

CURRICULUM PROPOSAL FORM 2000-2001

NON-GENERAL EDUCATION PROCESS A

*DEADLINES: Deadline dates for 2000/2001 submissions: Regular proposals: October 20, 2000 to be implemented in Fall 2001; Short-Term proposals: December 8, 2000 to be implemented in Fall, 2001; Regular proposals February 16, 2001 to be implemented in Spring, 2002; March 23, 2000 for short-term courses to be implemented in Spring 2002.

PROPOSAL TITLE:

Poetry Workshop

0662-505

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 ___ 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) Carl Hausman Feb 13, 2001

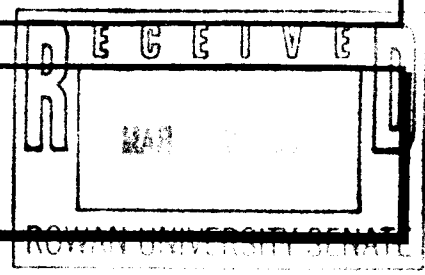
Dept. Curriculum Chair / Date Carl Hausman Feb 13, 2001

Dept. Chairperson / Date

ACADEMIC DEAN

Approved [check] Not Approved ___ Comments:

Dean's Signature/Date [Signature] 2/21/01



COLLEGE CURRICULUM COMMITTEE

Date of open hearing (if necessary) 6-11-01 Approved Not Approved

Comments: Change from required to elective course
Signature of College Chair/Date: [Signature] 6/13/01

UNIVERSITY CURRICULUM COMMITTEE

Date Received/Processed 6/13/01

Comments: Changes received
Curriculum Chair Signature [Signature]

Date Announced At Senate 6/13/01

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] 6/19/01

REGISTRAR

Date Approved Course Description Received _____ Hegis Taxonomy & Course Number Assigned _____

Registrar Signature/Date [Signature] 6/25/01

NOTIFICATION FORWARD

Senate Curriculum Committee Chairperson

Academic Dean(s)

8/22/01

Department Chairpersons

Registrar

[Signature] Sponsor(s)

Course Proposal

I. Details of the Proposed Course

- A. Course Title: Poetry Workshop
- B. Sponsor: Carl Hausman and Journalism & Creative Writing Department
- C. Credit hours: Three credit hours
- D. Course Level: 500 level-Graduate
- E. Curricular Effect: Elective course for students enrolled in the Creative Writing track in Master of Arts in Writing
- F. Prerequisites: None
- G. Suggested Time Scale and Implementation: Spring 2002
- H. Resources
- Teaching faculty are on staff, consistent with the College of Communication budget.
- No new library resources are needed at the present time, as a wide selection of publications by both established and contemporary writers is available. The department of Journalism & Creative Writing holds membership in the Associated Writing Programs, an organization of some 300 creative writing programs in North America, and subscribes to the AWP Writer's Chronicle, as well as Poets and Writers, both major publications presenting in-depth articles, features, profiles of writers, information about conferences, and calls for publications and papers.
- The department has adequate space to accommodate the course.

II. Rationale and Course Description

The proposed course is part of the Master of Arts in Writing degree developed by the department of Journalism & Creative Writing. It would be an elective course for students in any track of the M.A. in Writing Program. The course could be offered as an elective for students enrolled in graduate programs across campus and may be of particular interest to students enrolled in the College of Fine and Performing Arts. Local poets and writers, as well as those with positions that entail writing may find this course of value.

The course will explore various forms of poetry, including a variety of traditional forms and free verse. How writers employ the poetic elements of rhythm and rhyme, metaphor and simile, tension, structure and irony are the heart of the course. The workshop approach will be utilized on a regular basis, providing students with opportunities for peer review. Giving and receiving constructive criticism will be considered essential to student's growth as writers. Students will survey the work of selected contemporary poets and study a particular contemporary poet in depth. Students will learn to appreciate the voices and styles of other writers, while in the process of developing their own poetic voices. Knowledge of the diverse, but often invisible market available to writers of poetry will be explored, and students will be expected to exhibit a knowledge of the contemporary marketplace for poetry. Students will complete a manuscript of collected poetry suitable for publication as a result of the course.

Poetry Workshop will be repeatable, with permission of the student's adviser and the course instructor. The student may repeat the course and continue work on advanced projects.

III. Essence of the Course

A. Objectives of the Course

- 1). To provide students with a thorough understanding of various poetical elements inherent to the writing process, such as imagery, similes and metaphors, rhythm, rhyme, tension, irony, voice, etc.
- 2). To promote the ability of students to write a variety of poems, including traditional forms, free verse, and prose poetry.
- 3). To foster an appreciation for contemporary poetry and the literary magazines and network that promote and publish it.
- 4). To help students find their own distinctive poetic voice and style.
- 5) To appreciate and practice the process of invention and revision that accompanies the development of an original poem.
- 6) To create a collection of selected poems which are suitable for publication, according to the standards studied in the class.
- 7). To give and receive constructive criticism effectively in an advanced workshop setting.
- 8). To submit poems for publication during the course of the semester after a careful survey of the appropriate magazines and journals.

II. Rationale and Course Description

The proposed course is part of the Master of Arts in Writing degree developed by the department of Journalism & Creative Writing. It would be an elective course for students in any track of the M.A. in Writing Program. The course could be offered as an elective for students enrolled in graduate programs across campus and may be of particular interest to students enrolled in the College of Fine and Performing Arts. Local poets and writers, as well as those with positions that entail writing may find this course of value.

The course will explore various forms of poetry, including a variety of traditional forms and free verse. How writers employ the poetic elements of rhythm and rhyme, metaphor and simile, tension, structure and irony are the heart of the course. The workshop approach will be utilized on a regular basis, providing students with opportunities for peer review. Giving and receiving constructive criticism will be considered essential to student's growth as writers. Students will survey the work of selected contemporary poets and study a particular contemporary poet in depth. Students will learn to appreciate the voices and styles of other writers, while in the process of developing their own poetic voices. Knowledge of the diverse, but often invisible market available to writers of poetry will be explored, and students will be expected to exhibit a knowledge of the contemporary marketplace for poetry. Students will complete a manuscript of collected poetry suitable for publication as a result of the course.

Poetry Workshop will be repeatable, with permission of the student's adviser and the course instructor. The student may repeat the course and continue work on advanced projects.

III. Essence of the Course

A. Objectives of the Course

- 1). To provide students with a thorough understanding of various poetical elements inherent to the writing process, such as imagery, similes and metaphors, rhythm, rhyme, tension, irony, voice, etc.
- 2). To promote the ability of students to write a variety of poems, including traditional forms, free verse, and prose poetry.
- 3). To foster an appreciation for contemporary poetry and the literary magazines and network that promote and publish it.
- 4). To help students find their own distinctive poetic voice and style.
- 5) To appreciate and practice the process of invention and revision that accompanies the development of an original poem.
- 6) To create a collection of selected poems which are suitable for publication, according to the standards studied in the class.
- 7). To give and receive constructive criticism effectively in an advanced workshop setting.
- 8). To submit poems for publication during the course of the semester after a careful survey of the appropriate magazines and journals.

II. Rationale and Course Description

The proposed course is part of the Master of Arts in Writing degree developed by the department of Journalism & Creative Writing. It would be an elective course for students in any track of the M.A. in Writing Program. The course could be offered as an elective for students enrolled in graduate programs across campus and may be of particular interest to students enrolled in the College of Fine and Performing Arts. Local poets and writers, as well as those with positions that entail writing may find this course of value.

The course will explore various forms of poetry, including a variety of traditional forms and free verse. How writers employ the poetic elements of rhythm and rhyme, metaphor and simile, tension, structure and irony are the heart of the course. The workshop approach will be utilized on a regular basis, providing students with opportunities for peer review. Giving and receiving constructive criticism will be considered essential to student's growth as writers. Students will survey the work of selected contemporary poets and study a particular contemporary poet in depth. Students will learn to appreciate the voices and styles of other writers, while in the process of developing their own poetic voices. Knowledge of the diverse, but often invisible market available to writers of poetry will be explored, and students will be expected to exhibit a knowledge of the contemporary marketplace for poetry. Students will complete a manuscript of collected poetry suitable for publication as a result of the course.

Poetry Workshop will be repeatable, with permission of the student's adviser and the course instructor. The student may repeat the course and continue work on advanced projects.

III. Essence of the Course

A. Objectives of the Course

- 1). To provide students with a thorough understanding of various poetical elements inherent to the writing process, such as imagery, similes and metaphors, rhythm, rhyme, tension, irony, voice, etc.
- 2). To promote the ability of students to write a variety of poems, including traditional forms, free verse, and prose poetry.
- 3). To foster an appreciation for contemporary poetry and the literary magazines and network that promote and publish it.
- 4). To help students find their own distinctive poetic voice and style.
- 5) To appreciate and practice the process of invention and revision that accompanies the development of an original poem.
- 6) To create a collection of selected poems which are suitable for publication, according to the standards studied in the class.
- 7). To give and receive constructive criticism effectively in an advanced workshop setting.
- 8). To submit poems for publication during the course of the semester after a careful survey of the appropriate magazines and journals.

II. Rationale and Course Description

The proposed course is part of the Master of Arts in Writing degree developed by the department of Journalism & Creative Writing. It would be an elective course for students in any track of the M.A. in Writing Program. The course could be offered as an elective for students enrolled in graduate programs across campus and may be of particular interest to students enrolled in the College of Fine and Performing Arts. Local poets and writers, as well as those with positions that entail writing may find this course of value.

The course will explore various forms of poetry, including a variety of traditional forms and free verse. How writers employ the poetic elements of rhythm and rhyme, metaphor and simile, tension, structure and irony are the heart of the course. The workshop approach will be utilized on a regular basis, providing students with opportunities for peer review. Giving and receiving constructive criticism will be considered essential to student's growth as writers. Students will survey the work of selected contemporary poets and study a particular contemporary poet in depth. Students will learn to appreciate the voices and styles of other writers, while in the process of developing their own poetic voices. Knowledge of the diverse, but often invisible market available to writers of poetry will be explored, and students will be expected to exhibit a knowledge of the contemporary marketplace for poetry. Students will complete a manuscript of collected poetry suitable for publication as a result of the course.

Poetry Workshop will be repeatable, with permission of the student's adviser and the course instructor. The student may repeat the course and continue work on advanced projects.

III. Essence of the Course

A. Objectives of the Course

- 1). To provide students with a thorough understanding of various poetical elements inherent to the writing process, such as imagery, similes and metaphors, rhythm, rhyme, tension, irony, voice, etc.
- 2). To promote the ability of students to write a variety of poems, including traditional forms, free verse, and prose poetry.
- 3). To foster an appreciation for contemporary poetry and the literary magazines and network that promote and publish it.
- 4). To help students find their own distinctive poetic voice and style.
- 5) To appreciate and practice the process of invention and revision that accompanies the development of an original poem.
- 6) To create a collection of selected poems which are suitable for publication, according to the standards studied in the class.
- 7). To give and receive constructive criticism effectively in an advanced workshop setting.
- 8). To submit poems for publication during the course of the semester after a careful survey of the appropriate magazines and journals.

B. Topical Outline:

- I. Introduction to Poetry Workshop: Objectives for the Course; Student Goals.
- II. The Oral Tradition: Identifying the Poetic Techniques at Work; Survey of Poets.
- III. Invention and Inspiration; Generating New Work.
- IV. Metaphor, Simile, and Figurative Language: From Prose to Poetry and Back Again.
- V. Traditional Rhythms, Fixed Forms, and Sound Devices. Workshopping Drafts.
- VI. Unique Rhythms and Poetic Structures: Developing Our Work. Workshopping Drafts.
- VII. Tone, Irony, Tension: In Search of Our Own Voices. Workshopping Drafts.
- VIII. Exploring the Marketplace: The Writer's Market, Poets and Writers, The Writer's Chronicle, etc.
- IX. Critiquing Our Own Work: From Revision to Completed Collections
- X: Reading from Our Work: Sharing Completed Collections

C. Evaluation and Grading Procedures:

Final course grade will be determined based on the quality of the student assignments throughout the duration of the class, based on evaluation of students' work by faculty

D. Course Evaluation:

The proposed course will be evaluated using the College of Communication student evaluation forms and critical review by the Journalism & Creative Writing Department faculty. Student evaluation forms will assess effectiveness of content and content delivery, assignments, and texts. Classroom observations, syllabus review, faculty meetings at regular intervals to assess progress, and meetings with students will be utilized for this purpose.

IV. Results of Consultations:

- A. Consulted Departments: Journalism & Creative Writing, College Writing, The Graduate School.
- B. Consultants and Consultant statements: Antoinette Libro, Dean, College of Communication, Marion Rilling, Dean, The Graduate School, Janice Rowan, Chair, College Writing; members of the department of Journalism & Creative Writing and College Writing.
- C. Written Consultations: See attached.

V. Additional Supporting Information:

The most likely text for this course will be *Writing Poems* by Robert Wallace, HarperCollins, most recent edition. *Strong Measures* by Philip Dacey and David Jauss, HarperCollins, most recent edition. Collections of poems by single authors will be required and may consist of work by contemporary poets such as Robert Pinsky, Richard Wilbur, Galway Kinnell, Sharon Olds, Elizabeth Bishop, Gwendolyn Brooks, Lucille Clifton, Anna Akhmatova, etc.

Possible texts that could serve as primary or supplemental references for this course, include the following categories of itemized works: General reference books. Informative magazines. Little magazines. Poetry anthologies. Poets writing about their craft. These are available through our library, through interlibrary loan services, or through the holdings of the department of Journalism & Creative Writing, due to extensive collections held by members of the department.

General Reference Books

The International Directory of Little Magazines ~ Small Presses, Dustbooks. This is by far the best listing of little magazines, quarterlies, literary journals, and small presses. It devotes a paragraph to each magazine, describing what it publishes and listing names of editors, payment scale, and the like. It gives cross-listings by subject, genre, and region. It does not list large-circulation magazines or major publishers. Dustbooks also offers *The Directory of Poetry Publishers*, which is handy for those working only with poetry.

Literary Market Place, R. R. Bowker Co. LMP no longer lists magazines, but it remains the most authoritative annual listing of mainstream book publishers, literary agents, writers' conferences, and addresses of those in publishing. It is entirely factual and does not contain articles on how to write or market your material. It is astonishingly expensive, but most libraries have it.

The Writer's Handbook, The Writer, Inc. This annual is dominated by how-to articles on all aspects of writing, with an emphasis on commercial markets. There is also a list of magazines. *Writer's Market*, *Writer's Digest Books*. This has fewer articles than *The Writer's Handbook* but more listings.

The Writer's Market, published by *Writer's Digest Books*, . This annual is updated yearly and contains specific editorial needs and submissions guidelines for poets in a section called "Literary." The 1999 edition is 1,120 pages with 4,000 e-mail addresses and websites.

Informative Magazines

These magazines provide information and advice for writers, poets, and to a lesser other writers.

AWP Chronicle, Tallwood House, Mail Stop 1E3, Fairfax, VA 22030-0079. i~ Published by Associated Writing Programs, this is in tabloid format and is published six times a year. Articles, interviews, criticism, and news items about writers, poets, creative writing programs, contest winners, and the teaching of writing. Circulation 13,000.

Poets and Writers Magazine, 72 Spring St., New York, NY 10012. This nonprofit publication is a must for anyone who writes poetry or fiction. It is published six times a year. Its articles deal with problems faced by all literary writers: how to find time to write when teaching, how to arrange readings, publishing translations, dealing with small presses. It is also the best source of contest and grant application deadlines, dates of conferences and readings, and winners of awards. Circulation 58,000.

Page 5.

Publishers Weekly, 205 East 42nd St., New York, NY 10017. Of particular interest to those in the business end of publishing, this magazine covers which books are about to be released, who is doing what in the field, author profiles, and future trends.

The Writer, 8 Arlington St., Boston, MA 02116. This monthly focuses more on mass markets than does *Poets and Writers Magazine*. Articles give advice on writing and marketing a great variety of material from gothic novels to "confessionals" and from poetry to greeting-card verse.

Writer's Digest, 1507 Dana Ave., Cincinnati, OH 45207.

Little Magazines

These magazines, also known as quarterlies (though they may appear from two to six times a year) and literary journals, publish fiction, poetry, and articles in varying proportions. The following list, a small sampling of the many fine literary journals being published today.

Agni, Boston University, Dept. DB, 236 Bay State Rd., Boston, MA 02215. Fiction, poetry, and excerpts from novels; two issues a year.

American Poetry: A Magazine, 4343 Manayunk Avenue, Philadelphia, PA 19128. Interested in new writing that takes risks, explores new forms, writing that in the surrealist sense of the word seizes us. Published twice a year.

American Poetry Review, 1721 Walnut St., Philadelphia, PA 19103. Mostly poetry and articles about poetry; some fiction, art, interviews. Six times a year in tabloid form; larger circulation than most little magazines.

Beloit Poetry Journal, Box 154, RFD 2, Ellsworth, ME 04605. All poetry; a quarterly established in 1950.

The Black Warrior Review, P.O. Box 862936, University of Alabama, Tuscaloosa, AL 35486. A balance of fiction, poetry, art, interviews, reviews; two issues a year.

Field, Rice Hall, Oberlin College, Oberlin, OH 44074. Devoted to poetry (including long poems) and essays on poetry; two issues a year.

The Georgia Review, University of Georgia, Athens, GA 30602-9009. A balance of fiction, poetry, interviews, criticism, reviews. Highly competitive.

The Gettysburg Review, Gettysburg College, Gettysburg, PA 17325. Fiction, poetry, articles, satire. *Glimmer Train Stories*, 710 SW Madison St., Suite 504, Portland, OR 97205-2900. Fiction and an occasional interview. Send SASE for submission guidelines.

The Missouri Review, 1507 Hillcrest Hall, University of Missouri-Columbia, Columbia, MO 65211. Fiction, poetry, articles, interviews, reviews. Three issues a year.

New England Review, Middlebury College, Middlebury, VT 05753. Fiction, poetry, articles, longer poems and parts of novels.

The North American Review, University of Northern Iowa, Cedar Falls, IA 50614. Mostly fiction (including short-shorts); some poetry; nonfiction with an environmental focus.

Paris Review, 541 East 72nd St., New York, NY 10021. Fiction primarily; also poetry, articles; famous for its interviews with authors and poets. Circulation 10,000.

Paterson Literary Review, Passaic County Community College, One College Boulevard, Paterson, N. J 505-1179 A multicultural literary magazine established in 1979. Chosen as one of the top 10 literary magazines in the country by the Library Journal.

Ploughshares, Emerson College, 100 Beacon St., Boston, MA 02116. Poetry and fiction primarily; revolving editorship with special issues often limited to one genre. Check current issue for future plans.

Poetry, 60 West Walton St., Chicago, IL 60610. Poetry and reviews; informally known as "Poetry Chicago"; twelve issues a year; copyright does not revert to the author.

Poetry East, Department of English, DePaul University, 802 West Belden Ave., Chicago, IL 60614. Mainly poetry; also fiction, articles, interviews, criticism; some issues limited to a particular topic.

The Poetry Miscellany, English Department, University of Tennessee, Chattanooga, TN 37403. Mostly poetry with some interviews, criticism, reviews; a very impressive list of contributors.

Prairie Schooner, 201 Andrews Hall, University of Nebraska, Lincoln, NE 685880334. Fiction, poetry, articles, interviews.

Sewanee Review, University of the South, 735 University Ave., Sewanee, TN 37383-1000. Articles, fiction, poetry in about that order.

Stories, P.O. Box 1467, Arlington, MA 02174-0022. Exclusively short stories; send SASE for guidelines before submitting.

Story, 1507 Dana Ave., Cincinnati, OH 45207. Strictly fiction; four issues a year. Has become one of the foremost fiction magazines.

Story Quarterly, P.O. Box 1416, Northbrook, IL 60065. Fiction primarily; also interviews, art, satire; two issues a year.

TriQuarterly, Northwestern University, 2020 Ridge, Evanston, IL 60208. Fiction, poetry, criticism. Tends to be innovative or experimental. Read first; then write for contributors' guidelines.

The Virginia Quarterly Review, One West Range, Charlottesville, VA 22903. Articles, poetry, fiction, reviews, in about that order.

Poetry Anthologies

Anthologies contain the works of many different writers. The following will introduce you to a wide variety of contemporary poets. Collections, on the other hand, are limited to the work of one author or poet.

The Best American Poetry, Touchstone Books. An annual with different editors each year. An excellent survey of current work.

Page 7.

Contemporary American Poetry, A. Poulin Jr., ed., Houghton Mifflin (paperback). This extensive paperback collection offers a good variety of poets. Women and black poets are well represented. It is frequently adopted for college courses.

The Harvard Book of Contemporary American Poetry, Helen Vendler, ed., Harvard University Press. A solid collection compiled by a distinguished critic, but it is not available in paperback.

No More Masks! An Anthology of Poems by Women, F. Howe and E. Bass, eds., Anchor/Doubleday. From Amy Lowell to Nikki Giovanni; full spectrum of women poets in this century.

Poems for the Millennium, J. Rothenberg and P. Joris, eds., University of California Press. Highly experimental and innovative poetry from the modern and postmodern schools. No metered or rhymed poetry.

Strong Measures: Contemporary American Poetry in Traditional Forms, P. Dacey and D. Jauss, eds., Harper & Row. This 492-page paperback is devoted to poetry in a great variety of metrical forms. There is no free verse. It includes a useful appendix with definitions of metrical terms. The emphasis is in sharp contrast with *Poems for the Millennium* (above).

Poets Writing About Their Craft

Letters to a Young Poet, Rainer Maria Rilke; paperback editions of this classic still available from both Norton and Random House.

On the Poet and His Craft: Selected Prose of Theodore Roethke, Ralph J. Mills, ed., University of Washington Press.

Poetry and the Age, Randall Jarrell, Echo Press.

The Triggering Town, Lectures and Essays on Poetry and Writing, Richard Hugo, Norton.
Twentieth Century Pleasures: Prose on Poetry, Robert Hass, Echo Press.

VI. Course Description


Poetry Workshop (0601.5XX.XX)

Poetry Workshop is designed to develop students' expertise in the art and craft of writing poetry. The focus of the course will be on deepening one's understanding of the elements of poetry, such as diction, imagery, rhythm and rhyme, tension, compression, irony, etc. Students will study contemporary poets and understand the concepts of voice and style as they apply to individual writers, including themselves. Finally, students will write and critique their poetry in a workshop setting, and will strive to develop a collection of poetry suitable for publication.



*College of Communication
Office of the Dean*

TO: Carl Hausman, Chairperson, Department of Journalism &
Creative Writing

FROM: Toni Libro,  Dean, College of Communication

DATE: February 14, 2001

RE: Poetry Workshop Course Proposal

I am pleased to offer my support of Poetry Workshop, a new course proposal in the Master of Arts in Writing program. The course is essential to the students in the graduate program who wish to pursue the creative writing track. In addition, students from other tracks who would like to develop their writing abilities and experiment with language on a variety of levels will be able to profit from the course.

I find the proposal to be thorough and appropriate for the study of poetry in a graduate writing course. Students should be both challenged and stimulated by the wide array of activities that comprise the course. I think that it is important for students to gain an understanding of the literary network that exists and also the kinds of publishing opportunities that await their work. Most important is that students develop a voice of their own and complete a body of original work. The course addresses all this and more, and is a welcome addition to the curriculum. Please let me know if I can be of any further assistance.



Department of English

TO: Curriculum Committee
FROM: ^{C Vitto} Cindy Vitto and ^{JH} Jim Haba, English Department
DATE: February 14, 2001
RE: Poetry Workshop

We are pleased to write in support of the proposed course entitled Poetry Workshop, which would become a required course for students in the Creative Writing track in the Master of Arts in Writing program at Rowan. The course outline appears thorough and effective, and the workshop approach will be particularly appealing and helpful for students at this level of writing expertise.

Thank you for the opportunity to comment on the quality of this course proposal, and please feel free to ask for further information if necessary.



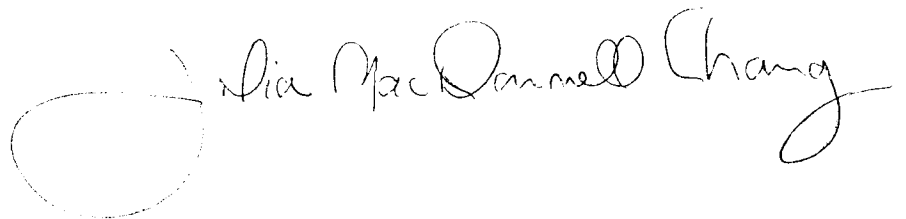
Department of Journalism and Creative Writing

Date: February 15, 2001
To: Dr. Carl Hausman, chair
Department of Journalism & Creative Writing
From: Prof. Julia MacDonnell Chang
Re: **Advanced Poetry Workshop**

I offer my most enthusiastic support for the proposed **Advanced Poetry Workshop**. This workshop, as here proposed, will give our graduate students the opportunity to examine both the art and craft of poetry while at the same time developing their creative skills and critical vocabularies.

The planned lectures and reading materials are, at once, comprehensive and cohesive; challenging and 'cutting-edge' current. They will help enable our students to become both practitioners and expert readers of this highly refined literary art.

The **Advanced Poetry Workshop** will be an essential addition to the course offerings in the Master of Arts in Writing program, and is certain to benefit all of our writers.





Department of Journalism and Creative Writing

February 12, 2001

Dr. Carl Hausman, chairperson
Department of Journalism & Creative Writing
Rowan University
Glassboro, NJ 08028

Dear Dr. Hausman:

Thank you for sharing the proposal for the Poetry Workshop to be included in the Creative Writing track in the Master of Arts in Writing.

I believe the M.A. in Writing program would benefit from the addition of such a course. The potential market for the program includes many who teach or would teach English. This group of students includes those who write poetry themselves as well as many who would be able to encourage poets among their own students. Exposure to the subject matter of the course would make them better readers, coaches and writers as a result of gaining greater understanding of the subject and greater sensitivity to the need for helpful feedback and support for poets. Judging from the number of "closet" poets I've encountered in my career, I'd predict a healthy enrollment in the course, particularly if the course were advertised carefully.

I strongly support the proposal.

Sincerely,

Estelle P. Resnik
Assistant Professor



February 15, 2001

Master of Arts in Writing

Dr. Carl Hausman
Chair
Journalism & Creative Writing Department
Bunce Hall

Dear Carl,

I fully support the course proposal for Poetry Writing currently under development. As you know, Poetry Workshop was one of the courses outlined in the original plan for the Master of Arts in Writing, and we have a real need for this class. Students in the graduate program are at the stage in their studies where they are ready to take the class, and it should be offered as soon as possible.

Looking at the course proposal, I noted with interest how students would develop their own styles and voices over the semester, as well as how they will engage in the invention and revision processes connected to poetry writing. These practices are an excellent counterpart to the more theoretical discussions of poets and poetry appreciation. I am sure our students will find much in the course to help them grow as writers.

I know the graduate students are excited that this course will be offered in the Creative Writing track. I am excited that Poetry Writing covers a broad theoretical and practical range. My sense is students will leave Poetry Writing meeting all the objectives set forth in the course proposal; moreover, at the conclusion of this class, they will develop a better understanding of the creative process and the marketplace demands working poets must have.


My fullest support is with you as you move through the curriculum review. Please contact me if more information is needed.

Sincerely,

Diane Penrod, Ph.D.
Graduate Program Advisor
MA in Writing

Janice Rowan

Chair, College Writing
College of Communication
Rowan University

Date: February 12, 2001
To: Dr. Carl Hausman, Chair, Journalism and Creative Writing
From: Janice Rowan 
Subject: Consultation for Poetry Workshop (graduate level course)

As you well know, the Master of Arts in Writing is off to a fine start, and we have heard from the students who are enrolled in the master's that they are very interested in course offerings in the Journalism and Creative Writing track. When our committee planned the M.A., this course, Poetry Workshop, was part of the curriculum master plan. Furthermore, as a requirement for students in Creative Writing, the course is a programmatic necessity

We have highly accomplished faculty to teach Poetry Workshop and library and other resources needed for its success. As described in the proposal, the course covers a wide variety of poetic forms, provides for investigation of theory as well as extensive practice in writing poetry, and creates a supportive context in which students will be able to prepare their creative work for publication. The workshop approach, so important to nurturing writers, is another strong feature of this offering.

This proposal has my wholehearted approval and support. Poetry Workshop will fill a well defined need in the M.A program., and I predict that the course will draw even more students than we can accommodate.



Department of College Writing

February 14, 2001

Dr. Carl Hausman, Chair
Journalism and Creative Writing Department

Dear Carl,

I have reviewed the course proposal for Poetry Workshop and find it thorough and extremely well designed. Such a course fills a vital need in the Journalism/Creative Writing track of Master of Arts in Writing program. Students will benefit not only by instruction and peer review of their work but also by exposure to the challenges of publication.

I am very pleased to endorse the proposal.

Sincerely,

Martin Itzkowitz
College Writing Department