

CURRICULUM PROPOSAL FORM 2001-2002

NON-GENERAL EDUCATION PROCESS A

***DEADLINES:** Deadline dates for 2001/2002 submissions: Regular proposals: October 19, 2001 to be implemented in Fall 2002; Short-Term proposals: December 7, 2001 to be implemented in Fall, 2002; Regular proposals February 15, 2002 to be implemented in Spring, 2003; March 22, 2002 for short-term courses to be implemented in Spring 2003.

PROPOSAL TITLE: Nonfiction Workshop

SPONSOR(S): Carl Hausman and the Department of Journalism and Creative Writing

DEPARTMENT: Journalism and Creative Writing

COLLEGE: Communication

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

Check one: Undergraduate Graduate

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

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)

Dept. Curriculum Chair / Date

Dept. Chairperson / Date

ACADEMIC DEAN

Approved Not Approved Comments:

Dean's Signature/Date Carl Hausman 2-28-02

COLLEGE CURRICULUM COMMITTEE

Date of open hearing (if necessary) 5/7/02 Approved 5 Not Approved 0
Comments:

Signature of College Chair/Date: [Signature] 5/7/02

UNIVERSITY CURRICULUM COMMITTEE

Date Received/Processed _____
Comments:

Curriculum Chair Signature [Signature] Date Announced At Senate 6/5/02

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] 7/30/02

REGISTRAR

Date Approved Course Description Received _____ Hegis Taxonomy & Course Number Assigned 0602-292

Registrar Signature/Date [Signature] 8/3/02

NOTIFICATION FORWARD

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

1. Details of the Proposed Course

This section lists and explains the title, credit hours, course level, prerequisites, time and scale of implementation, curricular effect, adequacy of present resources, and recommended library resources as they pertain to the proposed course.

Course Title:

Nonfiction Workshop.

Sponsor:

Carl Hausman, Ph.D., associate professor of journalism in the College of Communication.
Sponsored by the Department of Journalism and Creative Writing

Credit Hours:

The course will carry 3 credit hours.

Course Level:

Nonfiction Workshop will be a 400-level undergraduate course.

Prerequisites:

For undergraduates: News Reporting II (0602311) and Magazine Article Writing (0602313) or permission of instructor. For graduates: None.

~ Suggested Time and Scale of Implementation

The course will first be offered in spring, 2003. This course will be offered once per year or more often if demand necessitates.

Curricular Effect:

Nonfiction Workshop will be offered as an elective course for the undergraduate journalism program and for the journalism/creative writing track in Rowan's Master of Arts in Writing. The course will be open to students throughout the university.

Adequacy of the Present Staff, Resources, and Space Needs.

Staff: The course will be taught by teaching faculty on staff, consistent with the College of Communication budget. Initially, the course will be taught by Carl Hausman. Hausman is the author of 21 nonfiction books. Hausman has a professional background in newspapers, magazines, television, radio, and web publishing.

Resources. Resources are currently adequate. Nonfiction Workshop requires no special facilities.

Recommended Library Resources

The library currently holds a reasonably large collection of books about journalism in general. The listing of current holdings is attached as Appendix A. However, the collection is dated in parts and I recommend the additional purchase of nine books and two periodicals, at a cost of approximately \$300 for the books and \$150 yearly for the periodicals. The proposed additions are listed in Appendix B. Note that these additions may partially duplicate book requests for other courses proposed for the program.

2. Rationale for the Course

Nonfiction accounts for more than 90 percent of all books published yearly and fuels the overwhelming majority of periodicals.

Writers of nonfiction are part of not only a large market but a dynamic one. Nonfiction publishing is anything but static; emerging trends such as immersion journalism and hyperlinked Web-based nonfiction continue to challenge writers.

Nonfiction Workshop illuminates the connections among various nonfiction disciplines (detailed later in this proposal), and provides students with an over-arching view of the fundamental techniques of nonfiction. In addition, students will learn about the intricacies of markets for nonfiction and the fine points of producing compelling, muscular, and ultimately saleable prose.

The workshop setting allows extended discussions of works in various genres and critique and evaluation by students' peers. Students analyze and evaluate what works for other writers and students, and apply what they have learned to their own writing.

This course allows students who desire fundamental training in the structure of nonfiction, such as scene construction, use of anecdotes, effective handling of quotes, and organizational structure, to apply these skills to diverse and sometimes experimental genres. The course does not overlap with existing courses in feature writing or creative nonfiction to the extent that any material is redundant. While those formats are introduced in Nonfiction Workshop, they are treated as part of the overall scheme of nonfiction writing. Nonfiction Workshop is not a prerequisite for the feature or literary journalism courses, but will be recommended by a student's adviser if that student does not possess a command of nonfiction basics. By the same token, because the course covers so many genres and techniques not dealt with in existing courses, it will be useful and relevant to many students who have already completed the feature article course (a more news-and-information-based course) or the literary journalism course (which deals with a highly specialized form of nonfiction).

In sum, Nonfiction Workshop allows students to experiment with varying techniques in order to find their own voices.

The course will be repeatable; students may take a maximum of two semesters. This will allow students who wish to pursue extended projects the freedom to devote considerable amounts of time to the work and receive evaluation that has overall continuity.

3. Essence of the Course

This section lists and explains the course's objectives, content, and evaluation procedures.

Objectives of the Course

When students complete this course, they will be able to:

- Comfortably execute the mechanics of nonfiction writing: interviewing, research, structuring, transitioning, using quotes and anecdotes to maximum effect.
- Understand the differences and the similarities among primary styles of nonfiction writing, including reporting, features, opinion, reviews, creative nonfiction, explanatory nonfiction, and profile/biography.
- In a workshop setting, critically evaluate the works of others, offer constructive criticism, and apply the criticism from others to their own work.
- Navigate the markets for nonfiction, market their work, and negotiate rights and contracts with agents, editors, and publishers.

- Assess their particular strengths and develop their special skills in nonfiction writing.
- Understand nonfiction from a historical perspective.
- Mine current nonfiction works and learn from the techniques of modern authors as well as students' peers.
- Critically evaluate nonfiction -- becoming not only better writers but more informed consumer of information.
- Develop a basic understanding of how nonfiction techniques are adapted to new technologies.
- Cultivate an ethical view of the information marketplace and enforce a personal code of ethics when writing nonfiction.

Topical Outline and Content

Students will be required to complete the following assignments:

- Writing three major (at least 2,000 words) articles or segments of larger works from differing nonfiction genres, including explanatory, opinion, satire, commentary, newsfeature, entertainment feature, profile, biography, history, documentary script, hard news, and creative nonfiction. At least one of these works must be submitted for publication.
- Several short exercises in mechanics of techniques of nonfiction, including dialog, narrative, and scene creation.
- A presentation about the works of one author, with the goal of explaining to the class what it is in the author's style that makes the work fly.
- Regular and constructive participation in the workshopping of scenes, segments, and articles in the course.

Over a standard 14-week semester, we will cover the following areas. In most cases, lecture material will be presented in the early portion of the class, followed by workshopping.

Week 1: The World of Nonfiction. Nonfiction's place in the market...Different genres....Overview of markets and market requirements.

Week 2: The Interconnected World of Nonfiction. How nonfiction developed in relation to what was happening in the rest of the world...Historical overview...Connections among various genres.

Week 3: Structure. Similarities and differences among structures...News versus feature versus opinion versus narrative, etc. ...Why a writer chooses one structure over another. Examination of writing exercises.

Week 4: Mechanics. Scenes, style...Word choice...Dialog...Transitions... Interviews and how to use interview material...Fine points of research.

Week 5: Writing to Persuade. What pushes peoples' buttons?...Ethos, pathos, logos...Persuasion versus propaganda. Conferences; one-on-one conferences with instructor.

Week 6: Writing to Inform. Making sense of information overload...Explanatory journalism...Ordering main points...How people absorb information and how a writer helps.

Week 7: Writing to Entertain. What's so funny about nonfiction?...The very serious side of humor...Satire...Narrative and drama and how it relates to nonfiction. Workshop conferences with writing exercises.

Week 8: Writing to Chronicle. Biographies and profiles...Historiography... What writers can learn from historians...The ethics of re-creating scenes you have not witnessed...The difference between history and repeating the words of other historians. Workshop conferences with writing exercises.

Week 9: The Media and the Message. How the medium affects the style, content, and expression...Emerging digital media... Broadcast media. Workshop conferences with writing exercises.

Week 10: Ethics and Law for the Nonfiction Writer. Rule-based versus ends-versus-the-means ethics...Case histories...Libel and privacy...The limits of liberties taken when writing nonfiction.

Week 11: Markets. A comprehensive look at markets, editors, agents, contracts, rights, and resales. Workshop conferences on sections of final projects.

Week 12: The Future of the Nonfiction Writer. Advancing your career...Writing books...Choosing a specialty...How future trends might impact the writer.

Week 13: Workshop on final projects.

Week 14: Workshop and concluding remarks.

Evaluation and Grading Procedure of Students

Students will be graded on their three major articles, their short writing exercises, and their presentation. A portion of the final grade will be based on class participation in mutual discussion and critique, a process that will take place during most class sessions. One of the articles (or, if the student desires, a sample book chapter and a book outline) must be submitted for publication. While the schedules of publishers -- who may take many months to make decisions -- do not permit the luxury of exhibiting the success of the effort to the class, students must demonstrate that they have researched the markets and the publisher and appropriately contacted and correspondence with the publisher.

Course Evaluation

Standard student evaluations will be administered during the final weeks of the course. The course will be reevaluated by the department of Journalism and Creative Writing after the initial semester.

4. Consultation

This course does not substantially duplicate content of any existing course. Letters from interested parties are attached in Appendix C.

5. Catalog Description

Nonfiction Workshop provides an in-depth examination of nonfiction genres, including news reporting, features, opinion, immersion journalism, documentary, biography, criticism, and social commentary and analysis. Lectures cover the methods, techniques, and ethics of nonfiction. Various nonfiction markets and market requirements are discussed. Students read model selections in various nonfiction genres and experiment with writing their own similar selections, which are discussed and critiqued. Extensive workshop-style evaluation and constructive criticism will be offered. Students complete substantial published articles and/or book selections in their chosen nonfiction genres.

Current Library Holdings

Books About Broadcast News Reporting and Writing

Broussard, E. Joseph, Writing and reporting broadcast news. New York: Macmillan; London: Collier Macmillan, 1982.

Fang, Irving E., Television news, radio news. 4th ed., rev. St. Paul: Rada Press. 1985.

The Functions of mass communications [videorecording]. Maumee, Ohio: Instructional Video. 1989.

Mayeux, Peter E., Broadcast news: writing & reporting. 2nd ed [rev.]. Madison [Wis.]: Brown & Benchmark. 1996.

Books about "Authorship" of Television News

Bliss, Edward, Writing news for broadcast. New York: Columbia University Press. 1971.

Block, Mervin, Writing broadcast news: shorter, sharper, stronger : a professional handbook. Chicago: Bonus Books. 1987.

Broussard, E. Joseph, Writing and reporting broadcast news. New York: Macmillan; London: Collier Macmillan. 1982.

Hall, Mark W., Broadcast journalism; an introduction to news writing. [1st ed.]. New York, Hastings House. 1971.

MacDonald, R. H., A broadcast news manual of style, 2nd ed. New York: Longman. 1994.

Smeyak, G. Paul, Broadcast news writing. 2nd ed. New York: Macmillan. 1986.

Zousmer, Steven, TV news off-camera: an insider's guide to newswriting and newspeople. 1987.

Books About "Authorship" of Radio News

Brooks, William F. , Radio news writing. 1st ed. New York, McGraw-Hill Book Co. 1948.

Howe, Quincy, The news and how to understand it in spite of the newspapers, in spite of the magazines, in spite of the radio. New York: Columbia University Press, 1968.

Books About the General Study of News

Carroll, Marie, A study examining the effectiveness of elementary students using commercial television. New York: Perigee, 1993.

Carter, Jimmy, 1924. We are prepared to meet confrontation or 5cooperation [Sound recording]. 1978.

Efron, Edith, The news twisters. Los Angeles: Nash Pub. 1971.

Green, Maury, Television news; anatomy and process. Belmont, Calif.: Wadsworth Pub. Co. 1969.

Gunter, Barrie, Poor reception: misunderstanding and forgetting broadcast news. Hillsdale, N.J.: L. Erlbaum Associates. 1987.

Neuman, Johanna, Lights, camera, war: is media technology driving international politics? 1st ed. New York: St. Martin's Press. 1996.

Singer, Eleanor. Reporting on risk: how the mass media portray accidents, diseases, disasters, and other hazards. New York: Random House, 1985.

Skornia, Harry Jay, Television and the news; a critical appraisal. Palo Alto, Calif.: Pacific Books. 1968.

Tyrrell, Robert, The work of the television journalist. New York, Hastings House 1972.

Wood, Willi am Almon, Electronic journalism. New York: Columbia University Press, 1987.

Yorke, Ivor, The technique of television news. 2nd ed. Boston: Focal Press. 1987.

Zousmer, Steven, 1942. TV news off-camera: an insider's guide to Newswriting and newspeople. Boston: Houghton-Mifflin, 1987.

Books About Political Aspects of Television News

Barrett, Marvin, *The politics of broadcasting*. New York, Crowell. 1973.

Graham, Fred P., *Happy talk: confessions of a TV journalist*. New York: Norton. 1990.

Hosley, David H., *Hard news: women in broadcast journalism*. New York: Greenwood Press. 1987.

Iyengar, Shanto, *Is anyone responsible?: how television frames political issues*. Chicago: University of Chicago Press. 1991.

Iyengar, Shanto. *News that matters: television and American opinion*. Chicago: University of Chicago Press, 1987.

Keirstead, Phillip O., *Journalist's notebook of news*. Blue Ridge Summit, Pa.: G/L Tab Books. 1976.

Books About Print Journalism and Journalism in General

Barnhart, Thomas Frederick, *Weekly newspaper writing and editing*. New York, Dryden Press. 1949.

Bernstein, Theodore Menline, *More language that needs watching; second aid for writers and editors, emanating from the news room*, Boston: Houghton-Mifflin, 1962.

Berry, Thomas Elliott, *Journalism in America: an introduction to the news media*. New York: Hastings House, 1976.

Brennecke, Ernest, *Magazine article writing*. New York, Macmillan, 1930.

Campbell, Laurence Randolph, 1903. *Newsmen at work; reporting and writing the news*. Boston, Houghton Mifflin, 1949.

Cirino, Robert, *Power to persuade: mass media and the news*. New York: Bantam Pathfinder Editions. 1974.

Click, J. W. , *Magazine editing and production*. Dubuque, Iowa: W. C. Brown Co. 1974.

Coblentz, Edmond D., comp., *Newsmen speak; journalists on their craft*. Freeport, N.Y., Books for Libraries Press. 1968.

Copple, Neale, *Depth reporting; an approach to journalism*. Englewood Cliffs, N.J.: Prentice-Hall. 1964.

Cunliffe, John Williams, ed., *Writing of today: models of journalistic prose*. 4th and rev. ed. New York: The Century Co., 1925.

Dana, Charles A, *The art of newspaper making*. New York, Arno. 1970.

Doig, Ivan, *News, a consumer's guide*. Englewood Cliffs, N.J.: Prentice-Hall, 1972.

English, Earl, *Scholastic journalism*. Ames: Iowa State University Press. 1962.

Ferguson, Rowena, *Editing the small magazine*. New York: Columbia University Press 1963.

Gerald, J. Edward, *The social responsibility of the press*. Minneapolis: University of Minnesota Press, 1963.

Hohenberg, John, *Concise Newswriting*. New York: Hastings House, 1987.

Hohenberg, John. *The professional journalist; a guide to the practices and principles of the news media*. Ω Boston: Allyn and Bacon, 1969.

How a magazine is published [videorecording]. Maumee, Ohio: Instructional Video. 1989.

Hudson, Frederic, *Journalism in the United States, from 1690-1872*. New York: Harper & Brothers, 1873.

Hughes, Helen, *News and the human interest story*. New York: Greenwood Press. 1968.

Improving Newswriting: the best of The Bulletin of the American Society of Newspaper Editors. New York, American Society of Newspaper Editors, 1982.

Journalism and popular culture. London: Sage Publications. 1992.

Kennedy, Bruce M., *Community journalism; a way of life*. [1st ed.]. Ames:Iowa State University Press. 1974.

Kobre, Sidney, *Backgrounding the news*. Oakland, Calif.: Acme Books. 1969.

LeRoy, David J., *Mass news: practices, controversies, and alternatives*. Englewood Cliffs, N.J.: Prentice-Hall. 1973.

Liberating the media: the new journalism. Washington: Acropolis Books, 1974.

MacDougall, Curtis Daniel, *Interpretative Reporting*. 5th ed. New York: Macmillan, 1968.

Mayer, Martin, *Making news*. Garden City, N.Y.: Doubleday, 1987.

Mayer, Martin, *Making news*. Rev. and updated [ed.]. Boston: Harvard Business School Press, 1993.

Mayeux, Peter E., *Broadcast news: writing & reporting*. 2nd ed [rev.]. Madison [Wis.]: Brown & Benchmark, 1996.

McClendon, Sarah, *Reporting from the White House* [sound recording]. 1982.

Media, myths, and narratives: television and the press. Newbury Park, Calif.: Sage Publications, 1988.

Meyer, Philip, *Precision journalism: a reporter's introduction to social science methods*. Bloomington: Indiana University Press, 1973.

Moyers, Bill D., *The human responsibility of journalism* [sound recording]. 1982.

Neal, Robert Miller, *News gathering and news writing*. New York, Prentice-Hall, 1940.

The News media in national and international conflict. Boulder: Westview Press. 1984.

Newsmen's holiday. Nieman essays, first series. Freeport, N.Y.: Books for Libraries Press. 1969.

Patterson, Helen Marguerite, *Writing and selling feature articles*, 3d ed. Englewood Cliffs, N.J.: Prentice-Hall. 1956.

Peacocke, Emilie Hawkes, *Writing for women*. London, A. & C. Black, 1956.

Pesmen, Sandra, *Writing for the media*. Lincolnwood, IL: NTC Business Books, 1983.

Plain talk about the word business. Washington, Public Affairs Press, 1970.

Pray, Isaac Clarke, *Memoirs of James Gordon Bennett and his times*. New York: Arno. 1970.

Presson, Hazel, *The student journalist and interviewing*. Rev. ed. New York: R. Rosen Press, 1989.

Reid, Whitelaw, *American and English studies*. Freeport, N.Y., Books for Libraries Press, 1968.

Rucker, Frank Warren, *Newspaper organization and management*, 3rd ed. Ames: Iowa State University Press, 1969.

Waldrop, Arthur Gayle, *Editor and editorial writer*, 3d ed. Dubuque, Iowa: W. C. Brown Co. , 1967.

Walker, Stanley, *City editor*. New York: Frederick A. Stokes, 1967.

Westley, Bruce H., *News editing*. Boston: Houghton Mifflin, 1972.

Wilhelm, Donald George, . *Writing for profit*. New York: McGraw-Hill. 1930.

Journalism Periodicals

The Author's & writer's who's who. London: Burke's Peerage, Ltd.

Columbia journalism review.

Editor & publisher.

Journalism & mass communication quarterly.

The Journalism quarterly.

Nieman reports.

**Appendix B:
Suggested Additions to the Library's Holdings**

Books

Black, Jay, Bob Steele, and Ralph Barney, *Doing ethics In journalism, A handbook with case studies.* Boston: Allyn and Bacon, 2nd edition, 1995.

Franklin, Jon, *Writing for story : Craft secrets of dramatic nonfiction by a two-time Pulitzer Prize winner.* New York: Random House, 1994.

Gutkind, Lee, *The art of creative nonfiction : Writing and selling the literature of reality.* New York: Wiley, 1997.

Hausman, Carl, *Crafting the news for electronic media.* Belmont, CA: Wadsworth, 1994.

Hausman, Carl, *Crisis of conscience: Perspectives on media ethics.* New York: HarperCollins, 1992.

Kitchen, Judith (ed.), *In short : A collection of brief creative nonfiction.* New York: W.W. Norton, 1996.

Larsen, Michael. *How to write a book proposal .* Cincinnati: Writers Digest Books, 1997.

Looker, Tom, *The sound and the story: NPR and the art of radio.* Boston: Houghton Mifflin, 1995.

Zinsser, William Knowlton. *On writing well: The classic guide to writing nonfiction.* New York: Harper Reference, 1999.

Periodicals

American Journalism Review
Journalism and Mass Communication Educator.
Writers Digest

Appendix C
Letters of Consultation



Master of Arts in Writing

February 13, 2002


Dr. Carl Hausman
Chair
Department of Journalism/Creative Writing
Bozorth Hall
Rowan University
Glassboro, NJ 08028

Dear Carl:

I read your course proposal for Nonfiction Workshop. The content of this course is important for those students who wish to enter freelance writing or who wish to develop stronger skills for article writing. While many critical areas are covered in the course outline, I do hope there is an emphasis on the workshop model in this proposal and students are given opportunities to work on their ideas in a collaborative setting. The workshop aspect is also important for developing strong nonfiction writers. I'm sure you will address this concern in your completed proposal.

I look forward to being able to add this course to our offerings starting with the spring 2003 semester.

Best,


Diane Penrod, Ph.D.
Graduate Program Advisor



Department of Communication Studies

February 11, 2002

Dr. Carl Hausman, Chair
Journalism and Creative Writing
College of Communication
Rowan University

Dear Carl,

I have reviewed the following curriculum proposals you plan to submit to the Senate Curriculum committee: Journalism Ethics; Nonfiction workshop; Principles and Practices of Publishing; and Writing the Nonfiction Book. This is a letter of support for all four proposals. Your Master's in Writing program has quickly been deemed valuable and worthy in the Delaware Valley region. These additional courses will only strengthen this degree.

It is evident that much time and consideration were used while drafting these proposals. Your effort has paid off well as these proposals are well written and argued as necessary courses for your program.

It is good to know that these courses allow you to "round out" your graduate program and have all necessary courses "on the book" for the foreseeable future.

Sincerely,

Dr. Cindy Corison, Chair
Communication Studies
College of Communication
Rowan University



February 11, 2002

Dr. Carl Hausman, Chair
Journalism & Creative Writing
Rowan University

Dear Carl:

I am delighted to support your proposal for the Nonfiction Workshop course.

An abundance of evidence shows that the nonfiction market has expanded tremendously in recent times – and it continues to grow. But to successfully contribute in the marketplace, communication professionals must appreciate the dynamic nature of successful nonfiction publishing.

This course offers a comprehensive look at the intricate publishing environment. And, importantly, it offers students the opportunity to experience this environment – and experiment with it.

This course will be a strong addition to the College's M.A. in Writing program.

Sincerely,

A handwritten signature in black ink, appearing to read "E. H. Moore", with a long, sweeping horizontal line extending to the right.

Edward H. Moore
Chair,
Public Relations/Advertising

EHM/jlh

Janice Rowan

Chair, Department of Composition and Rhetoric
College of Communication
Rowan University

Date: Feb. 13, 2002
To: Dr. Carl Hausman
From: Janice Rowan, Chair, Composition and Rhetoric
Subject: Course Proposals



The Journalism/Creative Writing track of our M.A. in Writing program will be greatly strengthened by the four courses you propose.

Journalism Ethics is a course which is sorely needed to help writers with crucial decisions about privacy, accuracy, and other essential topics. The course requirements reflect a necessary rigor, including the three research papers and a formal presentation.

Principles and Practices of Publishing will no doubt attract a large audience among the graduate students in our program and across the campus. It has particular appeal in that you plan to treat many different kinds of publishing, from books and newspapers to electronic documents. The work on analyzing trends in the publishing industry will also provide students with a fine background for their professional work.

The pair of courses—Nonfiction Workshop and Writing the Nonfiction Book—are essential to rounding out the offerings in the graduate program. Since there is considerable interest among the students in our program in mastering the skills necessary to author a work of nonfiction, the course should be well received. Many aspects of the course content—including the emphasis on technology, the connection of nonfiction to other genres, and the exploration of publishing markets—are most appropriate. Having students submit a manuscript for possible publication challenges students to achieve excellence.

I support the approval of these four additional courses to the M.A. in Writing.