

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:** Writing the Nonfiction Book

**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 [Signature] 2-28-02

**COLLEGE CURRICULUM COMMITTEE**

Date of open hearing (if necessary) 5/9/02 Approved 5 Not Approved 0  
Comments:

Signature of College Chair/Date: David M. Hill 5/9/02

**UNIVERSITY CURRICULUM COMMITTEE**

Date Received/Processed \_\_\_\_\_  
Comments:

Curriculum Chair Signature Janette Rees 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 Ellen Giles-Jee  
7/29/02

**REGISTRAR**

Date Approved Course Description Received \_\_\_\_\_ Hegis Taxonomy & Course Number Assigned C 602.521

Registrar Signature/Date EC Egan 8/5/02

**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:**

Writing the Nonfiction Book

### **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:**

Writing the Nonfiction Book will be a 500-level graduate-level course.

### **Prerequisites:**

None, though Nonfiction Workshop (no hegis number yet) is strongly recommended for students with limited backgrounds in nonfiction writing.

### **- Suggested Time and Scale of Implementation**

The course will first be offered in spring, 2003. This course will be offered once per academic year.

### **Curricular Effect:**

Writing the Nonfiction Book will be offered as an elective course 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. The course is being offered as a special topic in Spring 2002.

*Resources.* Resources are currently adequate. Writing the Nonfiction Book 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 proposed additions in some cases duplicate proposed additions in other proposals.

## **2. Rationale for the Course**

Writing the Nonfiction Book will be offered as part of the Master of Arts in Writing offered by the College of Communication's Departments of Journalism and Creative Writing and Composition and Rhetoric. The course can also be offered as an elective for students enrolled in other graduate programs across the campus.

Nonfiction accounts for more than 90 percent of all books published yearly. The field welcomes new authors and the personal and professional rewards for writing a book can be substantial.

Writing the Nonfiction book explores not only the process of writing the book but of analyzing the market to gauge the competitiveness of the proposed work. Students analyze competing works, read in similar genres, and focus and adapt their ideas into a marketable book segment and proposal.

Writing the Nonfiction book, in sum, is about the culture and commerce of publishing, as well as the process of writing a nonfiction book. One of our basic goals will be to develop a clear understanding of the symbiotic relationships among ideas, authors, agents, publishers, and the buying public.

### **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:

- Understand the varying genres of book-length nonfiction, and how and why these genres are the backbone of the publishing industry.
- Adapt their writing style to a particular genre of book-length nonfiction.
- Analyze works of nonfiction that mirror what students would like to write and explain how and why those works are effective.
- Prepare two well-written chapters, an outline, and a proposal.
- Submit for publication a professional-quality proposal, basing the submission on a coherent understanding of nonfiction markets.
- Present their idea – and its marketability – to a mock editorial board made up of their peers.
- Perform all these tasks on a rigid deadline.

#### **Topical Outline and Content**

Students will be required to complete the following assignments:

- **A prospectus, outline, and two sample chapters of a book proposal in a genre of the student's choosing** as long as the subject matter is reasonably serious.
- **An analysis of two competing books in the proposed genre.** At least one of these must be currently in print. Essentially, students will be studying, dissecting, and learning from these books. They will write a detailed analysis (to be handed out to the class) and give an approximately 10-minute presentation on the books.

- **A presentation to a hypothetical “editorial board” detailing why your book will sell.** The student will need to stress both the quality of the book and the market demand.
- **Class participation, including regular attendance.**

*Over a standard 14-week semester, we will cover these areas:*

Week 1	Lecture:	Introduction; course requirements. The culture and commerce of publishing.
Week 2	Lecture:	Genre and specialty; finding your niche.
Week 3	Lecture:	The market.
Week 4	Lecture:	Research strategies. Student analysis of markets.
Week 5	Lecture:	How to make a book. The physical and artistic structures of books.
Week 6	Lecture:	Building and working from an outline.
Week 7	Lecture:	Writing style and strategy, Part I.
Week 8	Lecture:	Writing style and strategy, Part II. Law and ethics of the writing business.
Week 9	Lecture:	Student Analyses of Model Books.
Week 10	Lecture:	Presentation to editorial board.
Week 11	Lecture:	Ed board continued. Instructor critique.
Week 12	Lecture:	Promotion.
Week 13	Lecture:	The writer’s career.
Week 14	Lecture:	Review and conclusion.

### **Evaluation and Grading Procedure of Students**

Students will be graded on their prospectus and outline (65% of total grade), presentation to editorial board (10%), detailed analysis of competing works (15%) and class participation (10%).

### **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 D.

## **5. Catalog Description**

**Writing the Nonfiction book** is about the culture and commerce of publishing, as well as the process of writing a nonfiction book. Students finish a proposal for a nonfiction book by the end of this semester and submit it to a commercial publisher. They receive guidance and criticism from the instructor throughout the entire process, submitting and re-submitting the proposals and sample chapters several times during the semester. In addition, students analyze book markets, prepare detailed proposals for their book idea, and present their idea to a mock editorial board making decisions about the publishing promise of the book. During lecture, students develop a clear understanding of the symbiotic relationships among ideas, authors, agents, publishers, and the buying public.

## Appendix A

### 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,. We are prepared to meet confrontation or cooperation [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 an 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*. 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, 3d 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  
Publishers Weekly



February 11, 2002

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

Dear Carl:

I have reviewed your proposal for Writing the Nonfiction Book and I am delighted to support it as part of the College's M.A. in Writing program.

The impact of technology has led to the streamlining of book production over the last 15 years and has opened many new possibilities for nonfiction products. The impact of the nonfiction book, in everything from disseminating basic public information to advocating on behalf of vital issues, has grown tremendously.

This course is essential for any student seeking a clear understanding of the often complex roles played by many contributors to the success of today's nonfiction book products.

Sincerely,

Edward H. Moore  
Chair,  
Public Relations/Advertising

EHM/jlh



*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



*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 Writing the Nonfiction Book. I know from speaking with graduate students in your pilot course offered this semester that the course is well planned and very interesting. The students seem excited about the opportunity to develop a book-length project over the term. As I reviewed the course schedule, I found the topics to be very helpful for a budding author. Our students will be well served by taking this class.

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



*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 Writing the Nonfiction Book. I know from speaking with graduate students in your pilot course offered this semester that the course is well planned and very interesting. The students seem excited about the opportunity to develop a book-length project over the term. As I reviewed the course schedule, I found the topics to be very helpful for a budding author. Our students will be well served by taking this class.

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

## 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.