



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: Seminar I

SPONSOR(S): Dr Diane Perreel, Grad Program Advisor, MA in Writing

DEPARTMENT: College Writing

COLLEGE: Communication

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

Check one:  Undergraduate  Graduate

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)

Janice Rowan Oct. 18, 2000

Dept. Curriculum Chair / Date

Janice Rowan Oct. 18, 2000

Dept. Chairperson / Date

**ACADEMIC DEAN**

Approved  Not Approved  Comments:

Dean's Signature/Date Okibron 10/19/00

**COLLEGE CURRICULUM COMMITTEE**

Date of open hearing (if necessary) 11/30/01 Approved  Not Approved

Comments:

*Minor technical change*

Signature of College Chair/Date: *[Signature]* 11/29/01

**UNIVERSITY CURRICULUM COMMITTEE**

Date Received/Processed 12/19/01

Comments:

Curriculum Chair Signature *[Signature]* Date Announced At Senate \_\_\_\_\_

**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 \_\_\_\_\_

**REGISTRAR**

Date Approved Course Description Received 12/16/01 Hegis Taxonomy & Course Number Assigned C-ECI-56.1

Registrar Signature/Date *[Signature]*

**NOTIFICATION FORWARD**

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

## Course Proposal

### 1. Details:

- a) Course Title: Seminar I
- b) Sponsor: Dr. Diane Penrod, College Writing Department, College of Communication
- c) Credit Hours: 3 credit hours
- d) Course Level: 500-level graduate
- e) Curricular Effect: Required course for candidates in the Master of Arts in Writing.
- f) Prerequisites: Core I and II plus 12 s.h. course work
- g) Suggested Time/  
Scale of Implementation: Fall 2001  
One section
- h) Resources: Teaching faculty are on staff consistent with the College of Communication budget. New library acquisitions will be required over time.

### 2. Rationale:

Upon completing their degrees, students in the Master of Arts in Writing program will want to enter fields connected to the world of writing, such as publishing, journalism and magazine article writing, editing, teaching, technical communication, and of course, non-fiction or fiction writing. Some may decide to continue their educations in doctoral programs. *Seminar I* addresses the "professionalizing" aspects of writing and demystifies the publication process; students will learn how to negotiate contractual agreements, how to prepare writing for crossover markets, how to handle publishers' copy editing tactfully, whether to use a literary agent, and the publishing differences across writing markets (scholarly vs. trade, specialized trade publications, textbooks, creative outlets, Internet publishing, and so on). In addition, the class will have a short unit on grants and funding, as many writers need external financial support for their work. Students will also explore the benefits of joining writers' associations and guilds — as well as attending writers' conferences — and the types of responsibilities writers take on when writing for publication.

*Seminar I* also introduces students to the thesis or project requirement for graduation. Depending upon the culminating thesis or project a student chooses, the writing process can be a complicated, recursive effort. These writers usually need more time to complete their work, so to accommodate all graduate students, *Seminar I* requires students to develop their prospectus and begin the preliminary stages of their thesis or project. This aspect of the course should help students complete their program in a timely manner, and it allows the faculty to monitor both student development as independent writers and thinkers and student progress through the master's degree in Writing.

Few master's programs offer this type of professionalizing course to their students. By asking students to look forward in their careers, *Seminar I* prepares Rowan graduate students for the demands and expectations of publication, whatever their area of study. Regardless of whether a master's student is in the field of teaching, editing, journalism or magazine article writing, technical

writing, fiction or non-fiction writing, poetry, or is planning to go on for doctoral work, *Seminar I* will enhance the student's productivity.

### **3. Essence of the Course:**

#### **a) Objectives:**

This proposed course presents a number of objectives:

- (i) To introduce students to the publication process, from developing a proposal, to negotiating contracts, preparing manuscripts, and securing grant or foundation moneys.
- (ii) To explore the differences for writing and publishing in multiple areas— such as trade publications, textbooks, chapbooks, anthologies, original fiction or creative non-fiction, and scholarly presses.
- (iii) To acquaint students with strategies and techniques for working with editors and publishers.
- (iv) To present students with an opportunity to join writers' associations and guilds that can help them network in the future, as well as to attend writers' conferences and workshops.
- (v) To instill students with a sense of professionalism and professional responsibility toward the writing arts upon completing their degrees.

#### **b) Topical Outline:**

The topical outline and content of the course will include:

##### *Sample Projects*

The course will have at least one major learning activity supplemented with smaller projects. The following are sample projects that students may engage in over the course of the semester:

Depending upon the student's publishing area, access three or four "Guidelines for Authors" from publisher's or journal's web sites. Students then compare and contrast the guidelines to discern what publication requirements exist for their area of interest.

Students develop a prospectus for publishing an article or a text using publisher's guidelines.

Students research the legal rights and responsibilities for writers in their fields.

Students research magazine and journal outlets for their work and submit an article, essay, or selection of three to five poems for review.

Students submit a full-length article, story or poetry for publication in either print or online formats.

Students following the corporate communication track can conduct a long report on an original problem in local or regional business or industrial settings.

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

**Week 1: Overview of Course and Course Requirements/Presentation of the Thesis or Project Prospectus**

**Week 2: Writing for Commercial and Trade Presses (Fiction and Nonfiction)**

**Week 3: Writing for Scholarly Journals and Presses vs. Writing for Industry**

**Week 4: Writing for Specialty Markets (Textbooks, Small Presses, Cyberspace)**  
*First Draft of the Prospectus due.*

**Week 5: Vanity Presses**

**Week 6: The Publishing Partnership: Expectations of Editors, Publishers, and Writers**

**Week 7: What Editors and Publishers Look for in a Text**

**Week 8: The Mechanics of Authorship (Preparing typescript, documentation styles, securing permissions, and so on)**

**Week 9: Is a Literary Agent Necessary?** *Second Draft of the Prospectus due.*

**Week 10: Reading and Negotiating Contracts**

**Week 11: An Author's Legal Rights**

**Week 12: Available Grants and Foundation Moneys for Authors and How to Write Strong Grant Proposals**

**Week 13: Co-authoring and Collaborative Projects** *Final Draft of the Prospectus due.*

**Week 14: Is it Important to Join Writer's Associations and Guilds or Attend Writers' Conferences and Workshops? Building Professional Responsibility and Connections in the Writing Fields**

**Week 15: Conferences on the final draft of the prospectus. This leads to students writing their thesis or project in Seminar II.**

### **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. The assignments can include projects, response papers, examinations, seminar presentations, and/or tests and quizzes, as well as the completion of the prospectus.

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\*\* All students will be required to turn in either weekly response papers, short formal papers, or other regular written assignments (i.e., essay exams, case studies, or ethnography). The option of response papers, essay exams, short formal papers or other written assignments is at the discretion of the instructor teaching the course. The goal of every writing assignment is for students to demonstrate understanding of the content being presented in the classroom.

#### **d) Course Evaluation:**

The proposed course will be evaluated using the College of Communication student evaluation forms and critical review by the College Writing Department faculty. Student evaluation forms will assess effectiveness of content and content delivery, assignments, and texts. The critical review by the College Writing Department faculty will determine whether the course meets the goal(s) outlined or whether additional courses are needed. Critical review by the department faculty can be met in several ways: classroom observation, syllabus review, faculty meetings at regular intervals to assess progress.

#### **4. Results of Consultations:**

**a) Consulted Departments:** College Writing, Journalism and Creative Writing, The Graduate School.

**b) Consultants and Consultant Statements:** Antionette Libro (Dean, College of Communication), Marion Rilling (Dean, The Graduate School), Janice Rowan (Chair, College Writing), David Lloyd (Chair, Journalism and Creative Writing),

**c) Written Consultations:** See attached.

#### **5. Additional Supporting Information:**

Possible texts that could serve as primary or supplemental references for this course:

Burke, Jim and Carol Ann Prater. I'll Grant You That: A Step by Step Guide to Finding Funds, Designing Winning Projects, and Writing Powerful Grant Proposals. Portsmouth: Heinemann, 2000.

Callenbach, Ernest. Publisher's Lunch: A Dialogue Concerning the Secrets of How Publishers Think and What Authors Can Do About It. Berkeley, CA: Ten Speed Press, 1989.

Dessauer, John P. Book Publishing: A Basic Introduction. New York: Continuum, 1989.

Goldfarb, Ronald L. and Gail Ross. The Writer's Lawyer: Essential Legal Advice for Writers and Editors in All Media. New York: Times Books, 1989.

Luey, Beth. Handbook for Academic Authors. Third edition. New York: Cambridge UP, 1995.

Moxley, Joseph and Todd Taylor. Writing and Publishing for Academic Authors. Lanham, MD: Rowman & Littlefield, 1997.

Porter, James. Audience and Rhetoric. Upper Saddle River, NJ: Blair Press/Prentice Hall, 1996.

Potter, Clarkson N. Who Does What and Why in Book Publishing: Writers, Editors and Money Men. Secaucus, NJ: Birch Lane Press, 1990.

The Writers' Market. Students will purchase the current edition for the year in which they take the course.

*In addition, the following journals could provide articles that may be used in the course:*

Journal of Scholarly Publishing

Poets and Writers

Publishing Research Quarterly

Associated Writing Programs' Chronicle

Scholarly Publishing

Editor and Publisher

*A packet of readings may also be used as either the primary or supplementary readings for this course. Readings would be drawn from the journals and texts listed above.*

## **6.) Course Description**

**Seminar I (0601.5XX.XX ) Prerequisites Core I and II, plus 12 s.h.**

*Seminar I* addresses the "professionalizing" aspects of writing and demystifies the publication process; students will learn how to negotiate contractual agreements, how to prepare writing for publication, how to handle publishers' copy editing tactfully, whether to use a literary agent, and the publishing differences across writing markets (scholarly versus trade, specialized trade publications, textbooks, creative outlets, Internet publishing, and so on). In addition, the class will have a short unit on grants and funding, as many writers need external financial support for their work. Students will explore the benefits of joining writers' associations and guilds and the types of responsibilities writers take on when writing for publication. *Seminar I* also introduces students to the thesis or project requirement for graduation and all students are expected to complete a written prospectus and begin the preliminary stages of their thesis or project.



April 24, 2000

Dr. Diane Penrod  
Graduate Program Adviser  
Rowan University

Dear Diane:

I have reviewed the course proposals for Seminar I and Seminar II for the Master of Arts in Writing. I have made some notations on the course outlines which I hope will be helpful to you as we fine tune the course offerings. Basically, however, I find the two courses to be appropriate culminating professional experiences for the Master of Arts in Writing students, and am pleased to endorse them.

I would like to talk further about the need for the Evaluating Writing course for the undergraduate specialization in Writing Arts. I have some serious reservations about whether we need to go forward with a course of this nature for undergraduates at this time.

Thank you for your work in the development of these course proposals and your leadership overall. I am very pleased with the progress of our new programs and greatly appreciate your contribution to their success.

Sincerely yours,

Toni Libro  
Dean

Enclosure