Poetry (3 credits)**
The core writing workshop for graduate students admitted to the MFA Creative Writing Program. It is devoted to imaginative work by class members. The course will explore the craft techniques and revision strategies for writing poetry. Permission of the instructor is required for non-MFA students.

**ENGL 565: MFA Workshop in Fiction (3 credits)**
The core writing workshop for graduate students admitted to the MFA Creative Writing Program. It is devoted to imaginative work by class members. The course will explore the craft techniques and revision strategies for writing the short story and novel. Permission of the instructor is required for non-MFA students.

**ENGL 566: Elements of Form and Craft in Poetry (3 credits)**
This MFA graduate course on the craft and form of poetry will explore the aesthetics, rhetorical tropes, theories, generic conventions of poetry by way of contemporary works, form handbooks, scholarship, and poetics essays. The subject for each course will be announced. Permission of the instructor is required for non-MFA students.

**ENGL 567: Elements of Form and Craft in Fiction (3 credits)**
This MFA graduate course on the craft and form of fiction will explore the aesthetics, rhetorical tropes, theories, generic conventions of fiction by way of contemporary works, form handbooks, scholarship, and essays. The subject for each course will be announced. Permission of the instructor is required for non-MFA students.

**ENGL 568: Reading for Writers (3 credits)**
A reading intensive course with the aim of introducing students to twentieth- and twenty-first-century texts. Students will study how the text works, why it is successful and will acquire new techniques for their writing. The subject for each course will be announced. The instructor’s permission is required for non-MFA students.
ENGL 706: Crazyhorse Publishing Practicum (3 credits)
A practicum in literary publishing in which students participate in experiential learning with Crazyhorse. Students learn editing skills and generate publishing credit by writing reviews or conducting author interviews. Students learn the basics, such as manuscript acquisition, magazine distribution, and other business practices. Instructor’s permission is required for non-MFA students.

9. Assessment
The following table contains both Student Learning Outcomes and Program Goals, and assessment plans for each. This assessment plan is designed to assess the required courses in our curriculum, as well as the overarching goals of the entire program. The assessment plan will be conducted by the faculty involved in the program itself and will be in addition to the College of Charleston’s campus-wide assessment efforts. Outcomes/goals and the curriculum will be revised as needed, based on assessment results.

<table>
<thead>
<tr>
<th>STUDENT LEARNING OUTCOMES</th>
<th>ASSESSMENT METHOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Students demonstrate understanding of the theoretical and historical contexts for the writing and reception of poetry and prose fiction, specifically in:</td>
<td>a), b) Measured through two critical analysis research papers completed in a 500-level English literature course taken the student's first year and in a 500-level English literature course taken the student’s second year. All graduating MFA students will be assessed, each year. Performance expected: 80% of students will earn a B or better on the papers.</td>
</tr>
<tr>
<td>a) The literary history and the canons of American, English and World literatures;</td>
<td></td>
</tr>
<tr>
<td>b) The forms, genres and aesthetic principles of literatures in English.</td>
<td></td>
</tr>
<tr>
<td>2. Students will develop the discipline and behaviors appropriate to a professional writer, specifically how to:</td>
<td>a), b) Measured through the MFA thesis: a collection of poetry, short stories, or a novel that the student has written and revised over the course of four semesters. Final MFA theses will be evaluated with a common rubric developed by creative writing faculty. Students will submit a first draft with the professor’s comments along with the final work. Students will be assessed on their ability to edit and revise their own work into a final book form. All graduating MFA students will be assessed, each year. Performance expected: 65% of students will score at the “accomplished” level on the rubric.</td>
</tr>
<tr>
<td>a) Read and critique creative works in-progress while providing editorial feedback, as well as copyediting, formatting, stylistic, and structural recommendations; and work within the forms, genres and aesthetic principles of literatures in English;</td>
<td></td>
</tr>
<tr>
<td>b) Create a body of publishable poetry or fiction ready for submission to literary agents and publishers.</td>
<td></td>
</tr>
<tr>
<td>3. Student will develop creative literacy that allows one to:</td>
<td>Students in ENGL 701: Internship and ENGL 706: Crazyhorse Publishing Practicum, as well as internship site coordinators, will complete a pre- and post-survey assessing goals and goals met. Students will show significant development from pre- to post-survey.</td>
</tr>
<tr>
<td>a) Demonstrate control and understanding of their means of communication.</td>
<td></td>
</tr>
<tr>
<td><strong>PROGRAM GOALS</strong></td>
<td><strong>ASSESSMENT METHOD</strong></td>
</tr>
<tr>
<td>-------------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>e) Hone reading, writing, and critical thinking skills valuable to multiple professional industries (i.e. editing and publishing, publicity, marketing, and arts and multimedia management, business consulting, human resources).</td>
<td>Alumni will be asked to provide information on their success with publishing and creative/scholarly activity and will be asked for additional feedback through a survey and questionnaire to confirm: (a) the effectiveness of the degree program’s academic preparation for students, (b) the effectiveness of the degree program to prepare students to write for publication, and (c) the effectiveness and relevance of degree program’s professional preparation for students. All MFA alumni will be contacted for this information and feedback every three years. Performance expected: 65% of students will publish their work within six years of graduating.</td>
</tr>
</tbody>
</table>

| 1. Students graduating with an MFA in Creative Writing with either the Studio or Arts Management Emphasis will have a publishable body of work ready for submission to literary agents and publishers. | |

| 2. a) Students, both in the Studio and Arts Management Emphasis will have reading, writing, and critical thinking skills valuable to multiple professional industries based in the humanities, i.e. editing, publicity, marketing, and/or promotion in publishing and the arts; b) Students in the Arts Management emphasis will emphasize the management, organization, decision-making, and problem-solving skills in the areas of fundraising, financial management, marketing/audience development, artistic and educational programming, policy, governance, and volunteer management. | Alumni will be asked to provide information on their current employment and will be asked for additional feedback through a survey and questionnaire to confirm: (a) the effectiveness of the degree program’s academic preparation for students, (b) the effectiveness of the degree program to prepare students to write for publication, and (c) the effectiveness and relevance of degree program’s professional preparation for students. All MFA alumni will be contacted for this information and feedback every three years. Performance expected: 75% of students will be employed in a literary arts related field or in a field that utilizes their writing and critical thinking skills. |

Relevant data from the program assessment will be collected at the appropriate evaluations points (i.e., post-academic coursework, pre-internship, post-internship, post-thesis defense, post-graduation). Data will be entered into Compliance Assist, the institutional assessment system at the College of Charleston. Overall summary and analysis of data for the program cohort will allow for critical analysis of coursework and training. Course changes or programmatic changes will be made based on the data, if changes are warranted given the data.
10. Faculty

a) Table B—Faculty List

<table>
<thead>
<tr>
<th>Name and Rank</th>
<th>Highest Degree Earned</th>
<th>Field of Study</th>
<th>Teaching in Field (Yes/No)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Terrence Bowers, Professor</td>
<td>PhD</td>
<td>English: 18th century British literature</td>
<td>Yes</td>
</tr>
<tr>
<td>Tim Carens, Professor</td>
<td>PhD</td>
<td>English: Victorian literature</td>
<td>Yes</td>
</tr>
<tr>
<td>Bonnie Devet, Professor</td>
<td>PhD</td>
<td>English: Composition and rhetoric; technical writing</td>
<td>Yes</td>
</tr>
<tr>
<td>Julia Eichelberger, Professor</td>
<td>PhD</td>
<td>English: 20th century American literature</td>
<td>Yes</td>
</tr>
<tr>
<td>Susan Farrell, Professor</td>
<td>PhD</td>
<td>English: 20th century American literature</td>
<td>Yes</td>
</tr>
<tr>
<td>Joseph Kelly, Professor</td>
<td>PhD</td>
<td>English: 20th century British &amp; Irish literature</td>
<td>Yes</td>
</tr>
<tr>
<td>Simon Lewis, Professor</td>
<td>PhD</td>
<td>English: Postcolonial literature</td>
<td>Yes</td>
</tr>
<tr>
<td>Bret Lott, Professor</td>
<td>MFA</td>
<td>English: Creative writing (Fiction)</td>
<td>Yes</td>
</tr>
<tr>
<td>Cynthia Lowenthal, Professor</td>
<td>PhD</td>
<td>English: 18th century British literature</td>
<td>Yes</td>
</tr>
<tr>
<td>Scott Peeples, Professor</td>
<td>PhD</td>
<td>English: 19th century American literature</td>
<td>Yes</td>
</tr>
<tr>
<td>Myra Seaman, Professor</td>
<td>PhD</td>
<td>English: Medieval English literature</td>
<td>Yes</td>
</tr>
<tr>
<td>Trish Ward, Professor</td>
<td>PhD</td>
<td>English: Old English literature</td>
<td>Yes</td>
</tr>
<tr>
<td>Doryjane Birrer, Associate Professor</td>
<td>PhD</td>
<td>English: 20th century British literature</td>
<td>Yes</td>
</tr>
<tr>
<td>John Bruns, Associate Professor</td>
<td>PhD</td>
<td>English: Film Studies</td>
<td>Yes</td>
</tr>
<tr>
<td>Karen Chandler, Associate Professor</td>
<td>PhD</td>
<td>Arts Management</td>
<td>Yes</td>
</tr>
<tr>
<td>Michael Duvall, Associate Professor</td>
<td>PhD</td>
<td>English: 19th century American literature</td>
<td>Yes</td>
</tr>
<tr>
<td>Name</td>
<td>Degree</td>
<td>Specialty</td>
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<td>--------</td>
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</tr>
<tr>
<td>Conseula Francis, Associate Professor</td>
<td>PhD</td>
<td>English: African American literature</td>
<td>Yes</td>
</tr>
<tr>
<td>Valerie Frazier, Associate Professor</td>
<td>PhD</td>
<td>English: African American literature</td>
<td>Yes</td>
</tr>
<tr>
<td>Catherine Thomas, Associate Professor</td>
<td>PhD</td>
<td>English: 16th and 17th century British literature</td>
<td>Yes</td>
</tr>
<tr>
<td>Anthony Varallo, Associate Professor</td>
<td>PhD</td>
<td>English: Creative writing (Fiction)</td>
<td>Yes</td>
</tr>
<tr>
<td>Chris Warnick, Associate Professor</td>
<td>PhD</td>
<td>English: Composition theory</td>
<td>Yes</td>
</tr>
<tr>
<td>Kathleen Beres Rogers, Assistant Professor</td>
<td>PhD</td>
<td>English: British Romantic literature</td>
<td>Yes</td>
</tr>
<tr>
<td>Colleen Glenn, Assistant Professor</td>
<td>PhD</td>
<td>English: Film Studies</td>
<td>Yes</td>
</tr>
<tr>
<td>Gary Jackson, Assistant Professor</td>
<td>MFA</td>
<td>English: Creative writing (Poetry)</td>
<td>Yes</td>
</tr>
<tr>
<td>Emily Rosko, Assistant Professor</td>
<td>PhD</td>
<td>English: Creative writing (Poetry)</td>
<td>Yes</td>
</tr>
<tr>
<td>William Russell, Assistant Professor</td>
<td>PhD</td>
<td>English: Early Modern literature</td>
<td>Yes</td>
</tr>
<tr>
<td>Anton Vander Zee, Assistant Professor</td>
<td>PhD</td>
<td>English: 19th and 20th century American literature</td>
<td>Yes</td>
</tr>
<tr>
<td>Jonathan Bohr Heinen, Crazyhorse Literary Production Manager</td>
<td>PhD</td>
<td>English: Literary Magazine Editing &amp; Publishing</td>
<td>Yes</td>
</tr>
<tr>
<td>Jessica Bower, Visiting Assistant Professor</td>
<td>MA</td>
<td>Arts Management</td>
<td>Yes</td>
</tr>
<tr>
<td>Jeanette Guinn, Visiting Assistant Professor</td>
<td>MA</td>
<td>Arts Management</td>
<td>Yes</td>
</tr>
</tbody>
</table>

b) New Faculty
We will conduct a search in Fall 2015 for one tenure-track faculty position in Creative Writing (Fiction). This tenure line is in the top two hiring priorities for the School of Humanities and Social Sciences. We will seek candidates with either an MFA or PhD in Creative Writing and an extensive publication record: at least one book with a nationally recognized press, with secondary genre publications preferred. The proposed program will add two post-MFA fellow positions to the teaching roster. This will be a merit-based, competitive teaching assignment. The post-MFA Fellows will teach two courses a semester: three sections of composition (ENGL 110: Composition) and one introduction
to creative writing course (either ENGL 220: Poetry I or ENGL 223: Fiction I). We will not need to add new staff in support of the program.

c) Assignments
We anticipate only a modest change to the teaching duties of our current faculty, namely that our English/Creative Writing faculty will have the opportunity to teach one graduate workshop each year and one graduate elective/seminar each alternating year and will oversee 2 to 3 theses a year. We do not anticipate that these changes will require the addition of new positions to fulfill the former assignment beyond the one faculty position requested.

d) Faculty Development
MFA faculty will take advantage of the departmental, School-wide, and campus-wide professional development opportunities available to all faculty.

e) Institutional Definition of Full-time Equivalent (FTE)
The institution defines a full-time equivalent faculty member as teaching 12 credit hours per semester, with each 3 credit hour course representing .125 of an annual FTE. Most tenure-track faculty are provided a course release each semester for research (or .25 FTE annually), and a course release each semester for administrative work is calculated at .125 per semester, or .25 FTE for the year.
<table>
<thead>
<tr>
<th>YEAR</th>
<th>NEW</th>
<th>EXISTING</th>
<th>TOTAL</th>
</tr>
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<tbody>
<tr>
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<tr>
<td>2020-21</td>
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<td>0</td>
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</tbody>
</table>
11. Physical Plant

The College of Charleston main campus has adequate space to support the MFA program. The MFA Program will add three courses to the current English Department offerings, and these courses will be taught in existing classroom space. The School of Humanities and Social Sciences utilize several buildings on campus for classroom and office space and will easily accommodate the new MFA students. There are a number of designated English classrooms in Maybank Hall and two seminar rooms in English department office buildings—one in 5 College Way and one in 72 George Street—that can be used for the Core Workshops. All of these classrooms have a computer with a projector, internet access, wireless access for students’ laptops. Maybank Hall also has moveable desks and/or tables for small-group work. No physical plant modifications are necessary to implement this program.

12. Equipment

The proposed program does not need any equipment.

13. Library Resources

The library system at the College of Charleston is structured around one main library, the Marlene and Nathan Addlestone Library, with smaller, more specialized libraries that support the diverse teaching and research needs of the institution. The Addlestone Library encompasses 140,000 square feet, accommodates up to one million volumes, seats 1,400 patrons, offers 20 study group rooms, and maintains over 260 computer workstations. The facility was designed to accommodate the technological needs of a contemporary academic library. The computer workstations are equipped with links to several web browsers, a suite of Microsoft Office software, statistical software packages, and other standard computer applications. These computers are networked to seven high capacity laser printers; one color printer is also available. In addition to the desktop computers, students may borrow one of 10 laptops equipped with wireless internet hardware and software for use within the building and grounds, 3 flip cameras and 2 iMac computers with video editing capabilities. There are 65 iPads to enhance student learning in the classroom, including 5 iPads that students can check out at any time. Wireless access is available throughout the library.

The libraries’ collection consists of over 1,085,194 cataloged monographs, serials and other hard copy items, including 12,803 audiovisual items in the media collection and 3,202 print subscriptions to journals and other periodicals. Print subscriptions are supplemented by 388,290 electronic books and 110,032 electronic journals which are available online and available 24/7/365. All faculty and students with a valid College of Charleston account may access electronic resources from anywhere in the world.

The Addlestone Library has sufficient holdings for the MFA in Creative Writing degree because of its holdings for the existing undergraduate English and Masters in English programs. Holdings in the Library consist of over 71,585 literary works and monographs covering diverse aspects of literary scholarship and criticism. In addition to traditional print resources, faculty and students have access to a diverse online resources (e.g.,
STOR, Literature Online, MLA International Bibliography, ProjectMuse, Literature Online, Literature Resources Center and Litfinder.

The library is a member of the Partnership among South Carolina Academic Libraries (PASCAL), a consortium of the state’s academic libraries together with their parent institutions and state agency partners. PASCAL fosters cooperation on a broad range of issues including shared licensing of electronic resources (including unlimited access to over 200,000 e-book titles from major publishers and university presses) and universal borrowing.

Other significant materials can be found in the Lowcountry Digital Library. Established by the College in 2009, the Lowcountry Digital Library (LCDL) produces digital collections and projects that support research about the Lowcountry region of South Carolina and historically interconnected sites in the Atlantic World. LCDL is committed to a multifaceted approach that incorporates historical and anthropological scholarship, oral history, integrative archival practices, digital librarianship, and spatial, temporal, and environmental information. Together with its institutional partners, LCDL helps students, scholars, and a wide range of public audiences develop a better understanding of the history and culture of the South Carolina Lowcountry relative to the nation and the world. In order to provide a well-rounded digital collection, the library works with over 17 partner institutions across the coastal region of South Carolina and Barbados to digitize and describe unique local resources while adhering to national best practices and standards, ensuring the overall quality, accessibility and sustainability of these digital resources.

In addition to material and technology resources, the libraries employ 25 tenure track faculty librarians. Librarian assistance in research, instruction, and digital scholarship is available for faculty and students. In addition, the Ask Us service provides basic research and computing assistance, both online and in person, through a combination of librarians, library staff, information technology professionals, and student employees.

The Addlestone Library completed a major renovation project in Summer 2014, adding 200 seats for students, new outlets for charging laptops, tablets and other mobile devices, and a new high tech lecture room that doubles as added study space for students.

14. Accreditation, Approval, Licensure, or Certification

N/A

15. Articulation

The proposed program expands coursework opportunities for students enrolled in the College of Charleston and the Citadel’s joint-MA in English Program. MA English students from the Citadel and College of Charleston can enroll in MFA in Creative Writing courses if granted permission by the instructor. MFA graduate students can enroll in Citadel English graduate literature courses if granted permission by the instructor.
After reviewing the planning summary for the College of Charleston’s proposed MFA program, William Rivers, Chair of the English Department at the University of South Carolina complimented the proposed program’s curriculum for its interdisciplinary approach which, he believes, will open multiple potential career paths for graduates. Writing on behalf of the USC English Department, River also stated, “[W]e definitely appreciate the additional opportunities this new program would offer undergraduates from across the state who wish to pursue the MFA, especially those from USC and the College of Charleston. Our program cannot accommodate them all. Furthermore, there is significant value for individuals and society in the focused pursuit of artistic study and production that exists well outside of narrow economic concerns. That value to the students who would enroll in this program, to the Charleston area, and to the state as a whole should be not be underestimated. In many ways this proposal makes sense for the College of Charleston; we have no wish to oppose their pursuit of a new MFA in Creative Writing.”

16. Estimated Costs and Sources of Financing

New costs associated with the proposed program include one new faculty line, marketing and recruitment, tuition abatements, graduate assistantships, two post MFA fellowships, and a reading series. Program tuition revenue is projected to exceed, after two years, ongoing program costs, which include scholarship and tuition abatements, the post-MFA teaching fellowship, and starter funds for a visiting writer series. Administrative support is housed in the English Department, though given the increased high-level administrative workload associated with running a graduate program, and taking into account plans for more robust fundraising efforts, it will be necessary to elevate the current Creative Writing coordinator role to a director position with a $5,000 stipend with a course release each semester.

Table D – Estimated Costs and Sources of Financing by Year

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>1st</th>
<th>2nd</th>
<th>3rd</th>
<th>4th</th>
<th>5th</th>
<th>TOTALS</th>
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<tbody>
<tr>
<td>Program Administration (director’s stipend of $5,000 and .25 FTE based on average salary of $68,000 + 32% benefits)*</td>
<td>$27,400</td>
<td>$27,400</td>
<td>$27,400</td>
<td>$27,400</td>
<td>$27,400</td>
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<td>Faculty Salaries (based on average departmental salary of $68,000 + 32% benefits)**</td>
<td>$59,900</td>
<td>$112,200</td>
<td>$112,200</td>
<td>$112,200</td>
<td>$112,200</td>
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<tr>
<td>Clerical/Support Personnel (.10 of FTE)</td>
<td>$3,900</td>
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<td>$19,500</td>
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21
<table>
<thead>
<tr>
<th>Supplies and Materials (one time non-reoccurring allocation of $2,500 for marketing in first year)</th>
<th>$7,500</th>
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<td>Reading Series</td>
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<td>Scholarship and Tuition abatement</td>
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<td>$58,360</td>
<td>$58,360</td>
<td>$58,360</td>
<td>$58,360</td>
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<tr>
<td>Graduate Assistantships (4 at $12,400)</td>
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<td>$49,600</td>
<td>$49,600</td>
<td>$49,600</td>
<td>$223,200</td>
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<td>Post MFA Fellowship (2 at $18,000 per year plus 18% benefits)</td>
<td>$0</td>
<td>$0</td>
<td>$42,480</td>
<td>$42,480</td>
<td>$42,480</td>
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<td><strong>TOTALS</strong></td>
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<td><strong>$261,460</strong></td>
<td><strong>$303,940</strong></td>
<td><strong>$303,940</strong></td>
<td><strong>$303,940</strong></td>
<td><strong>$1,330,980</strong></td>
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**SOURCES OF FINANCING BY YEAR**

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<tr>
<th>Tuition Funding***</th>
<th>$123,011</th>
<th>$266,524</th>
<th>$266,524</th>
<th>$266,524</th>
<th>$266,524</th>
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<td>Program-Specific Fees</td>
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<td>State Funding</td>
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<tr>
<td>Reallocation of Existing Funds (Faculty Costs)****</td>
<td>$9,700</td>
<td>$61,800</td>
<td>$61,800</td>
<td>$61,800</td>
<td>$61,800</td>
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<tr>
<td>Reallocation of Existing Funds (Other )*****</td>
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<td>$13,900</td>
<td>$31,900</td>
<td>$31,900</td>
<td>$31,900</td>
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<tr>
<td><strong>TOTALS</strong></td>
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<td><strong>$342,224</strong></td>
<td><strong>$360,224</strong></td>
<td><strong>$360,224</strong></td>
<td><strong>$360,224</strong></td>
<td><strong>$1,569,507</strong></td>
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*Program administration consists of .25 FTE of a faculty member based on an average salary of $68,000 and benefits of 32% committed to the program during the fall and summer as well as a stipend of $5,000. The remaining .75 FTE for this faculty member is included under faculty costs.

**Faculty salaries include only the costs of four courses in year one and eight courses in years 2 and beyond. Faculty costs for courses already being taught that have the capacity to absorb these students are not included.
***Tuition funding is based on an in-state/out-of-state ratio of 90%/10%, projected from FY12 data, and a calculation of the per credit hour rate for tuition minus fees of $343 in-state/$1,098 out-of-state.
****Reallocated faculty costs are based on faculty costs minus one new faculty line cost of $55,000 + 32% benefits or $72,600
*****Other reallocated costs include clerical/support personnel, $10,000 previously assigned to the Crazyhorse Writers Conference, and the $18,000 salary portion of the two post-MFA fellowships.

17. Programs for Teachers and Other School Professionals (only)

N/A
<table>
<thead>
<tr>
<th>Institution</th>
<th>Credits Required for MFA</th>
<th>Typical Annual Enrollment of New Students</th>
<th>Number of Faculty (by genre; there may be overlap)</th>
<th>Literary Journal</th>
</tr>
</thead>
<tbody>
<tr>
<td>University of South Carolina</td>
<td>45 credits 3 yr</td>
<td>27 new students admitted in 2012</td>
<td>10 (5 Poetry, 3 Fiction, 1 Nonfiction, 1 Drama)</td>
<td>Yemassee</td>
</tr>
<tr>
<td>Georgia College and State University</td>
<td>42 credits</td>
<td>10 new students per year</td>
<td>5 (2 Poetry, 2 Fiction, 1 Nonfiction, 1 Drama)</td>
<td>Arts and Letters</td>
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<tr>
<td>Georgia State University</td>
<td>48 credits</td>
<td>N/A</td>
<td>5 (3 Poetry, 2 Fiction)</td>
<td>Five Points, New South</td>
</tr>
<tr>
<td>University of Georgia</td>
<td>36 credits</td>
<td>N/A</td>
<td>5 (3 Poetry, 2 Fiction)</td>
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</tr>
<tr>
<td>UNC Greensboro</td>
<td>36-48 credits</td>
<td>8-14 new students per year (4-7 in both poetry and fiction)</td>
<td>8 (4 Poetry, 3 Fiction, 2 Nonfiction)</td>
<td>The Greensboro Review</td>
</tr>
<tr>
<td>UNC Wilmington</td>
<td>48 credits</td>
<td>20-24 new students per year (7-8 in each of 3 genres)</td>
<td>11 (4 Poetry, 5 Fiction, 6 Nonfiction), 5 lecturers</td>
<td>Ecotone</td>
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<tr>
<td>NC State University</td>
<td>36 credits</td>
<td>N/A</td>
<td>5 (2 Poetry, 3 Fiction)</td>
<td>Free Verse</td>
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<tr>
<td>University of Florida</td>
<td>54 credits</td>
<td>12 new students per year (6 in each genre)</td>
<td>7 (3 Poetry, 4 Fiction)</td>
<td>Subtropics</td>
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<tr>
<td>University of Central Florida</td>
<td>36 credits</td>
<td>N/A</td>
<td>8 (2 Poetry, 5 Fiction, 4 Nonfiction)</td>
<td>The Florida Review</td>
</tr>
<tr>
<td>University of South Florida</td>
<td>45 credits</td>
<td>18-27 new students per year (6-9 in each genre)</td>
<td>5 (2 Poetry, 2 Fiction, 1 Nonfiction)</td>
<td>Saw Palm</td>
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<tr>
<td>Florida International University</td>
<td>48 credits 3 yr</td>
<td>N/A</td>
<td>7 (3 Poetry, 3 Fiction, 1 Nonfiction)</td>
<td>Gulf Stream Magazine</td>
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<tr>
<td>Florida Atlantic University</td>
<td>48 credits</td>
<td>8-10 new students per year</td>
<td>7 (4 Poetry, 3 Fiction, 4 Nonfiction)</td>
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<td>Course</td>
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<tr>
<td>ENGL 220: Poetry I</td>
<td>Jackson</td>
<td>ENGL 564: MFA Workshop in Poetry</td>
<td>Jackson</td>
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<tr>
<td>ENGL 220: Poetry I</td>
<td>Scott-Copsey</td>
<td>ENGL 565: MFA Workshop in Fiction</td>
<td>Lott</td>
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<tr>
<td>ENGL 223: Fiction I</td>
<td>Varallo</td>
<td>ENGL 567: Elements of Form &amp; Craft in Fiction</td>
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<tr>
<td>ENGL 223: Fiction I</td>
<td>McCellum</td>
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<tr>
<td>ENGL 377: Poetry II</td>
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<td>ENGL 223: Fiction I</td>
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<td>ENGL 378: Fiction II</td>
<td>Varallo</td>
<td>ENGL 378: Fiction II</td>
<td>New hire</td>
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<tr>
<td>ENGL 110: Composition</td>
<td>Heinen</td>
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<tr>
<td><strong>Note</strong>: Rosko on sabbatical</td>
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<table>
<thead>
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<th>Course</th>
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<tr>
<td>ENGL 220: Poetry I</td>
<td>Jackson</td>
<td>ENGL 564: MFA Workshop in Poetry</td>
<td>Rosko</td>
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<td>McCellum</td>
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<td>ENGL 223: Fiction I</td>
<td>Varallo</td>
<td>ENGL 706: Crazyhorse Publishing Practicum</td>
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<tr>
<td>ENGL 377: Poetry II</td>
<td>Jackson</td>
<td>ENGL 223: Fiction I</td>
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<td>ENGL 403: Advanced Fiction</td>
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<tr>
<td>ENGL 220: Poetry I</td>
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<td>Undergraduate Creative Writing Courses</td>
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<td>Varallo</td>
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| **FALL SEMESTER 3 (2018)**           |                                       |
| Course                               | Faculty     | Course                               | Faculty     |
| ENGL 220: Poetry I                   | Rosko       | ENGL 564: MFA Workshop in Poetry      | Jackson     |
| ENGL 220: Poetry I                   | post-MFA Fellow in Poetry              | ENGL 565: MFA Workshop in Fiction     | New hire    |
| ENGL 223: Fiction I                  | Heinen      | ENGL 567: Elements of Form & Craft in Fiction | Lott       |
| ENGL 223: Fiction I                  | New hire    |                                       |             |
| ENGL 223: Fiction I                  | McCollum    |                                       |             |
| ENGL 223: Fiction I                  | post-MFA Fellow in Fiction              |             |
| ENGL 377: Poetry II                  | Jackson     | ENGL 378: Fiction II                  | Varallo     |
| ENGL 378: Fiction II                 | New hire    |                                       |             |
| ENGL 110: Composition                | Rosko       | ENGL 110: Composition                | Jackson     |
| ENGL 110: Composition                | post-MFA Fellow in Poetry               |             |
| ENGL 110: Composition                | post-MFA Fellow in Fiction              | Note: Varallo on sabbatical           |

| **SPRING SEMESTER 3 (2019)**         |                                       |
| Course                               | Faculty     | Course                               | Faculty     |
| ENGL 220: Poetry I                   | Rosko       | ENGL 564: MFA Workshop in Poetry      | Rosko       |
| ENGL 220: Poetry I                   | Jackson     | ENGL 565: MFA Workshop in Fiction     | Varallo     |
| ENGL 220: Poetry I                   | Jackson     | ENGL 568: Reading for Writers         | Lott        |
| ENGL 223: Fiction I                  | Varallo     | ENGL 706: *Crazyhorse* Publishing Practicum | Heinen     |
| ENGL 223: Fiction I                  | New hire    |                                       |             |
| ENGL 223: Fiction I                  | McCollum    |                                       |             |
| ENGL 377: Poetry II                  | Jackson     | ENGL 378: Fiction II                  | New hire    |
| ENGL 402: Advanced Poetry            | Rosko       | ENGL 403: Advanced Fiction            | New hire    |
| ENGL 110: Composition                | post-MFA Fellow in Poetry (2 sections) |             |
| ENGL 110: Composition | post-MFA Fellow in Fiction (2 section) |

**Creative Writing Core Faculty:**
*Lott (Fiction & Nonfiction): 2/2 \(\rightarrow\) 1/1
Varallo (Fiction): 3/2
Rosko (Poetry): 2/3
Jackson (Poetry): 3/3
New Hire (Fiction): 3/3

*Course Release for MFA Director

**Creative Writing Support Faculty:**
Heinen, Literary Production Manager (Composition & Publishing): 1/1
Scott-Copses, Senior Instructor (Composition & Poetry): 3/3
McCollum, Visiting Instructor (Composition & Fiction): 3/3

**Course Offerings Undergraduate Creative Writing:**
ENGL 220: Poetry I (2/3)
ENGL 223: Fiction I (4/3)
ENGL 377: Poetry II (1/1)
ENGL 378: Fiction II (2/1)
ENGL 402: Advanced Poetry (offered every Spring semester)
ENGL 403: Advanced Fiction (offered every Spring semester)
ENGL 347: Writing the Novel (offered every 4 semesters)
ENGL 367: Creative Nonfiction (offered every 4 semesters)
ENGL 368: Short-Short Fiction (offered every 4 semesters)
ENGL 395: Special Topics in Poetry (offered every 4 semesters)

**Course Offerings MFA Graduate Creative Writing:**
ENGL 564: MFA Workshop in Poetry (1/1)
ENGL 565: MFA Workshop in Fiction (1/1)
ENGL 566: Elements of Form & Craft in Poetry (offered Fall of odd years)
ENGL 567: Elements of Form & Craft in Fiction (offered Fall of even years)
ENGL 568: Reading for Writers (offered every Spring)
ENGL 706: *Crazyhorse* Publishing Practicum (offered every Spring)
Contact Name: Emily Rosko, Chair of MFA Creative Writing Proposal Committee | Assistant Professor
Email: roskoe@cofc.edu    Phone: 843.953.0878

Department Name: English    Graduate Program name: MFA in Creative Writing
Course Prefix, Number, and Title: ENGL 564: MFA Workshop in Poetry

I. CATEGORY OF REVIEW (Check all that apply)

<table>
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<th>NEW COURSE</th>
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<td>□ Delete Course (IV, VII, IX)</td>
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<td></td>
<td>□ Change Title (IV, VII, VIII, IX)</td>
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<tr>
<td></td>
<td>□ Change Credits/Contact hours (II, IV, VII, IX)</td>
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<tr>
<td></td>
<td>□ Prerequisite Change (IV, VII, VIII, IX)</td>
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</tr>
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Date (Semester/Year) the course will first be offered, course changes or deletion will go into effect: Fall 2016

NEW COURSE:

*ATTACH THE SYLLABUS FOR A NEW GRADUATE COURSE to include:

- Course description and objectives
- Method of teaching (e.g., lecture, seminar, on-line, hybrid)
- Required and optional texts and materials
- Graduate School Grading Scale
- Assignments, student learning outcomes and assessment components
- Policies to include attendance, Honor Code, American Disabilities Act statement
- Tentative course schedule with specific topics
List prerequisites and/or other restrictions below

This course is open to MFA in Creative Writing graduate students. MA English students and advanced undergraduates in English with a concentration in Creative Writing can enroll if granted permission by the instructor.

Will this course be added to the Degree Requirements?

a) ☒ Yes  ☐ No

b) If yes, explain

Yes, this is the core course for students earning the MFA Creative Writing degree.

II. NUMBER OF CREDITS and CONTACT HOURS per week

<table>
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<th>Lecture</th>
<th>Lab</th>
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<th>Ind. Study</th>
</tr>
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<td></td>
<td>3</td>
</tr>
</tbody>
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A. Contact Hours

B. Credit Hours  3

Is this course repeatable? ☒ yes  ☐ no  If so, how many credit hours may the student earn in this course? 12

III. CATALOG DESCRIPTION Limit to 50 words EXACTLY as you want it to appear in the catalog; include prerequisites, co-requisites, and other restrictions. If changing course description, please include both old and new course descriptions.

The core writing workshop for graduate students admitted to the MFA Creative Writing Program. It is devoted to imaginative work by class members. The course will explore the craft techniques and revision strategies for writing poetry. Permission of the instructor is required for non-MFA students.
IV. RATIONALE / JUSTIFICATION: *If course change* – please indicate the course change details. *If course change or deletion*—please provide reasons for change(s) to or deletion of a course. *If a new course*—briefly address the goals/objectives for the course and the relationship to the strategic plan.

By the end of the semester, each student should:

- Develop strategies for composing and revising new poems.
- Develop a better understanding of one’s aesthetic preferences and individual poetics.
- Demonstrate the ability to appraise the work of others regarding form, line, voice, figurative language, rhetorical tropes, and to place your and their work within literary and cultural contexts.

This new, core course in the MFA Creative Writing Program curriculum aligns with the College’s Strategic Plan and Core Values, in particular the value of educational excellence and a student-focused community. The course, with its focus on the composition of poetry, will prepare students for the “writer’s life”—that is, the development of a writing schedule and a writing process. Additionally, this course prepares students to be editors, critics, and collaborators as they share their writing with an audience of readers (the workshop), comment on each other’s work, and receive commentary/feedback on their own work. Through the workshop, students will develop strategies for revision and will refine their aesthetics.

V. STUDENT LEARNING OUTCOMES and ASSESSMENT

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</tr>
<tr>
<td>1. Develop strategies for composing and revising new poems.</td>
<td>The portfolio of twelve new, revised poems from the semester will measure this. All students will be assessed, each time the course is offered. Grades should be no lower than “good” (B).</td>
</tr>
<tr>
<td>2. Develop a better understanding of one’s aesthetic preferences and individual poetics.</td>
<td>The self-interview assignment will measure this. All students will be assessed, each time the course is offered. Grades should be no lower than “good” (B).</td>
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<td>3. Demonstrate the ability to appraise the work of others regarding form, line, voice, figurative language, rhetorical tropes, and to place your and their work within literary and cultural contexts.</td>
<td>The workshop comments that are collected will measure this. All students will be assessed, each time the course is offered. Grades should be no lower than “good” (B).</td>
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How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?
The course supports the MFA Creative Writing outcomes/goals of academic preparation, in particular:

- Develop the discipline and behaviors of a professional writer, specifically how to:
  - Create a body of publishable poetry or fiction ready for submission to literary agents and publishers.
  - Read and critique creative works in-progress while providing editorial feedback, as well as copyediting, formatting, stylistic, and structural recommendations.

- Develop creative literacy that allows one to:
  - Demonstrate control and understanding of their means of communication.
  - Participate in social dimension of the practice of writing.

The entire course is structured so that students gain these skills.

VII. IMPACT ON EXISTING PROGRAMS and COURSES: Please briefly document the impact and expected changes of this new/changed/deleted course on other departments, programs and courses; if deleting a course—list all departments and programs that include the course; if adding/changing a course—explain any overlap with existing courses in the same or different departments; if adding or deleting a course that will be part of a joint program identify the partner institution.

This course expands opportunities for students in the MA in English Program for an elective in creative writing with the permission of the instructor.

VIII. COSTS ASSOCIATED WITH THE ACTION REQUESTED: List all of the new costs or cost savings, (including new faculty/staff requests, library or equipment, etc.) associated with the action requested. New courses requiring additional resources will need special justification.

No new costs associated with the course change.
MFA Workshop in Poetry
Dr. Emily Rosko

[Creativity is an] impassioned interest in life... The master secret may be steadfastness.”
—MARIANNE MOORE

COURSE DESCRIPTION

The core writing workshop for graduate students admitted to the MFA Creative Writing Program. It is devoted to imaginative work by class members. The course will explore the craft techniques and revision strategies for writing poetry. Permission of the instructor is required for non-MFA students.

Course Objectives/Goals:
By the end of the semester, each student should be able to:
- Develop strategies for composing and revising new poems.
- Develop a better understanding of one’s aesthetic preferences and individual poetics.
- Apply techniques of literary criticism to discuss the workshop materials and other readings.
- All this work will support or create a community of writers.

Required Texts:
- Students’ workshop poems serve as our main texts for class discussion.
- I reserve the right to assign additional readings of poems or essays (given as handouts) as the semester goes on in order to supplement our workshop discussions and evolving class interests.

REQUIREMENTS

Poems: Write new poems and bring them in for discussion. I’d like everyone to complete 12 pages of new poetry this term.

Workshop: You can expect your work to be discussed at least every other week and quite often it will be discussed two weeks in a row. Please turn in work the week before it’s discussed, so we’ll have time to read it. Please bring enough copies for everyone in the class.

Discussion will take the usual form—the author staying silent while the group comments. We’ll aim to spend about fifteen minutes on a one-page poem, including the short question-response period at the end of the discussion. We’ll aim for an additional five minutes per page with longer poems. Of course, this timeframe is only a rough guideline.

Workshop Critique: In creative writing courses, you are responsible for attending to the workshop poems of your peers with the same thoroughness and consideration that you hope your workshop poems will receive. Make generous, helpful suggestions to every workshop discussion. Have comments and editorial suggestions marked on the workshop poem, with your name signed to acknowledge the comments. These critiqued works will be returned to the author as a resource for revision. Twice during the semester I will collect workshop poems and assign your critique a letter grade.
A word of atmosphere: while I hope we can be friends and bring some fun to this serious labor, flattery, unmixed praise, and personal attacks have no place in a workshop. *Please include some mention of the poem's strong and weak points, as you see them.*

Authors, please write down all of the workshop comments. Later you can decide which comments you'll use. After the class has finished their critique, the author will have a minute or two to ask questions. You may use this time to ask specific people to clarify their points, or to raise questions about the poem that we haven't covered. *Please don't respond to criticism with an explanation of what the poem means or what you intended.* After all, you won't be able to enlighten editors or readers. During the response time, the class can ask you to clarify or explain points that seem useful.

**Revision:** Complete revisions based on workshop suggestions. You will turn in portfolio of your revised work at the end of the semester.

**Self-Interview:** With your portfolio, you will turn a self-interview, which will allow you to articulate and better understand your style, subject, intentions, aesthetic. Some guidelines for this will be provided later in the semester.

**Participation:** Be here now. The success of this course depends on each individual's commitment to the required readings and workshop poems and, also, on each individual's willingness to contribute to discussions. The participation grade includes: engaged contributions to discussions, professional conduct during workshop discussions, attendance and punctuality to class sessions and our conferences.

**Conferences:** Please sign up for two conferences. During these one-to-one meetings we can talk about your work, poetics, and anything else on your mind about writing.

**EVALUATION**

There are three components to your grade:

- Your new work (30%)
- Your participation and conduct in critiquing the work of others (20%)
- Your written workshop critiques (20%)
- Portfolio of revised work and self-interview (30%)

---

**Grading Scale for Graduate Programs**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Superior...</td>
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<tr>
<td>B+</td>
<td>Very Good...</td>
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<tr>
<td>B</td>
<td>Good...</td>
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<tr>
<td>U</td>
<td>Unsatisfactory.</td>
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</tr>
<tr>
<td>XF</td>
<td>Failure due to academic dishonesty...</td>
<td>0</td>
</tr>
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</table>
MFA Workshop in Poetry

Dr. Emily Ruskin

EXPECTATIONS (and words of advice)

Work, for the Night Is Coming: Since your two years here will go by very quickly, it’s important that you get right to work. If you’re not careful, you can get distracted by new people and responsibilities. To prevent this from happening, I’m asking you to write at least twelve pages of new poetry this term. The goal of the workshop is to encourage you to write by providing immediate and interested comments on your new efforts. If you’re having difficulties with writing, the quantity or quality, please talk to me sooner rather than later to avoid disappointment.

Words of Discipline: Devise a writing schedule and stick to it. If you decide to write Monday, Wednesday, Friday, and weekend mornings, make every effort to honor that commitment. Read, write, and think poetry. Although you might not always write poems during the allotted hours, you will gestate, percolate. More importantly, you’ll create what Flannery O’Connor called “the habit of art.”

Take Heart: Despite our best efforts and intentions, you might occasionally feel discouraged after a workshop. If you are disturbed, please see me in person. You wouldn’t be here unless we believed in your writing. Each of you has talent, and I can’t wait to see your new work. If you’re disheartened, tell me. Maybe I can help.

Take Notes: Please keep a notebook as a resource for your writing and as a place to begin your writing.

Poebiz: I’m very willing to devote time to whatever “business” questions concern you most. We can talk about magazine or book publishing, book reviewing, writers conferences, artist colonies, fellowships, teaching as a profession, alternatives to a teaching career, or whatever else is on your mind. Let me know.

The Single Best Way to Improve: Read contemporary poetry. Read everything—not just the work of a few high-profile poets. Read it all. Analyze what you read: ask yourself what do I like and not like about this work? What can I learn from it? What aspects do I want to emulate or avoid? Write down your thoughts. The work of published contemporaries is the best measure and context for your own endeavors.

Important: This is your class. If you have ideas that can make it better, please tell me. I welcome your suggestions and help.

ATTENDANCE POLICY

Attendance to all class periods is expected. If you miss more than 2 classes, you will receive a WA, a withdrawal for reasons of attendance, in the course. Contact me if a legitimate emergency arises.

ACADEMIC INTEGRITY: THE HONOR CODE

A College of Charleston student’s submission of work for academic credit indicates that the work is the student’s own. All outside assistance should be acknowledged, and the student’s
academic position truthfully reported at all times. Violating the College’s Honor Code policy is a serious offense, even if the violation is unintentional. Additional information about the Honor Code can be found in the CofC Student Handbook posted at: http://studentaffairs.cofc.edu/honor-system/studenthandbook/ You are responsible for reading this information and for understanding the college’s rules regarding academic integrity.

ACCORDANCE WITH COFC POLICIES

This professor respects and upholds the College of Charleston’s policies and regulations pertaining to academic integrity; sexual harassment and discrimination; the observation of religious holidays; confidentiality of student records; and assistance to disabled students in compliance with the Americans with Disabilities Act. It is the student’s responsibility to notify professors immediately if special accommodations are needed, and students should also contact Center for Disability Services [Lightsey Center, Suite 104; (843) 953-1431; http://disabilityservices.cofc.edu; SNAP@cofc.edu]. All students are advised to become familiar with the respective College regulations and are encouraged to bring any questions to my attention.

SCHEDULE (Overview)

WEEK 1: Introductions; Course syllabus; Beachy-Quick, “On Being a Good Critic and Good Reader of Poetry” [handout]

WEEK 2: Workshop

WEEK 3: Workshop

WEEK 4: Workshop

WEEK 5: Workshop

WEEK 6: Workshop

WEEK 7: Workshop

WEEK 8: Workshop

WEEK 9: Workshop

WEEK 10: Workshop

WEEK 11: Workshop

WEEK 12: Workshop

WEEK 13: Workshop

WEEK 14: Workshop

WEEK 15: Class Reading
Contact Name: **Emily Rosko, Chair of MFA Creative Writing Proposal Committee | Assistant Professor**

Email: **rosko@cofc.edu**  
Phone: **843.953.0878**

Department Name: **English**  
Graduate Program name: **MFA in Creative Writing**

Course Prefix, Number, and Title: **ENGL 565: MFA Workshop in Fiction**

I. CATEGORY OF REVIEW (Check all that apply)

<table>
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<td>☐ Change Number (IV, VII, VIII, IX)</td>
<td>☐ Delete Course (IV, VII, IX)</td>
</tr>
<tr>
<td>(attach syllabus*)</td>
<td>☐ Change Title (IV, VII, VIII, IX)</td>
<td>☐ Change Credits/Contact hours (II, IV, VII, IX)</td>
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Date (Semester/Year) the course will first be offered, course changes or deletion will go into effect: **Fall 2016**

NEW COURSE:

*ATTACH THE SYLLABUS FOR A NEW GRADUATE COURSE to include:

- Course description and objectives
- Method of teaching (e.g., lecture, seminar, on-line, hybrid)
- Required and optional texts and materials
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- Tentative course schedule with specific topics
List prerequisites and / or other restrictions below

This course is open to MFA in Creative Writing graduate students. MA English students and advanced undergraduates in English with a concentration in Creative Writing can enroll if granted permission by the instructor.

Will this course be added to the Degree Requirements?

a) ☑ Yes    ☐ No

b) If yes, explain

Yes, this is the core course for earning the MFA Creative Writing degree.

II. NUMBER OF CREDITS and CONTACT HOURS per week

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B. Credit Hours

3

Is this course repeatable? ☑ yes    ☐ no   If so, how many credit hours may the student earn in this course? 12

III. CATALOG DESCRIPTION  Limit to 50 words EXACTLY as you want it to appear in the catalog; include prerequisites, co-requisites, and other restrictions. If changing course description, please include both old and new course descriptions.

The core writing workshop for graduate students admitted to the MFA Creative Writing Program. It is devoted to imaginative work by class members. The course will explore the craft techniques and revision strategies for writing the short story and novel. Permission of the instructor is required for non-MFA students.

IV. RATIONALE / JUSTIFICATION: If course change – please indicate the course change details. If course change or deletion—please provide reasons for change(s) to or deletion of a course. If a new course—briefly address the goals/objectives for the course and the relationship to the strategic plan.
By the end of the semester, each student should:

- Demonstrate the ability to produce sustained literary work of professional quality;
- Demonstrate technical confidence and a well-developed individual voice and aesthetic;
- Demonstrate the ability to analyze literature and articulate responses on craft with insight and intelligence regarding form, language, genres, and historical traditions;
- Demonstrate the ability to appraise the work of others regarding character, point of view, narrative structure, imagistic pattern, symbol, diction, and theme, and to place your and their work within literary and cultural contexts.

This new, core course in the MFA Creative Writing Program curriculum aligns with the College’s Strategic Plan and Core Values, in particular the value of educational excellence and a student-focused community. The course, with its focus on the composition of prose fiction, will prepare students for the “writer’s life”—that is, the development of a writing schedule and a writing process. Additionally, this course prepares students to be editors, critics, and collaborators as they share their writing with an audience of readers (the workshop), comment on each other’s work, and receive commentary/feedback on their own work. Through the workshop, students will develop strategies for revision and will refine their aesthetics.

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<td>3. Demonstrate the ability to analyze literature and articulate responses on craft with insight and intelligence regarding form, language, genres, and historical traditions;</td>
<td>The annotation assignment on the readings will measure this. All students will be assessed, each time the course is offered. Grades should be no lower than “good” (B).</td>
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<td>4. Demonstrate the ability to appraise the work of others regarding character, point of view, narrative structure, imagistic pattern, symbol, diction, and theme, and to place your and their work within literary and cultural contexts.</td>
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The entire course is structured so that students gain these skills.

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This course expands opportunities for students in the MA in English Program for an elective in creative writing with the permission of the instructor.

VIII. COSTS ASSOCIATED WITH THE ACTION REQUESTED: List all of the new costs or cost savings, (including new faculty/staff requests, library or equipment, etc.) associated with the action requested. New courses requiring additional resources will need special justification.

No new costs associated with the new course change.
English 565: Creative Writing, Fiction

Required texts:

* Several short sentences about writing by Verlyn Klinkenborg
* The Art of Fiction by John Gardner
* A Giacometti Portrait by James Lord
* The Paris Review Interviews, Vol 1-4
* Short stories handed out
* Housekeeping by Marilynne Robinson
* Old School by Tobias Woolf
* The Orphan Master’s Son by Adam Johnson

Class format:
This is a workshop course, and as such the primary text for the entire semester will be the work generated by the students. A workshop is only as helpful as the honesty, tact, respect and engagement of those involved. I expect you to participate, to speak your mind about the piece at hand, and to do so with the clear intent of helping the author whose work is being critiqued make that story do better what it seems to want to do. Carefully read the piece, try to discern what the piece is about, how the it goes about doing that, and what, on the story’s own terms and within what you perceive to be the author’s vision of that story, would help bring it to greater fruition.

By the end of the course, I expect that you will:
- Demonstrate the ability to produce sustained literary work of professional quality;
- Demonstrate technical confidence and a well-developed individual voice and aesthetic;
- Demonstrate the ability to analyze literature and articulate responses on craft with insight and intelligence regarding form, language, genres, and historical traditions;
- Demonstrate the ability to appraise the work of others regarding character, point of view, narrative structure, imagistic pattern, symbol, diction, and theme, and to place your and their work within literary and cultural contexts.

Fiction assignments:
You will write and revise approximately fifty pages of fiction. These pages can be in any array you choose: the beginning of a novel, 15 short shorts, three stories of 16 and 2/3 pages each, etc. You will, however, have at most three workshop opportunities. All work turned in will be typed double-spaced using Times New Roman 12-point font and appropriately formatted, including headers (your name as a key word or words from the title, and page numbers). Each submission to class will be passed out to your peers the class meeting before we are to discuss it; revisions of these submissions will be turned in to me no later than two weeks after the date they will have been discussed. Please note: Because due dates for submissions are clear and in print, anyone who does not turn in his or her stories and their revisions on the designated dates will receive a WA for the course.
Reading assignments:
In addition to the texts listed above, each student will read three books to be assigned individually by me; you will write a three to five page annotation for two of those books and turn them in to me on the dates given in the semester calendar. These annotations will be based upon your encounter with the books from a writer’s point of view: you will discuss in each annotation a particular “formal feature” or features you found most striking as a writer (we will read the essay “Reading” by Richard Ford to acquaint you with what is meant by “formal feature”). The third book will be presented to the class in a brief but prepared talk in which you will expound upon the book’s “formal features” as well as basic biographical, critical, and bibliographical information about the author.

Grading:
- Your collected creative work will receive a letter grade and will count for 40% of your final grade. The grade will be based on
  - On-time submission of the initial and revised drafts (20%)
  - Technical quality of the prose (40%)
  - Thoughtful engagement with suggestions made by workshop participants between the initial draft and the revised draft (40%)
- Your presentation to the class will receive a letter grade, and will count as 10% of your final grade.
- Your annotations will receive a letter grade; each will count as 7.5% of your final grade.
- Twice during the semester I will collect workshoped stories and assign your assessments a letter grade; each will count as 10% of your final grade.
- You are required to participate in class discussions; your participation will receive a letter grade, and will count as 15% of your final grade.

Course Schedule:

Week 1: Introduction: “Reading” by Richard Ford
           Turning in for workshop: Student 1, Student 2

Week 2: Discuss The Art of Fiction, A Giacometti Portrait
           Turning in for workshop: Student 3, Student 4

Week 3: Discuss Several short sentences about writing
           Workshop
           Turning in for workshop: Student 5, Student 6

Week 4: Discuss selections from The Paris Review Interviews
           First annotations turned in
           Workshop
           Turning in for workshop: Student 7, Student 8
Week 5: Discuss selections from *The Paris Review Interviews*
Workshop
Turning in for workshop: Student 9, Student 10

Workshop
Turning in for workshop: Student 11, Student 12

Week 7: Discuss *Housekeeping*
Workshop
Turning in for workshop: Student 1, Student 2, Student 3

Week 8: Discuss “Redemption,” John Gardner; “Testimony of Pilot,” Barry Hannah; “Can I Just Sit Here for a While?” Ron Hansen; “Murderers,” Leonard Michaels
First annotations turned in
Workshop
Turning in for workshop: Student 4, Student 5, Student 6

Week 9: Discuss *The Orphan Master’s Son*
Workshop
Turning in for workshop: Student 7, Student 8, Student 9

Workshop
Turning in for workshop: Student 10, Student 11, Student 12

Week 11: Discuss *Old School*
Workshop
Turning in for workshop: Student 1, Student 2, Student 3

Workshop
Turning in for workshop: Student 4, Student 5, Student 6

Week 13: Presentations: Student 1, Student 2, Student 3, Student 4
Workshop
Turning in for workshop: Student 7, Student 8, Student 9

Week 14: Presentations: Student 5, Student 6, Student 7, Student 8
Workshop
Turning in for workshop: Student 10, Student 11, Student 12

Week 15: Presentations: Student 9, Student 10, Student 11, Student 12
Workshop

Grading Scale:
There are 1000 points for the course; the grade ranges are as follows:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1000-900</td>
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<td>B+</td>
<td>899-870</td>
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<tr>
<td>B</td>
<td>869-800</td>
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<tr>
<td>C+</td>
<td>799-770</td>
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Grading Scale for Graduate Programs

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<tr>
<td>XF</td>
<td>Failure due to academic dishonesty</td>
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**Accordance with College of Charleston Policies**

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Contact Name: Emily Rosko, Chair of MFA Creative Writing Proposal Committee | Assistant Professor
Email: roskoe@cofc.edu Phone: 843.953.0878

Department Name: English Graduate Program name: MFA in Creative Writing

Course Prefix, Number, and Title: ENGL 566: Elements of Craft and Form in Poetry

I. CATEGORY OF REVIEW (Check all that apply)

<table>
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<th>NEW COURSE</th>
<th>CHANGE COURSE</th>
<th>DELETE COURSE</th>
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<td>X New Course</td>
<td>Change Number (IV, VII, VIII, IX)</td>
<td>Delete Course (IV, VII, IX)</td>
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<td>(attach syllabus*)</td>
<td>Change Title (IV, VII, VIII, IX)</td>
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<td>Change Credits/Contact hours (II, IV, VII, IX)</td>
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<td></td>
<td>Edit Description (III, IV, VII, VIII, IX)</td>
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</tbody>
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☐ Approve for Cross-listing (attach Graduate Permission to Cross-list Form)

Date (Semester/Year) the course will first be offered, course changes or deletion will go into effect: Fall 2016

NEW COURSE:

*ATTACH THE SYLLABUS FOR A NEW GRADUATE COURSE to include:

- Course description and objectives
- Method of teaching (e.g., lecture, seminar, on-line, hybrid)
- Required and optional texts and materials
- Graduate School Grading Scale
- Assignments, student learning outcomes and assessment components
- Policies to include attendance, Honor Code, American Disabilities Act statement
- Tentative course schedule with specific topics
List prerequisites and/or other restrictions below

This course is open to MFA in Creative Writing graduate students. MA English students and advanced undergraduates in English with a concentration in Creative Writing can enroll if granted permission by the instructor.

Will this course be added to the Degree Requirements?

a) X Yes □ No

b) If yes, explain

Yes, this course is required for students who are enrolled in the Studio emphasis.

This course is one of the Creative Writing Electives that can be completed for students who are enrolled in the Arts Management emphasis.

II. NUMBER OF CREDITS and CONTACT HOURS per week

<table>
<thead>
<tr>
<th>Lecture</th>
<th>Lab</th>
<th>Seminar</th>
<th>Ind. Study</th>
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<td>3</td>
</tr>
</tbody>
</table>

A. Contact Hours

B. Credit Hours

3

Is this course repeatable? □ yes X no If so, how many credit hours may the student earn in this course?

III. CATALOG DESCRIPTION Limit to 50 words EXACTLY as you want it to appear in the catalog; include prerequisites, co-requisites, and other restrictions. If changing course description, please include both old and new course descriptions.

This MFA graduate course on the craft and form of poetry will explore the aesthetics, rhetorical tropes, theories, generic conventions of poetry by way of contemporary works, form handbooks, scholarship, and poetics essays. The subject for each course will be announced. Permission of the instructor is required for non-MFA students.
IV. RATIONALE / JUSTIFICATION: If course change – please indicate the course change details. If course change or deletion—please provide reasons for change(s) to or deletion of a course. If a new course—briefly address the goals/objectives for the course and the relationship to the strategic plan.

Course Goals:
By the end of the semester, each student should:

- Demonstrate understanding of literary devices, aesthetics, and generic conventions;
- Demonstrate an understanding of how to engage with both primary and secondary texts (literary theory/criticism);
- Apply specific rhetorical figures/tropes and poetic devices to their own writing.

This new course aligns with the College’s Strategic Plan and Core Values, in particular the value of educational excellence. The course is a crucial component of the proposed MFA Creative Writing Program curriculum’s endeavor to bring together the creative and scholarly. The course, with its focus on the history, theories, aesthetics, and generic conventions, will prepare graduate students to write with intention and authority as they engage literary traditions and contemporary conversations about writing.

V. STUDENT LEARNING OUTCOMES and ASSESSMENT

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>What will students know and be able to do when they complete the course?</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
<tr>
<td>1. Demonstrate an understanding of literary devices, aesthetics, and generic conventions;</td>
<td>Measured through a critical analysis paper. All students will be assessed, each time the course is offered. Students should exit the able to engage the complexities of their genre. Grades should be no lower than “good” (B).</td>
</tr>
<tr>
<td>2. Demonstrate an understanding of how to engage with both primary and secondary texts (literary theory/criticism).</td>
<td>Measured through a presentation on a primary and secondary text(s). All students will be assessed, each time the course is offered. Grades should be no lower than “good” (B).</td>
</tr>
<tr>
<td>3. Apply specific rhetorical figures/tropes and poetic devices to their own writing.</td>
<td>Measured through final creative writing project or work. All students will be assessed, each time the course is offered. Students should be able to apply new techniques or ideas to their writing. Grades should be no lower than “good” (B).</td>
</tr>
</tbody>
</table>

How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

This course aligns with the proposed MFA Creative Writing Program’s focus on training student-writers in the history and traditions associated with the literary arts and in theoretical and formal approaches to the craft of writing. The course supports the MFA Creative Writing outcomes/goals of academic preparation, in particular:

- Demonstrate an understanding of the theoretical and historical contexts for the writing and reception of poetry and prose fiction, specifically in:
  - Literary history and the canons of American, English and World literatures.
  - The forms, genres and aesthetic principles of literatures in English.
- Develop creative literacy that allows one to:
  - Demonstrate control and understanding of their means of communication.

The content and skills are introduced via readings and discussions, reinforced through critical writing responses, and demonstrated via presentations and a final creative project.
VII. IMPACT ON EXISTING PROGRAMS and COURSES: Please briefly document the impact and expected changes of this new/changed/deleted course on other departments, programs and courses; if deleting a course—list all departments and programs that include the course; if adding/changing a course—explain any overlap with existing courses in the same or different departments; if adding or deleting a course that will be part of a joint program identify the partner institution.

This course expands opportunities for students in the MA in English Program for an elective with the permission of the instructor.

VIII. COSTS ASSOCIATED WITH THE ACTION REQUESTED: List all of the new costs or cost savings, (including new faculty/staff requests, library or equipment, etc.) associated with the action requested. New courses requiring additional resources will need special justification.

No new costs associated with the new course addition.
Lyric Discourse

Theory & Practice of the Poetic Speaker & Voice

Dr. Emily Rosko

yes! radiant lyre speak to me
become a voice

—SAPPHO

A poem, as a manifestation of language and thus essentially dialogue, can be a message in a bottle, sent out in the—not always greatly hopeful—belief that somewhere and sometime it could wash up on land, on heartland perhaps. Poems in this sense, too, are under way: they are making toward something.

—PAUL CELAN (Translated by John Felstiner)

COURSE DESCRIPTION

At the heart of lyric poems, there is an “I” singing out to a “you.” But precisely who or what speaks in a poem remains a compelling and complex question. Whose voice emerges in the linguistic field of a poem? Is a lyric voice equivalent to our real voice? Can we inhabit other voices or identities in a poem? This course is rooted in the belief that the speaker of a lyric poem is a mediated rhetorical construction—the “I” of a poem is both the self and not-the-self. We will examine lyric discourse ranging, broadly, from the personal to the fictional and from the genres of the confession to the dramatic monologue.

Because this course is a form and craft seminar for MFA Creative Writing graduate students with an emphasis in poetry, we will combine scholarly, often theoretical, readings with our reading and writing of poems. We will begin with an introduction to the origins of lyric poetry as a genre, and, throughout the semester, we will continue to refine and complicate our understanding of lyric discourse via devices such as apostrophe, prosopeia, poly-vocality and ideas such as subjectivity, impersonality, and otherness.

By the end of the course, I expect that you will:

- Demonstrate an understanding lyric poetry’s history;
- Demonstrate an understanding of lyric’s generic elements and lyric forms;
- Demonstrate an understanding of how to engage with both primary and secondary texts (literary theory/criticism);
- Apply specific rhetorical figures/tropes and poetic devices in your own poetry.

Required Texts:
Course Packet (of selected poems, excerpts, essays).

Required Essays:

REQUIREMENTS

Readings: The best poems and the most gripping ideas or theories require us to read and reread them. Our goal in class discussions is to extend our understanding of the readings beyond the level of our first go at them. You are expected to complete all required readings for the day that they appear on the schedule. Therefore, you should come to class prepared with striking sentences or lines marked and underlined; with responses and questions about the essays and poems.

Presentation (200 pts.): Each student will present on a required reading to the class. The goal of this presentation is to be the expert on a text and share the text’s most pressing idea(s) with the class. Ask yourself: What did I learn by reading this? And, how might I explain this idea or define this concept to others? You are welcome to use the chalkboard or distribute a handout with a choice quotation or two. A good path to take: (1) Summarize the text’s main idea in your own words (My understanding of this reading is...The author says this about the lyric...); and (2) Apply the text’s idea to one poem scheduled for that same day (Here’s how the essay’s idea plays out in this poem...). Students who are not presenting should be prepared to respond or ask questions.

5 New Poems (20 pts. each; 100 pts. total): You will compose and turn in 5 new poems in the first half of the semester. There are no constraints, no prompts. Write in any style or form that suits you. I will provide feedback on these. Each poem must be accompanied by a “Statement of Intent” [see below].
Lyric Discourse

Theory & Practice of the Poetic Speaker & Voice
Dr. Emily Rosko

15 Statements of Intent (10 pts. each; 150 pts. total): With each of the five new poems and ten imitation poems, you will include a 200-250 word explanation of why and how you wrote the poem. Pertinent questions to attend to: How did this poem start? Why did you opt for this voice or manner of address? Why this line length, form, use of sound, etc.? What element(s) am I imitating or borrowing from the model poem? These are informal, but I expect these statements to be thoughtful and well-written.

10 Imitation Poems (10 pts. each; 100 pts. total): Imitation does not mean one is being un-original. All artists imitate, and are in conversation with, the great works that were produced before one’s time. The goal of this assignment is to jar you from the writing habits you’ve developed. Throughout the semester, you will write a poem that imitates a poem from the week’s required reading. Attempt to inhabit the voice, the syntax, the emotional terrain of the poem. Your poem does not have to be on the same content, and it’s fine if your poem strays some from the original. Include the author and title of the poem you are imitating.

Participation (200 pts.): The success of this course depends on each individual’s commitment to the required readings and workshop poems and, also, on each individual’s willingness to contribute to discussions. The participation grade includes: engaged contributions to reading and presentation discussions, attendance and punctuality to class sessions and our conference.

Individual Conferences: Each student will be required to meet with me in conference midway through the semester to discuss your progress and the direction of your work. This meeting will count toward your participation grade. You are welcome to schedule additional conferences.

Final Poetry Project (300 pts.): After all of our readings and experiments with imitating other poems, I’d like you to select a voice or type of lyric discourse and to write five new poems in that vein. You will turn in a critical essay in which you engage our theoretical readings and contextualize the element of lyric discourse that you practice in the poems. Additional guidelines will be provided later in the semester.

EVALUATION

Final Grade Distribution:
40% Creative Work:
  - 5 poems (10%)
  - 10 imitation poems (10%)
  - Final poetry project 5 poems (20%)
40% Critical Work:
  - 15 statements of intent to accompany each poem and each imitation (15%)
  - Presentation (15%)
  - Final poetry project: critical essay (10%)
20% Participation:
  - Discussion involvement/attendance (20%)

Grading Scale: There are 1000 points for the course; the grade ranges are as follows:
A 1000-900  B+ 899-870  C+ 799-770  D+ 699-670
B 869-800  C 769-700  D 669-600
Grading Scale for Graduate Programs

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<th>Grade</th>
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SCHEDULE (Overview)

WEK 1 :: Introduction

WEK 2 :: Ancient Greek & Latin Lyric Poetry

WEK 3 :: First-Person Singular: “I” Is Me | Confession | Interior Monologue | Voice of “Affected Naturalness”

WEK 4 :: First-Person Singular: Dramatic Lyric | Voice of Rhetorical Flourish

WEK 5 :: Anti-Lyrical | The “I” of Little Affect

WEK 6 :: Second-Person: The Self-distancing “You”

WEK 7 :: First-Person Singular: “I is someone else” | Persona

WEK 8 :: Addresses & Apostrophes

WEK 9 :: Prosopopoeia | “It” | A Thing’s Speech

WEK 10 :: Intersubjectivity | Self & Other | “I-You”

WEK 11 :: Dramatic Monologue
ENGL 566: Elements of Craft and Form in Poetry

Lyric Discourse
Theory & Practice of the Poetic Speaker & Voice
Dr. Emily Rosko

WEEK 12 :: Fictive Others | Third-Person: “She,” “He,” & “They”

WEEK 13 :: Poly-Vocality | Heteroglossia | Call & Response

WEEK 14 :: First-Person Plural: Communal Voice | “We” Is Us | Choral Lyric

WEEK 15 :: Writing & Revising | Presentations of Final Projects

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Sappho. “The Conversation” ............................................... 1
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Pindar. “The Other World” ............................................... 2
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Callimachus. “At the Grave of Charidas” ....................... 2-3
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Catullus. 8 [“Wretched Catullus, stop this stupid tomfool stuff”] ... 4
Catullus. 27 [“You boy there, serving out the vintage vino”] ... 4
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Catullus. 101 [“A journey across many seas and through many nations”] ... 4


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Theory & Practice of the Poetic Speaker & Voice

Dr. Emily Rosko

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BIBLIOGRAPHY OF CRITICAL ESSAYS (Online PDFs)


Contact Name: Emily Rosko, Chair of MFA Creative Writing Proposal Committee | Assistant Professor

Email: roskoe@cofc.edu Phone: 843.953.0878

Department Name: English Graduate Program name: MFA in Creative Writing

Course Prefix, Number, and Title: ENGL 567: Elements of Craft and Form in Fiction

I. CATEGORY OF REVIEW (Check all that apply)

NEW COURSE          CHANGE COURSE          DELETE COURSE

☐ X New Course        ☐ Change Number (IV, VII, VIII, IX)      ☐ Delete Course (IV, VII, IX)
☐ (attach syllabus*)  ☐ Change Title (IV, VII, VIII, IX)
                     ☐ Change Credits/Contact hours (II, IV, VII, IX)
                     ☐ Prerequisite Change (IV, VII, VIII, IX)
                     ☐ Edit Description (III, IV, VII, VIII, IX)

☐ Approve for Cross-listing (attach Graduate Permission to Cross-list Form)

Date (Semester/Year) the course will first be offered, course changes or deletion will go into effect: Fall 2016

NEW COURSE:

*ATTACH THE SYLLABUS FOR A NEW GRADUATE COURSE to include:

- Course description and objectives
- Method of teaching (e.g., lecture, seminar, on-line, hybrid)
- Required and optional texts and materials
- Graduate School Grading Scale
- Assignments, student learning outcomes and assessment components
- Policies to include attendance, Honor Code, American Disabilities Act statement
- Tentative course schedule with specific topics
List prerequisites and / or other restrictions below

This course is open to MFA in Creative Writing graduate students. MA English students and advanced undergraduates in English with a concentration in Creative Writing can enroll if granted permission by the instructor.

Will this course be added to the Degree Requirements?

a) X Yes ☐ No

b) If yes, explain

Yes, this course is required for students who are enrolled in the Studio emphasis.

This course is one of the Creative Writing Electives that can be completed for students who are enrolled in the Arts Management emphasis.

II. NUMBER OF CREDITS and CONTACT HOURS per week

<table>
<thead>
<tr>
<th>Lecture</th>
<th>Lab</th>
<th>Seminar</th>
<th>Ind. Study</th>
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<tbody>
<tr>
<td>A. Contact Hours</td>
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<td></td>
</tr>
</tbody>
</table>

3

B. Credit Hours

3

Is this course repeatable? ☐ yes X no If so, how many credit hours may the student earn in this course?

III. CATALOG DESCRIPTION Limit to 50 words EXACTLY as you want it to appear in the catalog; include prerequisites, co-requisites, and other restrictions. If changing course description, please include both old and new course descriptions.

This MFA graduate course on the craft and form of fiction will explore the aesthetics, rhetorical tropes, theories, generic conventions of fiction by way of contemporary works, form handbooks, scholarship, and essays. The subject for each course will be announced. Permission of the instructor is required for non-MFA students.
IV. RATIONALE / JUSTIFICATION: If course change—please indicate the course change details. If course change or deletion—please provide reasons for change(s) to or deletion of a course. If a new course—briefly address the goals/objectives for the course and the relationship to the strategic plan.

Course Goals:

By the end of the semester, each student should:

1. Demonstrate an understanding of literary devices, aesthetics, and generic conventions.
2. Demonstrate an understanding of how to engage with both primary and secondary texts (literary theory/criticism).
3. Apply specific rhetorical figures/tropes and prose fiction techniques (POV, style, voice, characterization, dialogue, setting, etc.) to your own writing.

This new course aligns with the College’s Strategic Plan and Core Values, in particular the value of educational excellence. The course is a crucial component of the proposed MFA Creative Writing Program curriculum’s endeavor to bring together the creative and scholarly. The course, with its focus on the history, theories, aesthetics, and generic conventions, will prepare graduate students to write with intention and authority as they engage literary traditions and contemporary conversations about writing.

V. STUDENT LEARNING OUTCOMES and ASSESSMENT

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>What will students know and be able to do when they complete the course?</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
<tr>
<td>1. Demonstrate an understanding of literary devices, aesthetics, and generic conventions;</td>
<td>Measured through a critical analysis paper. All students will be assessed, each time the course is offered. Students should exit the able to engage the complexities of their genre. Grades should be no lower than “good” (B).</td>
</tr>
<tr>
<td>2. Demonstrate an understanding of how to engage with both primary and secondary texts (literary theory/criticism).</td>
<td>Measured through a presentation on a primary and secondary text(s). All students will be assessed, each time the course is offered. Grades should be no lower than “good” (B).</td>
</tr>
<tr>
<td>3. Apply specific rhetorical figures/tropes and prose fiction techniques to their own writing.</td>
<td>Measured through final creative writing project or work. All students will be assessed, each time the course is offered. Students should be able to apply new techniques or ideas to their writing. Grades should be no lower than “good” (B).</td>
</tr>
</tbody>
</table>

How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

This course aligns with the proposed MFA Creative Writing Program’s focus on training student-writers in the history and traditions associated with the literary arts and in theoretical and formal approaches to the craft of writing. The course supports the MFA Creative Writing outcomes/goals of academic preparation, in particular:

- Demonstrate an understanding of the theoretical and historical contexts for the writing and reception of poetry and prose fiction, specifically in:
  - Literary history and the canons of American, English and World literatures.
  - The forms, genres and aesthetic principles of literatures in English.
- Develop creative literacy that allows one to:
  - Demonstrate control and understanding of their means of communication.

The content and skills are introduced via readings and discussions, reinforced through critical writing responses, and
demonstrated via presentations and a final creative project.

VII. IMPACT ON EXISTING PROGRAMS and COURSES: Please briefly document the impact and expected changes of this new/changed/deleted course on other departments, programs and courses; if deleting a course—list all departments and programs that include the course; if adding/changing a course—explain any overlap with existing courses in the same or different departments; if adding or deleting a course that will be part of a joint program identify the partner institution.

This course expands opportunities for students in the MA in English Program for an elective with the permission of the instructor.

VIII. COSTS ASSOCIATED WITH THE ACTION REQUESTED: List all of the new costs or cost savings, (including new faculty/staff requests, library or equipment, etc.) associated with the action requested. New courses requiring additional resources will need special justification.

No new costs associated with the new course addition.
THE LINKED STORY

“A good painting comes together just barely.”
— Pablo Picasso

The linked story is an “in-between” form, residing in the territory between the novel, novella, and traditional story collection. For readers, the form offers the familiar pleasures of the novel (a reoccurring cast of characters, a unified setting, a multi-layered plot, etc.) while for the writer, the form offers the chance to expand individual stories into something larger without sacrificing the rewards of the short story (compression of language and detail; a single, consistent POV; sentence-level pyrotechnics; narratives that round off into meaning and revelation rather than plot development, etc.). The linked story, borrowing from both forms without quite committing to either, challenges the writer to find the lightest possible touch.

As MFA students in fiction, we are primarily short story writers. We take workshops in short stories, primarily read and discuss short stories, and typically keep our novels out of the classroom. For many of us, though, the next step in our writing lives is to move on to the novel, but how can we move on to the novel when all of our muscles have been shaped around 20-page narratives that end in epiphany? How can we use our short story sensibility to approach longer narratives? How can we bridge the “in-between” territory that divides the short story and the novel?

This class will invite us to do just that. Together we will read several contemporary and classic linked story collections that veer between the novel (Olive Kitteridge, The House on Mango Street), the short story (Jesus’ Son, The Coast of Chicago, The Lone Ranger and Tonto Fistfight In Heaven, The Circus in Winter), and the sketch/vignette/prose poem (Invisible Cities, In Our Time). We will read these books as writers, taking them apart and examining how they work. Along the way, we’ll workshop our own linked stories, working towards a complete, linked “mini-collection” by the end of the semester. You will also do several imitative exercises—both take-home and in-class—maintain a reading journal, and lead discussion of an assigned text.

OBJECTIVES: By the end of the course, I expect that you will:

1. Demonstrate an understanding of literary devices, aesthetics, and generic conventions:
   You will do this by:
   • Analyzing the contemporary and classic linked story.
   • Analyzing stories generated by your peers.
2. Demonstrate an understanding of how to engage with both primary and secondary texts (literary theory/criticism):
   You will do this by:
   • Leading one discussion of an assigned reading.

3. Apply specific rhetorical figures/tropes and prose fiction techniques (POV, style, voice, characterization, dialogue, setting, etc.) to your own writing:
   You will do this by:
   • Imitating styles and techniques from linked stories and apply them to your own work.
   • Revising at least two linked stories.

REQUIRED TEXTS:
Elizabeth Strout, Olive Kitteridge
Sandra Cisneros, The House on Mango Street
Cathy Day, The Circus in Winter
Denis Johnson, Jesus’ Son
Stuart Dybek, The Coast of Chicago
Sherman Alexie, The Lone Ranger and Tonto Fistfight in Heaven
Italo Calvino, Invisible Cities
Ernest Hemingway, In Our Time

SUPPLEMENTAL TEXTS AND MATERIALS:
Jesus’ Son, film
Smoke Signals, film
James Woods, How Fiction Works (excerpts, PDF)
Jerome Stern, Making Shapely Fiction (excerpts, PDF)
Italo Calvino, “Lightness,” essay (PDF)

COURSE REQUIREMENTS:

Reading Journal (10%): You will keep a reading journal throughout the semester, writing a 1-2 page response for each assigned reading. I will collect your reading journal at least twice during the course of the semester.

Lead Discussion (10%): Early in the semester, you will sign up to lead discussion of one of our assigned readings. I may ask you to respond to a quote, prompt, or address a particular craft element; I may also require you to devise an in-class exercise based on the reading.

Take-Home Exercises (20%): I will assign several take-home exercises during the course of the semester. These exercises will invite you to imitate a particular craft element, technique, or style from the assigned readings.
**Critical Response Papers (20%)**: You will write a one-page response to each workshop story (or linked stories). Your response papers will be due on the day of workshop—I will distribute a workshop schedule early in the semester.

**First and Second Workshops (20%)**: You will submit short fiction for workshop twice during the semester. I will give you a grade for first and second workshop stories on your second workshop story.

**Final Project/Mini-Linked Story Collection (20%)**: You will submit significantly revised versions of your workshop stories and at least one new piece as your mini-linked story collection, approximate page length 30-40 pages. Your mini-linked collection is due finals week and must include a revision summary/preface that describes what you revised as well as “jacket copy” for the collection.

**GRADING SCALE**: There are 1000 points for the course; the grade ranges are as follows:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
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<tbody>
<tr>
<td>A</td>
<td>1000-900</td>
</tr>
<tr>
<td>B+</td>
<td>899-870</td>
</tr>
<tr>
<td>B</td>
<td>869-800</td>
</tr>
<tr>
<td>C+</td>
<td>799-770</td>
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<tr>
<td>C</td>
<td>769-700</td>
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<tr>
<td>D+</td>
<td>699-670</td>
</tr>
<tr>
<td>D</td>
<td>669-600</td>
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</table>

**GRADING SCALE FOR GRADUATE PROGRAMS**:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Grade</th>
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<tbody>
<tr>
<td>A</td>
<td>Superior.......... 4.00</td>
</tr>
<tr>
<td>B+</td>
<td>Very Good......... 3.50</td>
</tr>
<tr>
<td>B</td>
<td>Good.............. 3.00</td>
</tr>
<tr>
<td>C+</td>
<td>Fair................ 2.50</td>
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<tr>
<td>C</td>
<td>Acceptable........ 2.00</td>
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<tr>
<td>F</td>
<td>Failure............ 0</td>
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<tr>
<td>I</td>
<td>Incomplete.......... 0</td>
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<tr>
<td>W</td>
<td>Withdrawal.......... 0</td>
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<td>P</td>
<td>Pass................ 0</td>
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<tr>
<td>S</td>
<td>Satisfactory........ 0</td>
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<tr>
<td>U</td>
<td>Unsatisfactory...... 0</td>
</tr>
<tr>
<td>XF</td>
<td>Failure due to academic dishonesty..... 0</td>
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</table>

**ATTENDANCE POLICY**: Attendance to all class periods is expected. If you miss more than 2 classes, you will receive a WA, a withdrawal for reasons of attendance, in the course. Contact me if a legitimate emergency arises.

**ACADEMIC INTEGRITY**: THE HONOR CODE: A College of Charleston student’s submission of work for academic credit indicates that the work is the student’s own. All outside assistance should be acknowledged, and the student’s academic position truthfully reported at all times. Violating the College’s Honor Code policy is a serious offense, even if the violation is unintentional. Additional information about the Honor Code can be found in the CofC Student Handbook posted at: http://studentaffairs.cofc.edu/honor-system/studenthandbook/
You are responsible for reading this information and for understanding the college’s rules regarding academic integrity.

ACCORDANCE WITH COFC POLICIES: This professor respects and upholds the College of Charleston’s policies and regulations pertaining to academic integrity; sexual harassment and discrimination; the observation of religious holidays; confidentiality of student records; and assistance to disabled students in compliance with the Americans with Disabilities Act. It is the student’s responsibility to notify professors immediately if special accommodations are needed, and students should also contact Center for Disability Services [Lightsey Center, Suite 104; (843) 953-1431; http://disabilityservices.cofc.edu; SNAP@cofc.edu]. All students are advised to become familiar with the respective College regulations and are encouraged to bring any questions to my attention.

S C H E D U L E  (subject to change):

WEEK 1: Introduction

WEEK 2: Story as Vignette, Sketch, or Essay: In Our Time

WEEK 3: Story as Character Study: Olive Kitteridge

WEEK 4: Story as Novel Chapter: Olive Kitteridge

WEEK 5: My Life in Fragments: The House on Mango Street
     • First Workshop

WEEK 6: I-Witness News: Jesus’ Son | Screening Jesus’ Son
     • First Workshop

WEEK 7: Dirty Realism and Authenticity: Jesus’ Son
     • First Workshop

WEEK 8: Story as Prose Poem: Invisible Cities | Calvino, “Lightness”
     • First Workshop

WEEK 9: Structure and Precision: Invisible Cities
     • First Workshop
WEEK 10: Place and Setting: *The Coast of Chicago*

WEEK 11: Point and Counterpoint: *The Coast of Chicago*
- Second Workshop

WEEK 12: Point of View: *The Lone Ranger and Tonto* | Screening *Smoke Signals*
- Second Workshop

WEEK 13: Voice: *The Lone Ranger and Tonto*
- Second Workshop

WEEK 14: Writing the Workplace: *The Circus in Winter*
- Second Workshop

WEEK 15: Theme: *The Circus in Winter*
- Second Workshop

FINALS WEEK: Mini-Collections due to my office
Contact Name: Emily Rosko, Chair of MFA Creative Writing Proposal Committee | Assistant Professor

Email: roskoe@cofc.edu       Phone: 843.953.0878

Department Name: English       Graduate Program name: MFA in Creative Writing

Course Prefix, Number, and Title: ENGL 706: Crazyhorse Publishing Practicum

I. CATEGORY OF REVIEW (Check all that apply)

NEW COURSE  CHANGE COURSE  DELETE COURSE

☒ New Course  ☐ Change Number (IV, VII, VIII, IX)  ☐ Delete Course (IV, VII, IX)
(attach syllabus*)  ☐ Change Title (IV, VII, VIII, IX)
                  ☐ Change Credits/Contact hours (II, IV, VII, IX)
                  ☐ Prerequisite Change (IV, VII, VIII, IX)
                  ☐ Edit Description (III, IV, VII, VIII, IX)

☐ Approve for Cross-listing (attach Graduate Permission to Cross-list Form)

Date (Semester/Year) the course will first be offered, course changes or deletion will go into effect: Fall 2016

NEW COURSE:

*ATTACH THE SYLLABUS FOR A NEW GRADUATE COURSE to include:

• Course description and objectives
• Method of teaching (e.g., lecture, seminar, on-line, hybrid)
• Required and optional texts and materials
• Graduate School Grading Scale
• Assignments, student learning outcomes and assessment components
• Policies to include attendance, Honor Code, American Disabilities Act statement
• Tentative course schedule with specific topics
List prerequisites and / or other restrictions below

This course is open to MFA in Creative Writing graduate students. MA English students can enroll if granted permission by the instructor.

Will this course be added to the Degree Requirements?

a) ☒ Yes  ☐ No

b) If yes, explain

This course is one of two required Creative Writing Electives that can be completed for students who are enrolled in the Studio emphasis.

This course is one option of a required Creative Writing Elective that can be completed for students who are enrolled in the Arts Management emphasis.

II. NUMBER OF CREDITS and CONTACT HOURS per week

<table>
<thead>
<tr>
<th>Lecture</th>
<th>Lab</th>
<th>Seminar</th>
<th>Ind. Study</th>
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</table>

A. Contact Hours

B. Credit Hours 3

Is this course repeatable? ☐ yes  ☒ no  If so, how many credit hours may the student earn in this course?

III. CATALOG DESCRIPTION  Limit to 50 words EXACTLY as you want it to appear in the catalog; include prerequisites, co-requisites, and other restrictions. If changing course description, please include both old and new course descriptions.

A practicum in literary publishing in which students participate in experiential learning with Crazyhorse. Students learn editing skills and generate publishing credit by writing reviews or conducting author interviews. Students learn the basics, such as manuscript acquisition, magazine distribution, and other business practices. Instructor’s permission is required for non-MFA students.
IV. RATIONALE / JUSTIFICATION: If course change — please indicate the course change details. If course change or deletion—please provide reasons for change(s) to or deletion of a course. If a new course—briefly address the goals/objectives for the course and the relationship to the strategic plan.

Course Goals:
By the end of the semester, each student should:

- Possess working knowledge of the business of publishing and editing;
- Know how to edit and proof a manuscript for publication;
- Be able to critically assess what editors are looking for in a publishable work;
- Possess experience producing content (author interviews, book reviews, etc.) for a general audience.

This new course aligns with the College’s Strategic Plan and Core Values, particularly the value of a student-focused community. The course will offer students experiential learning with the national literary journal Crazyhorse and the course will promote a personalized and unique learning environment with close mentorship by the editors. Student will learn about publishing as they work for Crazyhorse as interns: developing web content, participating in community outreach, brainstorming promotion and sales strategies, and reading and considering submissions for publication. As they learn publishing and editing industry skills, students are encouraged to consider careers in publishing and to submit their work to literary journals.

V. STUDENT LEARNING OUTCOMES and ASSESSMENT

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
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<tbody>
<tr>
<td>What will students know and be able to do when they complete the course?</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
<tr>
<td>1. Possess working knowledge of the business of publishing and editing.</td>
<td>Measured through the critical analysis and response papers. All students will be assessed, each time the course is offered. Students should exit the course with a strong understanding of how publishing works. Grades should be no lower than “good” (B).</td>
</tr>
<tr>
<td>2. Know how to edit and proof a manuscript for publication.</td>
<td>An editing exam will be given. All students will be assessed, each time the course is offered. Grades should be no lower than “good” (B). Those who rank “superior” (A) might be asked to help proof Crazyhorse pages and/or will be recommended for an internship with Crazyhorse or other local publications, such as History Press.</td>
</tr>
<tr>
<td>3. Be able to critically assess what editors are looking for in a publishable work.</td>
<td>Measured through the students’ critical reading of Crazyhorse submissions examples, and their submission of work to a literary journal, which requires students to demonstrate that they know their audience by submitting the right work to the right literary journal. All students will be assessed, each time the course is offered. Students demonstrate a strong aptitude for this and those who excel will gain publication, though because those are factors that cannot be controlled, students will be assessed on their literary magazine review assignment and their rationale/reflection on submitting work. Grades should be no lower than “good” (B).</td>
</tr>
<tr>
<td>4. Possess experience producing content (author interviews, book reviews, etc.) for a general audience.</td>
<td>The final project will measure this. All students will be assessed, each time the course is offered. Grades should be no lower than “good” (B). More generally, this assignment will allow editors to determine which students demonstrate the greatest potential for a</td>
</tr>
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</table>
continued internship hours with Crazyhorse. Students who excel will either gain an internship in publishing or publish their work on the Crazyhorse blog or other venue.

How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

This course aligns with the proposed MFA Creative Writing Program’s focus on training student-writers in the history and traditions associated with the literary arts and in theoretical and formal approaches to the craft of writing. The course supports the MFA Creative Writing outcomes/goals of academic preparation, in particular:

- Develop the discipline and behaviors appropriate to a professional writer, specifically how to:
  - Read and critique the work of others while providing editorial feedback, as well as copyediting, formatting, stylistic, and structural recommendations.
  - Acquire working knowledge of arts promotion and the business of literary arts.
- Develop creative literacy that allows one to:
  - Demonstrate control and understanding of their means of communication.
  - Become conscious of the social dimension of the practice of writing.
  - Develop reading, writing, and critical thinking skills valuable to multiple professional industries.

The entire course is structured so that students gain these skills.

VII. IMPACT ON EXISTING PROGRAMS and COURSES: Please briefly document the impact and expected changes of this new/changed/deleted course on other departments, programs and courses; if deleting a course—list all departments and programs that include the course; if adding/changing a course—explain any overlap with existing courses in the same or different departments; if adding or deleting a course that will be part of a joint program identify the partner institution.

This course expands opportunities for students in the MA in English Program for an elective in creative writing with the permission of the instructor.

VIII. COSTS ASSOCIATED WITH THE ACTION REQUESTED: List all of the new costs or cost savings, (including new faculty/staff requests, library or equipment, etc.) associated with the action requested. New courses requiring additional resources will need special justification.

No new costs associated with the new course addition.
Course Description:

Literary magazines have debuted many of our most celebrated authors and characters. One of Sherlock Holmes’s earliest appearances was in *Lippincott’s*, many of Edgar Allen Poe’s stories first appeared in magazines and newspapers, T.S. Eliot’s “Lovesong...” was first published in *Poetry*, and Thomas Pynchon’s first story appeared in the *Cornell Writer*. More recent, award-winning writers—Edward P. Jones, Junot Diaz, and Jennifer Egan to name a very select few—published, and continue to publish, their writing in literary magazines. So what exactly are literary magazines? What roles do editors play? How do these people and the documents they create contribute to shaping the world of arts and letters? Throughout the semester, students will discover answers to these questions and will gain a more comprehensive, experiential understanding of literary magazines, publishing, and editing.

This publishing practicum at *Crazyhorse* provides opportunities for students to gain valuable hands-on experience in publishing. From their first day, interns (as students will be named on the journal’s masthead) are an integral part of the general operations of the magazine. The editors encourage individual initiative and teamwork, while offering students the resources of their 20+ years of publishing experience. Students learn practical editing skills and generate publishing credit by writing reviews or conducting author interviews. Interested students write blogs and are otherwise involved in web content development. Students also learn the basics, such as manuscript acquisition, magazine distribution and other business practices. They may help assist with the journal’s annual contest and learn grant writing. As they learn industry skills, interns are encouraged to consider careers in publishing. An ongoing challenge in higher education is providing students with real-world experience to complement solid traditional scholarship. Potential employers want to know what students have actually accomplished, as well as what academic courses are taken. Students who work for *Crazyhorse* are able to say that they have contributed to one of America’s finest literary magazines, helping shape our literature.

Course Goals:

By the end of the semester, each student should:
- Possess a refined working knowledge of the business of publishing and editing;
- Know how to edit and proof a manuscript for publication;
- Be able to critically assess what editors are looking for in a publishable work;
- Know how to submit the *right* work to the *right* literary journal;
- Possess experience producing content (author interviews, book reviews, etc.) for a general audience.

Required Texts:

*Paper Dreams: Writers and Editors on the American Literary Magazine*, Ed. Travis Kurowski
Selected readings from *The Little Magazine: A History and Bibliography*
Selected readings from *Editors of Editing: What Writers Need to Know About What Editors Do*

Grading:

Successful completion of this course requires you to attend class and scheduled conferences, complete assignments on time, and participate in class activities and discussions.

- Evaluative/Introductory Exercise (*Due 1/8*) 50 points
- Literary Magazine Review (includes mag, guidelines, notes, etc.) (*Due 1/27*) 200 points
- In-Class Editing Exam (*Due 2/3*) 50 points
- Submitting Your Writing (*Due 2/17*) 100 points
- Critical Analysis of an Index, Anthology, or Reprint (*Due 3/10*) 200 points
Two Response Papers (Due throughout the semester) 100 points
Participation/Attendance 50 points
Final Project (Due TBA) 250 points
TOTAL 1,000 points

Grading Scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>100-90%</td>
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<tr>
<td>B+</td>
<td>89-87%</td>
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<tr>
<td>C+</td>
<td>79-77%</td>
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<tr>
<td>B</td>
<td>86-80%</td>
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<tr>
<td>C</td>
<td>76-70%</td>
</tr>
<tr>
<td>D+</td>
<td>69-67%</td>
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<tr>
<td>D</td>
<td>66-60%</td>
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</table>

Grading Scale for Graduate Programs

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Superior</td>
</tr>
<tr>
<td>B+</td>
<td>Very Good</td>
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<tr>
<td>B</td>
<td>Good</td>
</tr>
<tr>
<td>C+</td>
<td>Fair</td>
</tr>
<tr>
<td>C</td>
<td>Acceptable</td>
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<tr>
<td>F</td>
<td>Failure</td>
</tr>
<tr>
<td>I</td>
<td>Incomplete</td>
</tr>
<tr>
<td>W</td>
<td>Withdrawal</td>
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<tr>
<td>P</td>
<td>Pass</td>
</tr>
<tr>
<td>S</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>U</td>
<td>Unsatisfactory</td>
</tr>
<tr>
<td>XF</td>
<td>Failure due to academic dishonesty</td>
</tr>
</tbody>
</table>

Major Assignments:

Evaluate/Introductory Exercise:
This is an in-class writing assignment that asks you to respond to three questions:
1) What is a literary magazine?
2) What is an editor?
3) What is publishing?
At the end of the semester, we will return to these questions and reflect upon how your understanding of them has changed.

Literary Magazine Review:
For this assignment, you will pick a literary magazine and write a review that addresses not only the contents, but also how those contents correspond to the mission statement, editors’ notes, and writers’ guidelines set forth by the magazine. You will write a 3-5 page paper, with citations, in which you evaluate the work published and address whether or not it resonates with the mission statement, editors’ notes, and writers’ guidelines for that particular magazine.

Critical Analysis of an Index, Anthology, or Reprint:
For this 3-5 page paper, you will look at an index (NewPages, Duotrope, Writers’ Market), anthology (The Pushcart, The Best American... series, The O. Henry awards), or other reprint (Verse Daily, Poetry Daily, etc.) and write a critical analysis on how these venues attempt to give stories, poems, and essays a second life. What are some of the strengths and limitations you see with the index/anthology, or reprint you chose to analyze? What advantages does this process offer to the piece reprinted or anthologized? What advantages does it offer the publication indexed?

Response Papers:
Throughout the semester, we will be reading several articles about editing and publishing. We will also have several class visits with industry professionals (eds., agents, & publishers). You must write a 2-3 page response paper for one article and one visit. This is an opportunity for you to ask questions. What did you think about the article or visitor? Did they change the way you understand the broader terms of editing and publishing? How? Responses to articles are due the day the article you’re responding to is discussed in class. Responses to visitors are due the class period immediately following the visit.

In-Class Editing Exam:
Included with this syllabus, you will find a handout for the Chicago Manual of Style’s editors’ marks. Familiarize yourself with them. In the instance when editing can’t be done electronically,
ENGL 706: Crazyhorse Publishing Practicum
The Literary Magazine, Publishing, & Editing
Dr. Jonathan Bohr Heinen

these are the marks you will need to know. For the in-class editing exam, you will be given a document that contains ten errors, and you will be expected to use these marks to correct them.

Submitting Your Writing:
As we discuss literary magazines, publishing, and editing, it’s advantageous to understand how work is submitted. For those of you with polished manuscripts from your creative writing workshops, this is an opportunity to submit your work for consideration. You will still learn how to target potential venues for publication, how to submit your work, and what to include in your cover letter. Beyond going through this process, you are also expected to write a 2-3 page reflective essay on the process of submitting work for publication.

Final Project:
For the final project, you have three options:
1) You can complete an application for a publishing internship, which will include a resume, a 1-2 page statement of publishing philosophy, and a 4-6 page reflective essay.
2) You can write an 8-12 page critical paper that addresses some aspect of publishing or editing.
3) You can write a publishable book review, author interview, or craft essay to be considered for publication on the Crazyhorse blog website.

*Proposals for the Final Project will be submitted on 4/2 and will be discussed in One-on-One Conferences the following week.

Attendance Policy: You may miss four classes for whatever reason you find necessary and appropriate. I do not typically distinguish between excused and unexcused absences, and each missed class will count toward your absences. Please notify me beforehand or immediately after each absence; email is best. After four absences, your ability to keep up with the coursework will be in jeopardy, and I’ll encourage you to drop the course. At the fifth absence, 100 points (10%) will be deducted from your grade, and an additional 100 points will be deducted from your grade for each absence after that. Frequent tardiness—“frequent” meaning three times, and “tardiness” meaning arriving any time after class has begun—will result in an absence.

*If you are absent, contact a classmate for the information and assignments you missed.

Late Papers: Unless you have made arrangements with me beforehand, I will subtract 25% from the assignment grade for each class day the paper is late. I don’t typically grant extensions, but if you absolutely cannot meet the deadline because of something unavoidable, contact me as soon as possible so we can discuss the situation. Computer problems are not an acceptable excuse for late papers.

Writing Center: If you would like additional help with your writing, visit The Writing Lab in the Addlestone Library. Visit their website for more information regarding hours and services: csl.cofc.edu/labs/writing-lab/index.php

Disabilities: If you qualify for accommodations because of a disability, please submit to me a letter from Disability Services in a timely manner so that your needs can be addressed. Disability Services determines accommodations based on documented disabilities. Contact (843) 953-1431 or visit their website: disabilityservices.cofc.edu

Documentation and Academic Dishonesty: I will assign a grade of zero to any paper that is not adequately documented. The library web page allows easy access to MLA documentation guides and copies of the MLA Handbook are available at the reference desk. I will report any case of suspected academic dishonesty to the Honor Board; if the Honor Board finds the student responsible for academic dishonesty, he or she will receive a grade of FX for the course.
Schedule:

WEEK 1:
1/8  In class: Introduction, Syllabus, Eds. Marks Worksheet, & Evaluative/Introductory Exercise
     Homework: Read Paper Dreams 369-413

WEEK 2:
1/13 In class: Discuss reading
     Homework: Read Paper Dreams 13-36, Preface from Eds. On Editing, & “What is an Editor?”
1/15 In class: Discuss reading; Pick a title for your Literary Magazine Review
     Homework: Read Paper Dreams 37-75 & “The Evolution of the American Editor”

WEEK 3:
1/20  No classes- MLK, Jr. Day
1/22  In class: Discuss reading; Work on Literary Mag Review in groups
     Homework: Read Paper Dreams 97-141

WEEK 4:
1/27  In class: Turn in Literary Magazine Review; Discuss reading
     Homework: Read “Line Editing…”
1/29  In class: Discuss Reading; Group exercise in editing
     Homework: Read “An Open Letter to a Would-be Editor,” “The Copy Editor and the Author,”
             & “The Role of the Editorial Assistant”

WEEK 5:
2/3   In class: Discuss reading; Do In-class Editing Exam
     Homework: Read Paper Dreams 145-183
2/5   In class: Discuss reading
     Homework: Read Paper Dreams 193-208, 229-240

WEEK 6:
2/10  In class: Discuss reading
             in a Query Letter…”
2/12  In class: Discuss reading; Introduction to submitting writing for consideration

WEEK 7:
2/17  In class: Turn in Submitting Your Writing project; Discuss reading
     Homework: Read “Breaking Faith…” and “Mistah Perkins”
2/19  In class: Discuss reading; Look at Poetry Daily, Pushcart, and The Best American... series
     Homework: Start working on Critical Analysis of an Index, Anthology, or Reprint
ENGL 706: *Crazyhorse* Publishing Practicum  
The Literary Magazine, Publishing, & Editing  
Dr. Jonathan Bohr Heinen

**WEEK 8:**  
2/24 In class: Discuss how indexes, anthologies, and other reprints give works a second life  
Homework: Continue working on Critical Analysis of an Index, Anthology, or Reprint  
2/26 No class - AWP Conference  
Homework: Continue working on Critical Analysis of an Index, Anthology, or Reprint

**WEEK 9:**  
SPRING BREAK

**WEEK 10:**  
3/10 In class: Visiting Professional; Turn in *Critical Analysis of an Index, Anthology, or Reprint*  
3/12 *Crazyhorse* submission reading

**WEEK 11:**  
3/17 In class: Visiting Professional  
3/19 *Crazyhorse* submission reading

**WEEK 12:**  
3/24 In class: Visiting Professional  
3/26 *Crazyhorse* submission reading  
Homework: Read “Editing for a Small Press,” Editing Fiction,” & “Editing Nonfiction”

**WEEK 13:**  
3/31 In class: Discuss reading  
Homework: Work on Final Project Proposal  
4/2 Discuss electronic publishing

**WEEK 14:**  
4/7 One-on-One Conferences  
4/9 One-on-One Conferences

**WEEK 15:**  
4/14 Discussion of manuscript selections  
Homework: Work on your final project  
4/16 Discussion of manuscript selections  
Homework: Work on your final project

**WEEK 16:**  
4/21 In class: Revisit the Evaluative/Introductory Exercise  
Homework: Work on your final project  
4/23 **LAST DAY OF CLASS**

Final Project (Due TBA)
FACULTY COMMITTEE ON GRADUATE EDUCATION, CONTINUING EDUCATION AND SPECIAL PROGRAMS

GRADUATE COURSE PROPOSAL FORM

Contact Name: Emily Rosko, Chair of MFA Creative Writing Proposal Committee | Assistant Professor
Email: roskoe@cofc.edu     Phone: 843.953.0878

Department Name: English     Graduate Program name: MFA in Creative Writing

Course Prefix, Number, and Title: ENGL 568: Reading for Writers

I. CATEGORY OF REVIEW (Check all that apply)

NEW COURSE          CHANGE COURSE          DELETE COURSE

☑ New Course (attach syllabus*)
☐ Change Number (IV, VII, VIII, IX) □ Delete Course (IV, VII, IX)
☐ Change Title (IV, VII, VIII, IX)
☐ Change Credits/Contact hours (II, IV, VII, IX)
☐ Prerequisite Change (IV, VII, VIII, IX)
☐ Edit Description (III, IV, VII, VIII, IX)

☐ Approve for Cross-listing (attach Graduate Permission to Cross-list Form)

Date (Semester/Year) the course will first be offered, course changes or deletion will go into effect: Fall 2016

NEW COURSE:

*ATTACH THE SYLLABUS FOR A NEW GRADUATE COURSE to include:

• Course description and objectives
• Method of teaching (e.g., lecture, seminar, on-line, hybrid)
• Required and optional texts and materials
• Graduate School Grading Scale
• Assignments, student learning outcomes and assessment components
• Policies to include attendance, Honor Code, American Disabilities Act statement
• Tentative course schedule with specific topics
This course is open to MFA in Creative Writing graduate students. MA English students and advanced undergraduates in English with a concentration in Creative Writing can enroll if granted permission by the instructor.

Will this course be added to the Degree Requirements?

a) ☒ Yes    □ No

b) If yes, explain

This course is one of two required Creative Writing Electives that can be completed for students who are enrolled in the Studio emphasis.

This course is one option of a required Creative Writing Elective that can be completed for students who are enrolled in the Arts Management emphasis.

II. NUMBER OF CREDITS and CONTACT HOURS per week

<table>
<thead>
<tr>
<th>Lecture</th>
<th>Lab</th>
<th>Seminar</th>
<th>Ind. Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Contact Hours</td>
<td></td>
<td></td>
<td>3</td>
</tr>
</tbody>
</table>

B. Credit Hours

3

Is this course repeatable? □ yes ☒ no If so, how many credit hours may the student earn in this course?

III. CATALOG DESCRIPTION Limit to 50 words EXACTLY as you want it to appear in the catalog; include prerequisites, co-requisites, and other restrictions. If changing course description, please include both old and new course descriptions.

A reading intensive course with the aim of introducing students to twentieth- and twenty-first-century texts. Students will study how the text works, why it is successful and will acquire new techniques for their writing. The subject for each course will be announced. The instructor’s permission is required for non-MFA students.
IV. RATIONALE / JUSTIFICATION: If course change – please indicate the course change details. If course change or deletion—please provide reasons for change(s) to or deletion of a course. If a new course—briefly address the goals/objectives for the course and the relationship to the strategic plan.

Course Goals:

By the end of the semester, each student should:

- Demonstrate understanding of conversations and trends in contemporary literature.
- Demonstrate understanding of how to engage with both primary and secondary texts (literary theory/criticism).
- Apply various strategies of how to structure a collection of poems or short stories or a novel.

This new course aligns with the College’s Strategic Plan and Core Values, in particular the value of educational excellence. The course is a crucial component of the proposed MFA Creative Writing Program curriculum’s endeavor to bring together the creative and scholarly. The course, with its focus on becoming familiar with the successful strategies and generic conventions of highly regarded contemporary works will prepare graduate students to write with publication in mind as they work on their final thesis—a book-length creative work.

V. STUDENT LEARNING OUTCOMES and ASSESSMENT

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>What will students know and be able to do when they complete the course?</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
<tr>
<td>1. Demonstrate understanding of conversations and trends in contemporary literature.</td>
<td>Measured through a written assignment, such as an omnibus book review. All students will be assessed, each time the course is offered. Grades should be no lower than “good” (B).</td>
</tr>
<tr>
<td>2. Demonstrate understanding of how to engage with both primary and secondary texts (literary theory/criticism).</td>
<td>Measured through a presentation on a primary and secondary text(s). All students will be assessed, each time the course is offered. Grades should be no lower than “good” (B).</td>
</tr>
<tr>
<td>3. Apply various strategies of how to structure a collection of poems or short stories or a novel</td>
<td>Measured through final project or creative work. All students will be assessed, each time the course is offered. Students should be able to apply new techniques or ideas to their writing. Grades should be no lower than “good” (B).</td>
</tr>
</tbody>
</table>

How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

This course aligns with the proposed MFA Creative Writing Program’s focus on training student-writers in the history and traditions associated with the literary arts and in theoretical and formal approaches to the craft of writing. The course supports the MFA Creative Writing outcomes/goals of academic preparation, in particular:

- Demonstrate understanding of the theoretical and historical contexts for the writing and reception of poetry and prose fiction, specifically in:
  - Literary history and the canons of American, English and World literatures.
  - The forms, genres and aesthetic principles of literatures in English.
- Develop creative literacy that allows one to:
  - Demonstrate control and understanding of their means of communication.

The content and skills are introduced via readings and discussions, reinforced through various analytical writing assignments, and demonstrated via presentations and a final creative project.
VII. IMPACT ON EXISTING PROGRAMS and COURSES: Please briefly document the impact and expected changes of this new/changed/deleted course on other departments, programs and courses; if deleting a course—list all departments and programs that include the course; if adding/changing a course—explain any overlap with existing courses in the same or different departments; if adding or deleting a course that will be part of a joint program identify the partner institution.

This course expands opportunities for students in the MA in English Program for an elective with the permission of the instructor.

VIII. COSTS ASSOCIATED WITH THE ACTION REQUESTED: List all of the new costs or cost savings, (including new faculty/staff requests, library or equipment, etc.) associated with the action requested. New courses requiring additional resources will need special justification.

No new costs associated with the new course addition.
When I write I suspend my life. And my death. When I write everyone else is writing at that moment […] Poetry is the space between our unhappiness and our ability to imagine paradise.

—Raúl Zurita

COURSE DESCRIPTION

“A poem should not mean / But be,” writes Archibald MacLeish in the oft-quoted last lines of his poem, “Ars Poetica.” At first, the sentiment makes perfect sense: so many great poems seem to have an existence—a sense of essential being—all their own. Poetry, MacLeish seems to suggest, should exist apart from our attempts to figure it out, to find some sort of meaning, to uncover the author’s intent or design. No one likes poems that preach to us. It is ironic, then, that MacLeish’s firm declarative is itself rather didactic and prescriptive. For all this business about being, he makes an argument for a certain kind of poetry, even if the poetry he promotes would seem to float magically down from the heavens. In part, MacLeish obscures the labor and forethought that goes into a poem. As with all forms of writing, poems are crafted with specific intentions and affects in mind (rhetorical, emotional, intellectual): poems strive to persuade us. This class is rooted in the idea that poems originate from somewhere: from specific times and places, from authors with very specific ideas about how and why a single poem (or poetry in general) makes meaning. Furthermore, it works under the premise that in order to write good poems, one must articulate their own ars poetica. Our literature is full of this kind of reflection: defenses, manifestos, apologies, poetic statements, essays, theses—not to mention the ways in which so many poems come to be about, or focus on, their own making. All of these forms of writing strive to inform us what poetry means, why poetry matters, and why a poem is crafted in a particular way. We will examine the genre of the ars poetica through essays by poets, and the poetry book as an artform through works by ultra-contemporary poets who organize their poems around a trope, threads of a larger narrative, or a poetic ideal. You will create a chapbook-length collection of poetry with an accompanying ars poetica.

By the end of this graduate-level Reading for Writers seminar, I expect that you will:

• Demonstrate understanding of conversations and trends in contemporary American poetry;
• Engage with both primary texts and literary theory/criticism;
• Articulate a poetics;
• Apply various strategies of how to organize a collection of poems.

Required Poetry Books:
Beth Bachmann, Temper (University of Pittsburgh Press, 2009).
Shane Book, Ceiling of Sticks (University of Nebraska Press, 2010).
Jennifer Chang, History of Anonymity (University of Georgia Press, 2008).
Cathy Park Hong, Dance Dance Revolution (W. W. Norton & Company, 2008).
Shane McCrave, Mule (Cleveland State University Poetry Center, 2010).
Wayne Miller, The City, Our City (Milkweed Editions, 2011).
Melissa Range, Horse and Rider (Texas Tech University Press, 2010).
Tracy K. Smith, Life on Mars (Graywolf Press, 2011).

Required Essays:


**REQUIREMENTS**

**Poems:** You should strive to write 10 new poems this semester. The overall goal is to write the poem that is your *ars poetica*—that is, the poem that sits at the center of the larger collection of poems that you will put together for the final; the poem that is the heart of your approach to poetry; the poem that is the architectural blueprint of how one should read/understand your poetry. You will turn in two groups of new poems (5 poems) to me twice in the semester.

*Ars Poetica Essay:* You will write your very own *Ars Poetica* by the end of the term in order to give you the chance to articulate your thoughts on your own poetry, some aspect of poetry, or poetry in general. This essay is an open-ended form with no word minimum or limit, and you should view the essays that we’ll be reading all semester as models. Guidelines with additional details will be distributed early in the semester, and a draft will be due in Week 10.

**Required Books & Essays:** The best way to learn poetry is to read poetry. The texts chosen for this class are intended to provide you with a diverse sampling of aesthetics and poetic styles in ultra-contemporary American poetry. You are required to read all seven poetry books assigned for this course. In order to enrich our understanding of the *ars poetica*, we also will read various “poets on poetry” essays each week. All readings are to be completed on the day they appear on the schedule.

**Presentation:** Each week, one student will be responsible for leading the class discussion on the readings. A successful presentation might include one or two the following: 1) A close reading of one poem from the poetry collection; 2) A contextual analysis that links the poetry collection and the essay in conversation; 3) Questions for the class about the texts; 4) Responses to peers’ blog posts; or 5) Analysis of the book’s structure, themes, tropes.

**Reading Discussion Posts** [12 total]: You are required to post a concise, critical comment and/or questions about the readings—essay and poems—that will be discussed in class (250-300 words).

**Individual Conferences:** Each student will be required to meet with me in conference at least once midway through the semester to discuss your progress and the direction of your work. This meeting will count toward your participation grade. You are welcome to schedule additional conferences.

*Ars Poetica Talk:* Poets are often asked to give a craft talk that engages ideas of form and technique, poetics, and/or one’s own poem-making. You will give a 15-20 minute public talk, using your *ars poetica* essay as base.
Final Poetry Collection: For your final portfolio, you will turn in 15-20 pages of polished work. This can include revised work from throughout your college career, but at least 8 poems should be new work from this semester. You can divvy up the page count as you see fit (e.g., 15 pages of poetry + a 3-page *ars poetica* essay). You are expected to treat this final collection as if it were a chapbook, so you will:

1) Title the collection.
2) Order the poems according to a larger organizational arc, trope, or theme.
3) Integrate the *ars poetica* poem and essay in some appropriate way.

You are encouraged to make the actual book by: designing a cover; choosing artwork; selecting a font-style; binding the pages; including a table of contents, dedication and/or acknowledgments page, and end-notes (if applicable). Every element of design should reflect the collection’s overall project: trope/theme/subject, aesthetic style, or *ars poetica* statement. Books can be made through a program as simple as MSWord or through a more sophisticated program such as InDesign. You might opt to make an e-book or a printed book through a print-on-demand service such as Lulu.com.

EVALUATION

Final Grade Distribution:

- Presentation (15%)
- Reading Discussion blog posts (24%)
- Ten Poems (10%)
- *Ars Poetica* Essay draft (1%)
- *Ars Poetica* Talk (10%)
- Final Poetry Collection + *Ars Poetica* Essay (25%)
- Discussion involvement and attendance (15%)

Grading Scale: There are 1000 points for the course; the grade ranges are as follows:

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<tr>
<th>Grade</th>
<th>Points</th>
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<td>A</td>
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<td>B+</td>
<td>899-870</td>
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<td>C+</td>
<td>799-770</td>
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<td>D+</td>
<td>699-670</td>
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<tr>
<td>B</td>
<td>869-800</td>
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<td>C</td>
<td>769-700</td>
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<tr>
<td>D</td>
<td>669-600</td>
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Grading Scale for Graduate Programs

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<tr>
<th>Grade</th>
<th>Points</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>Superior...... 4.00</td>
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<tr>
<td>B+</td>
<td>Very Good...... 3.50</td>
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<tr>
<td>B</td>
<td>Good.......... 3.00</td>
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<tr>
<td>C+</td>
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<td>XF</td>
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ATTENDANCE POLICY

Attendance to all class periods is expected. If you miss more than 2 classes, you will receive a WA, a withdrawal for reasons of attendance, in the course. Contact me if a legitimate emergency arises.

ACADEMIC INTEGRITY: THE HONOR CODE

A College of Charleston student’s submission of work for academic credit indicates that the work is the student’s own. All outside assistance should be acknowledged, and the student’s academic position truthfully reported at all times. Violating the College’s Honor Code policy is a serious offense, even if the violation is unintentional. Additional information about the Honor Code can be found in the CoC Student Handbook posted at: [http://studentaffairs.cofc.edu/honor-system/studenthandbook/](http://studentaffairs.cofc.edu/honor-system/studenthandbook/)

You are responsible for reading this information and for understanding the college’s rules regarding academic integrity. Talk to me if you have any concerns.
**ACCORDANCE WITH COFC POLICIES**

This professor respects and upholds the College of Charleston’s policies and regulations pertaining to academic integrity; sexual harassment and discrimination; the observation of religious holidays; confidentiality of student records; and assistance to disabled students in compliance with the Americans with Disabilities Act. It is the student’s responsibility to notify professors immediately if special accommodations are needed, and students should also contact Center for Disability Services [Lightsey Center, Suite 104; http://disabilityservices.cofc.edu; SNAP@cofc.edu; (843) 953-1431]. All students are advised to become familiar with the respective College regulations and are encouraged to bring any questions to my attention.

**SCHEDULE**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ASSIGNMENTS</th>
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| Week 1     | **Introductions & Course Requirements**  
             Presentation sign-up  
             **DUE = Your favorite or most representative poem that you’ve written in the recent past.**  
             **READINGS:**  
             Palmer, “Your Diamond Shoe”  
             Cairns, “Poetry: Five Premises” |
| Week 2     | **DUE = Reading Post 1**  
             **READINGS:**  
             Rios, “Organization Strategies”  
| Week 3     | **DUE = Reading Post 2**  
             **READINGS:**  
             Santos, “A Toy Balloon, the Man-Moth’s Tear, and a Sack of Ripe Tomatoes”  
             Smith, *Life on Mars* |
| Week 4     | **DUE = Reading Post 3**  
             **READINGS:**  
             Boruch, “Decoys”  
             Bachmann, *Temper* |
| Week 5     | **DUE = Reading Post 4**  
             **READINGS:**  
             Hejinian, “Some Notes toward a Poetics”  
             Peirce, *Mercy* |
| Week 6     | **DUE = Reading Post 5**  
             **DUE = Group of Poems (5)**  
             **READINGS:**  
             Fulton, “To Organize a Waterfall”  
             Rooney, *Spitshine* |
| Week 7     | **DUE = Reading Post 6**  
             **READINGS:**  
             Hass, “Listening and Making”  
             Range, *Horse and Rider* |
| Week 8     | **DUE = Reading Post 7**  
             **READINGS:**  
             Simic, “Assembly Required” |
<table>
<thead>
<tr>
<th>Week 9</th>
<th>McCrae, <em>Mule</em></th>
<th>DUE = Reading Post 8</th>
<th>PRESENTATION</th>
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<tbody>
<tr>
<td></td>
<td>READINGS:</td>
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<td>Forché, “Introduction”</td>
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<td>Book, <em>Ceiling of Sticks</em></td>
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<td>Week 10</td>
<td>DUE = Reading Post 9</td>
<td>DUE = <em>Ars Poetica</em> Essay Draft</td>
<td>PRESENTATION</td>
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<td>Graham, “Some Notes on Silence”</td>
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<td>Samyn, <em>Inside the Yellow Dress</em></td>
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<td>Week 11</td>
<td>DUE = Reading Post 10</td>
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<td>Moxley, “Fragments of a Broken Poetics”</td>
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<td>Chang, <em>History of Anonymity</em></td>
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<td>Week 12</td>
<td>DUE = Reading Post 11</td>
<td>DUE = Group of Poems (5)</td>
<td>PRESENTATION</td>
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<td>Joron, “The Emergency”</td>
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<td>Miller, <em>The City, Our City</em></td>
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<td>Week 13</td>
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<td>Paz, “The Other Voice”</td>
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<td>Hong, <em>Dance Dance Revolution</em></td>
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<td>Week 14</td>
<td><em>Ars Poetica</em> Talks</td>
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<td>Week 15</td>
<td><em>Ars Poetica</em> Talks</td>
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FINALS WEEK = Final Portfolio + *Ars Poetica* Essay DUE