

SENATE

PROPOSAL SCC #99/00-

206 (P)

OCT 21 99

CURRICULUM PROPOSAL FORM 1999-2000

RECEIVED

NON-GENERAL EDUCATION PROCESS A

\*DEADLINES: Deadline dates for 1999/2000 submissions: Regular proposals: October 22, 1999 to be implemented in Fall 2000; Short-Term proposals: December 10, 1999 to be implemented in Fall, 2000; Regular proposals February 18, 2000 to be implemented in Spring, 2001; March 24, 2000 for short-term courses to be implemented in Spring 2001.

0601.554

PROPOSAL TITLE: Core I: Theories and Techniques of Writing.

SPONSOR(S): Dr. Sanford Tweedie

DEPARTMENT: College Writing

COLLEGE: Communication

IF LAS CHECK ONE: \_\_\_ History/Humanities \_\_\_ Math/Sciences \_\_\_ Social/Behavioral Sciences

Check one: \_\_\_ Undergraduate X \_\_\_ Graduate

THE ATTACHED NON-GEN-ED PROPOSAL IS BEST DESCRIBED BY THE ITEM(S) CHECKED.

X \_\_\_ New non-gen-ed course

\_\_\_ Short-term non-gen-ed course

\_\_\_ Minor curricular changes (fewer than three) to:

\_\_\_ existing non-gen-ed course

\_\_\_ non-gen-ed degree requirements

\_\_\_ major

\_\_\_ minor, specialization, concentration, track, certificate program

DEPARTMENT

(Signature indicates approval)

[Signature] 20 05 99

Dept. Curriculum Chair / Date

Dept. Chairperson / Date

[Signature] 11 19 99

ACADEMIC DEAN

Approved [check]

Not Approved \_\_\_

Comments:

Dean's Signature/Date

[Signature] 11/19/99

**COLLEGE CURRICULUM COMMITTEE**

Date of open hearing (if necessary) 11/22/99 Approved  Not Approved

Comments:

Signature of College Chair/Date: W. J. [Signature] 11/24/99

**UNIVERSITY CURRICULUM COMMITTEE**

Date Received/Processed 12/6/99

Comments:

Curriculum Chair Signature [Signature] Date Announced At Senate 2/7/00

**EXECUTIVE VICE PRESIDENT/PROVOST**

Approved  Not Approved  If no, reasons are as follows:

Student Credit Hours \_\_\_\_\_ Faculty Load Hours \_\_\_\_\_ Equalized Credit Hours \_\_\_\_\_

Official Copy & Approval Sheet Filed (Date): \_\_\_\_\_ Executive VP/Provost Signature/Date [Signature]

**REGISTRAR**

Date Approved Course Description Received 12/15/99 Hegis Taxonomy & Course Number Assigned 06:01.554

Registrar Signature/Date Robert A. Kulat

**NOTIFICATION FORWARD**

\_\_\_\_ Senate Curriculum Committee Chairperson      \_\_\_\_ Academic Dean(s)  
\_\_\_\_ Department Chairpersons      \_\_\_\_ Registrar      \_\_\_\_ Sponsor(s)

## **New Course Proposal: Core I: Theories and Techniques of Writing**

### **1. Details**

Course title:	Core I: Theories and Techniques of Writing
Sponsor:	Sanford Tweedie, College Writing Department
Credit hours:	3 credit hours
Course level:	500-level graduate
Curricular Effect:	Required course for those enrolled in the Master of Arts in Writing. Open to students throughout the university.
Prerequisites:	None.
Implementation:	One section of the course will be offered during the fall 2000 semester. Sections will be offered every fall semester thereafter.
Resources:	Teaching faculty is on staff consistent with the College of Communication budget. New library acquisitions will be required over time.

### **2. Rationale:**

The proposed course is part of the Master of Arts approved by the Senate Curriculum Committee in Spring 1999. Core I and Core II serve as the foundation courses for those enrolled in the Master of Arts in Writing.

This innovative M.A. brings together two departments in the College of Communication: the College Writing Department and the Department of Journalism and Creative Writing (formerly Professional Writing). The two Core courses reflect this synthesis and are representative of the philosophy around which this M.A. is structured. While students in the M.A. eventually choose one of two specializations--*Composition and Rhetoric* or *Journalistic and Creative Writing*--the Core courses function to teach the commonalities of all writing endeavors in order to better understand the differences, and to create a community of active, energetic scholars and practitioners.

Core I breaks new ground in writing programs. In addition to introducing students to the philosophical underpinnings of the M.A. in Writing and its two concentrations, Core I offers an in-depth examination of theories of composing. This course examines the interdisciplinary nature of writing through inquiry into rhetorical elements common to all writers--for example, genre, tone, audience, point of view, style, and voice. It also considers basic principles and techniques of writing, including narration, dialogue, and exposition. Students will examine many genres of writing, and compare and contrast the application of techniques to the differing genres.

### 3. Essence of the Course:

#### a. Objectives

- i) To introduce and examine current theories of composing and to apply those theories to various genres;
- ii) To challenge students to find the commonalities among rhetorical elements--for example, voice, tone, and style--in their different specializations;
- iii) To understand genre as a fluid, evolving process rather than a static entity;
- iv) To demonstrate that the differences between genres of writing, therefore, are theoretical constructs that should not serve to limit a writer;
- v) To increase the awareness and appreciation that writers in each specialization have for the work being done by those in the other specialization;
- vi) To understand that writers and writing are products of particular social contexts, and that these contexts (and, hence, their products) are diverse;
- vii) To examine how technologies have affected the written word throughout history;
- viii) To introduce students to electronic texts and media to create understanding of genre (re)formulation as it occurs.

#### b. Topical Outline/Content

Students will complete the following:

- *Writer's autobiography*

In which the writer reflects upon his/her experiences as a reader and writer to explore the origins of some of the theories the writer holds about language use. Created at the beginning of the student's graduate experience, this work will help the student to establish a beginning point for his/her graduate studies in writing

- *Responses to readings*

Weekly 2-3 page critical responses to the assigned texts. These will sometimes be in response to specific questions asked by the instructor and at other times be on subjects of the student's choosing. Two or three will be presented at the beginning of each class to serve as a launching pad for discussion.

- *Final Project*

Students will choose from one of the critical terms/key words associated with the composing process--for example, genre, voice, tone, audience, etc.--and create a written project which examines the term through multiple perspectives--scholarly, practical, and personal--and multiple genres. These will be presented in class at the end of the semester.

### Sample Week by Week Overview of the Course\*

\*The titles of the weekly discussion topics are meant to sound somewhat reductive as the purpose of the course is to find the commonalities within all writing by returning students to basic concepts and questions concerning the written word.

- Week 1: Introduction and Orientation to the M.A. in Writing**
- Week 2: History of Writing, Ancient: The Origins and Philosophy of Writing.** An overview of the written word that sets it in its historical context.
- Week 3: History of Writing, Contemporary: The Writer's Motives, Aims and Intentions.** Examines the reasons why writing has become so vital to our society by exploring the many roles writing plays in contemporary life.
- Week 4: Reconceiving Genre: From Fixed Form to Fluid Action.** A re-defining of genre from the perspective of rhetorical action taken within a recurring social situation rather than definition based on textual features.
- Week 5: The Means and Materials of Genre Production.** An examination of the material conditions affecting the ways that genres are established and come to be prevalent.
- Week 6: Living By Metaphor.** Focuses on the fundamental role metaphor plays in our thought processes.
- Week 7: The Writing Process: The Effects of Prewriting/Drafting/Revising on the Written Product**
- Week 8: Audience: The Real Readership.** An overview of the influence of audience on the writer's project.
- Week 9: Point of View: First, Second and Third Person in Texts**
- Week 10: Style: The Way You Say What You Want to Say**
- Week 11: Voice: "I Hear What You're Saying"**
- Week 12: Technology and Writing I: A History of the Effects of Technology on Writing**

**Week 13: Technology and Writing II: Electronic Texts--The Shape of Things to Come**

**Week 14: Student Presentations**

c. Evaluation and Grading Procedure of Students

Final course grade will be based on the quality of students' assignments and participation throughout the course. The assignments--presented as part of a final portfolio--may include projects, in- and out-of-class, response papers, seminar presentations, and critical responses to readings.

d. Course Evaluation

The proposed course will be evaluated using the College of Communication student evaluation forms and critical review by the Departments of College Writing and Journalism and Creative Writing faculty. Student evaluation forms will assess effectiveness of content and content delivery, assignments and texts. The critical review by the department faculty will determine whether or not the course meets the goals outlined. Critical review by the department faculty can occur in several ways: classroom observation, syllabus review, review of student projects, and faculty meetings at regular intervals to assess progress.

**4. Results of Consultations:** See attached.

a. This proposal has been sent to the following persons, and their responses are attached:

- Toni Libro, Dean, College of Communication
- Janice Rowan, Chair, College Writing Department
- David Lloyd, Chair, Department of Journalism and Creative Writing
- Nathan Carb, Chair, English Department
- Marion Rilling, Dean of the Graduate School

**5. Additional Supporting Information**

*Possible Texts*

Anderson, Chris, ed. 1989. *Literary Nonfiction: Theory, Criticism, and Pedagogy*. Carbondale, IL: Southern Illinois University Press.

Anzaldúa, Gloria. 1999. *Borderlands/La Frontera: The New Mestiza*. Aunt Lute Books.

- Bakhtin, Mikhail. 1986. *Speech Genres and Other Late Essays*. Ed. Caryl Emerson and Michael Holquist. Trans. Vern W. McGee. Austin: University of Texas Press.
- Bal, Mieke. 1998. *Narratology : Introduction to the Theory of Narrative*. 2nd edition. Toronto: University of Toronto Press.
- Bishop, Wendy, ed. 1997. *Elements of Alternate Style: Essays on Writing and Revision*. Portsmouth, NH: Boynton/Cook.
- . 1993. *The Subject is Writing*. Portsmouth, NH: Boynton/Cook.
- Bishop, Wendy, and Hans Ostrom, eds. 1997. *Genre and Writing: Issues, Arguments, Alternatives*. Portsmouth, NH: Boynton/Cook.
- , eds. 1994. *Colors of a Different Horse: Rethinking Creative Writing, Theory, and Pedagogy*. Urbana, IL: NCTE.
- Bolter, Jay David. 1999. *Writing Space: The Computer, Hypertext, and the History of Writing*. Watertown, MA: Eastgate Systems.
- Cain, Mary Ann. 1995. *Revisioning Writers' Talk: Gender and Culture in Acts of Composing*. Albany, NY: SUNY Press.
- Devitt, Amy J. 1993. "Generalizing about Genre: New Conceptions of an Old Concept." *College Composition and Communication* 44: 573-86.
- Dillard, Annie. 1998. *The Writing Life*. New York: HarperCollins.
- Elbow, Peter. "Closing My Eyes as I Speak: An Argument for Ignoring Audience." *College English* 49: 50-69.
- . 1981. *Writing With Power*. New York: Oxford University Press.
- . 1973 *Writing Without Teachers*. New York: Oxford University Press.
- , ed. 1994. *Landmark Essays on Voice and Writing*. Davis, CA: Hermagoras Press.
- Elbow, Peter, and Pat Belanoff. 1995. *Sharing and Responding*. 2nd ed. New York: McGraw Hill.
- Forman, Janice. 1996. *What Do I Know?: Reading, Writing, and Teaching the Essay*. Portsmouth, NH: Boynton/Cook.
- Hall, David B. 1996. *Cultures of Print: Essays in the History of the Book*. Berkeley: University of California Press.
- Heilker, Paul. 1996. *The Essay: Theory and Pedagogy for an Active Form*. Urbana, IL: NCTE.
- Josselson, Ruthellen and Amia Lieblich, eds. 1998. *Making Meaning of Narratives*. Sage Publications.
- Lakoff, George. 1990. *Women, Fire and Dangerous Things: What Categories Reveal About the Mind*. Chicago: University of Chicago Press.
- Lakoff, George, and Mark Johnson. 1983. *Metaphors We Live by*. Chicago: University of Chicago Press.
- Lehman, Daniel Wayne. 1998. *Matters of Fact: Reading Nonfiction over the Edge*. Columbus: Ohio State University Press.
- Martin, Henri Jean. 1995. *The History and Power of Writing*. Lydia G. Cochrane, trans. Chicago: University of Chicago Press.

- Mattingly, Cheryl. 1998. *Healing Dramas and Clinical Plots: The Narrative Structure of Experience*. Cambridge: Cambridge University Press.
- May, Charles E., ed. 1994. *The New Short Story Theories*. Athens: Ohio University Press.
- Murray, Donald M. 1996. *Crafting a Life in Essay, Story, Poem*. Portsmouth, NH: Boynton/Cook.
- Numberg, Geoffrey, ed. 1996. *The Future of the Book*. Berkeley: University of California Press. ✓
- Olney, James. 1999. *Memory and Narrative: The Weave of Life-Writing*. Chicago: University of Chicago Press.
- Ong, Walter, J., S.J. 1978. "Literacy and Orality in Our Times." *ADE Bulletin*, 58: 1-7.
- . 1982. *Orality and Literacy: The Technologizing of the Word*. New York: Methuen.
- . 1975. "The Writer's Audience is Always a Fiction." *PMLA* 90: 9-21.
- Phelan, James. 1996. *Narrative as Rhetoric: Technique, Audience, Ethics, Ideology*. Columbus: Ohio State University Press.
- Starkey, David, ed. 1998. *Teaching Writing Creatively*. Portsmouth, NH: Boynton/Cook.
- Steinberg, Michael. *The Fourth Genre: Contemporary Writers on/of Creative Nonfiction*.
- Strickland, Stephanie. 1999. *True North*, poems in hard copy and hypertext versions. Watertown, MA: Eastgate Systems.
- Trimmer, Joseph F., ed. 1997. *Narration as Knowledge: Tales of the Teaching Life*. Portsmouth, NH: Boynton/Cook.
- Williams, Joseph M. 1996. *Style : Ten Lessons in Clarity and Grace*. 5th edition. New York: Addison-Wesley.

## 6. Catalog Description


0601.xxx.xx

### Core I: Theories and Techniques of Writing

Core I offers an in-depth examination of theories of composing, focusing on the interdisciplinary nature of writing through inquiry into rhetorical elements common to all writers--for example, genre, tone, audience, point of view, and voice. It also considers basic principles and techniques of writing, including narration, dialogue, exposition, and style. Students will examine many genres of writing, and compare and contrast the application of techniques to the differing genres.



*College of Communication  
Office of the Dean*

TO: Dr. Sandy Tweedie, College of Communication  
FROM: Toni Libro  Dean, College of Communication  
DATE: September 29, 1999  
RE: Course Proposal:  
Core I: Theories and Techniques of Writing

I read your proposal for the core course Theories and Techniques of Writing with great interest. As the Core I course for the M.A. in Writing, it is a most crucial component of the curriculum.

I applaud the philosophical underpinnings of the course; that is, its interdisciplinary intent to teach the commonalities of various writing endeavors while delving into the theories and techniques of composing.

The curriculum design is nicely structured, building from the introductory nature of writing as an historical act, through to the contemporary writer. Your inclusion of genre, metaphor, revision, audience, point of view, style and voice are well integrated. I also find the kinds of writing assignments to be sharply focused and responsive to the objectives of the course.

You manage to include technology and writing in what I would imagine to be an open-ended conclusion for the course, appropriately leading into Core II. This is a fine introductory and foundational course for the M.A. in Writing and I look forward to its implementation in the fall of 2000.


Thank you very much for this significant contribution to the program.

## JANICE ROWAN

*Chair, College Writing Department, College of Communication*

Date: September 24, 1999

To: Dr. Sanford Tweedie, College Writing

From: Janice Rowan, College Writing 

Subj: New Course/Core I: Theories and Techniques of Writing

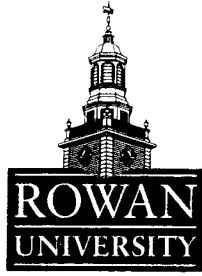
The well-conceived course you are proposing and its counterpart—Core II, which deals with research and writing—are the foundation blocks on which rests our Master's in Writing. As our joint committee discussed during the long planning period for the new degree, what sets our program apart from other graduate programs in writing is that we intend to bring together different kinds of writers—including writers from the K-12 schools, writers from newspapers and creative fields, and writers from the corporate world. As the initial course for this interdisciplinary group of writers, Core I will focus on exploring those areas of the writing task which affect all writers: elements such as genre, tone, voice, audience, and style.

I can think of no more important enterprise than having our graduate students read about, discuss, ponder, and apply theories of composition. I applaud the concentration on contextualized writing and the investigation of how technology affects our written communication. I also commend that aspect of the final project which requires the author to examine a key critical term in composition from a variety of perspectives. In my own graduate work, I engaged in a similar task, using a critical term in literary analysis, and I learned a great deal from that assignment.


In sum, Core I stands as a stimulating, cutting-edge, and challenging initial course in the new program. It is precisely the kind of course our graduate students will need to begin them on their way through our M.A. program. And, as we planned, they will revisit and continue to refine this seminal material in their culminating experience.

I give my complete support to this proposal for Core I: Theories and Techniques of Writing.

Bozorth Hall, Rowan University, Glassboro, NJ 08028  
609-256-4096, rowan@rowan.edu



August 25, 1999

TO: Sandy Tweedie  
FROM: David Lloyd   
SUBJECT: **COURSE PROPOSAL CONSULTATION**

Thank you for sending the draft of the course proposal for the M.A. degree titled, Core I: Theories and Techniques of Writing.


I have no problems with the course as written. It is different and unique. Best wishes with it!

/cn



*Department of English*

TO: Sanford Tweedie  
College Writing Department

FROM: Nathan Carb, Chair  
English Department 

RE: Course Proposal Consultation

DATE: October 5, 1999

I have reviewed your course proposal, *Core I: Theories and Techniques of Writing*. Such a course is quite far from my fields of expertise, but I can attest to the logic of the rationale, the clear objectives put forth, the tightly organized course outline, and the very impressive bibliography.

Students interested in your new program should certainly profit from the course.



*Dean of The Graduate School*

TO: Professor Sandy Tweedie

FROM: Dr. Marion Rilling, Dean *M. R.*  
The Graduate School

SUBJECT: Support for the proposed new course,  
Core 2: Theories and Techniques of Writing

DATE: September 27, 1999

I appreciate the opportunity to review the new course proposal, Core I: Theories and Techniques of Writing. I understand the important role of this course for the proposed new Masters of Arts in Writing program, and I believe that the content and the assignments in this course proposal address program goals and will serve as an appropriate foundation for continued study.

While I leave it to others to comment specifically on the course content, I would like to indicate that the type of reflection and critical thinking required in this course is representative of graduate study and should provide challenging and stimulating learning experiences for students.

Please be assured that The Graduate School will be happy to assist in any way that we can as you proceed to implementation.

MR/klh  
c: Dr. Toni Libro

P.S. It sounds like a course I would love to take!