

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 Novel

**SPONSOR(S):** Julia Chang

**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)

Julia Chang  
Dept. Curriculum Chair / Date

Julia Chang  
Dept. Chairperson / Date

**ACADEMIC DEAN**

Approved  Not Approved \_\_\_

Comments: No support letters from other departments of the college especially from Composition & Rhetoric

Dean's Signature/Date Julia Chang 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: Donald R. M. M. 5/9/02

**UNIVERSITY CURRICULUM COMMITTEE**

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

Curriculum Chair Signature Amanda Reel 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 \_\_\_\_\_

**REGISTRAR**

Date Approved Course Description Received \_\_\_\_\_ Hegis Taxonomy & Course Number Assigned 0602-520

Registrar Signature/Date E. C. [Signature] 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 Novel

### **Sponsor:**

Julia Chang, Associate Professor  
Sponsored by the Department of Journalism and Creative Writing

### **Credit Hours:**

The course will carry 3 credit hours.

### **Course Level:**

Writing the Novel will be a 500-level graduate-level course.

### **Prerequisites:**

Fiction Workshop.

### **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 Novel 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 Julia Chang, a published novelist.

*Resources.* Resources are currently adequate. Writing the Novel requires no special facilities.

### **Recommended Library Resources**

The library currently maintains substantial holdings in literary fiction and the writing process. Some suggested additions are offered in an appendix to this proposal.

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

Writing the Novel 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.

The novel is considered to be the pinnacle of literary writing and publishing. While breaking in as a novelist is not easy, every novelist was once a first novelist, and the marketplace by necessity remains receptive to first efforts.

Writing the Novel explores not only the process of writing book-length nonfiction, but also involves analysis of successful novelists such as Paula Fox and Amy Tan.

Writing the Novel, in sum, is about the culture and commerce of publishing, as well as the process of writing a novel. The essential thrust will be the process of developing a long work of fiction using techniques employed by successful novelists.

### **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 fiction, and how and why novels get published.
- Analyze works of fiction that mirror what students would like to write and explain how and why those works are effective.
- Prepare four well-written chapters and a synopsis.
- Present their idea – and its marketability – to a mock editorial board made up of their peers.

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

Students will be required to complete the following assignments:

- **A synopsis and four chapters of a novel in a genre of the student's choosing.**
- **An analysis of a novel by a favored author.** 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 present an analysis to the class.
- **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 and demonstrate a clear understanding of the fiction marketplace.
- **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 literary publishing.
Week 2	Lecture:	History of the novel.
Week 3	Lecture:	Genre versus literary fiction.
Week 4	Lecture:	Writing strategies. Research for the writer.
Week 5	Lecture:	Student analyses of model books.
Week 6	Lecture:	Student analyses of model books.
Week 7	Lecture:	Writing style and strategy, Part II.
Week 8	Lecture:	Writing style and strategy, Part III. Workshops of student work.
Week 9	Lecture:	Workshops of student work.
Week 10	Lecture:	Presentation to editorial board.
Week 11	Lecture:	Ed board continued. Instructor critique. Workshops of student work.
Week 12	Lecture:	Workshops of student work.
Week 13	Lecture:	The writer's career. Workshops of student work.
Week 14	Lecture:	Review and conclusion.

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

Students will be graded on their chapters and synopsis (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 an appendix to this proposal.

## **5. Catalog Description**

**Writing the Novel** teaches students the structure, technique, and apparatus of the novel, and provides feedback and guidance through extensive instructor critique and workshop-style evaluation of students' work in class. Students prepare a synopsis of a novel and four sample chapters, as well as an analysis of a favored author's work and a presentation to a mock editorial board that will make a decision about whether to publish the student's proposed work. Students also develop a clear understanding of the business end of writing and publishing book-length fiction.

## **Appendix A**

### **Current Library Holdings**

#### **LIBRARY HOLDINGS IN POETRY AND CREATIVE WRITING**

##### **POETRY**

Abercrombie, Lascelles, 1881-1938. *The idea of great poetry*. Freeport, N.Y., Books for Libraries Press. 1969.

Adams, Hilda, ed. *A poetry speaking anthology*. Boston, Expression Co. 1938.

Adoff, Arnold. *City in all directions; an anthology of modern poems*. [New York] Macmillan. 1969.

*The aerial. #1 winter, 1990 [sound recording]: a journal in sound*. Santa Fe, N.M.: Nonsequitur Foundation. 1990.

Allen, Don Cameron, 1904- ed. *The moment of poetry*. Baltimore, Johns Hopkins Press. 1962.

Anderson, John Q. *The liberating gods; Emerson on poets and poetry*. Coral Gables, Fla., University of Miami Press. 1971.

Angelou, Maya. *Of life and poetry / [Sound recording]*. [New York]: Encyclopedia Americana/CBS News Audio Resource Library. 1978.

Arnold, Matthew, 1822-1888. *Essays in criticism: second series*. London: Macmillan and Co., Limited. 1908.

Arnold, Matthew, 1822-1888. *Essays in criticism: second series*. London: Macmillan; New York: St. Martin's Press. 1938.

Auden, W. H. (Wystan Hugh), 1907-1973. *Tell me the truth about love [sound recording]: ten poems by W.H. Auden*. 1992.

Austin, Alfred, 1835-1913. *The bridling of Pegasus; prose papers on poetry*. Freeport, N.Y., Books for Libraries Press. 1967.

Bailey, John Cann, 1864-1931. *Poets and poetry; being articles reprinted from the literary supplement of the Times*. 1967.

Barfield, Owen, 1898. *Poetic diction: a study in meaning*. 3d ed.

Middletown, Conn., Wesleyan University Press. 1973.

Barry, Kevin, 1950. *Language, music, and the sign: a study in aesthetics, poetics, and poetic practice from Collins to 1987*.

Bartlett, Phyllis Brooks. *Poems in process*. New York, Oxford University Press. 1951.

Bassir, Olumbe, ed. *An anthology of West African verse*. [Ibadan, Nigeria] Ibadan University Press. 1957.

Battistessa, Angel JosÈ, 1902. *El poeta en su poema*. Buenos Aires, Editorial Nova. 1965.

Beatty, Jerome, 1924. *Poetry from statement to meaning*. New York, Oxford University Press. 1965.

Bloom, Harold. *The anxiety of influence; a theory of poetry*. New York, Oxford University Press. 1973.

Bogan, Louise, 1897-1970. *Selected criticism: prose, poetry*. [New York, Noonday Press]. 1955.

Bradley, A. C. (Andrew Cecil), 1851-1935. *Oxford lectures on poetry*. London, Macmillan and co., limited. 1934.

Brett, R. L. *Reason & imagination; a study of form and meaning in four poems*. 1960.

Brockington, Alfred Allen, 1872. *Mysticism and poetry on a basis of experience*. Port Washington, N.Y., Kennikat Press. 1970.

Brooks, Cleanth, 1906. *The well wrought urn: studies in the structure of poetry*. New York: Harcourt, Brace. 1947.

Brooks, Cleanth, 1906. ... *Well wrought urn; studies in the structure of poetry*. New York, Harcourt, Brace. 1947.

Brown, Margaret Wise, 1910-1952. *Four fur feet*. New York, W. R. Scott. 1961.

Buchler, Justus, 1914. *The main of light; on the concept of poetry*. New York, Oxford University Press. 1974.

Buckley, Vincent. *Poetry and morality; studies on the criticism of Matthew Arnold, T. S. Eliot, and F. R. Leavis*. 1959.

Burnshaw, Stanley, 1906- ed. *The poem itself: 45 modern poets in a new presentation, the French, German, Spanish, Portuguese, Italian!* 1967.

*Callooh! Callay!:* Holiday poems for young readers. New York: Atheneum. 1978.

Cane, Melville, 1879. *Making a poem; an inquiry into the creative process.* New York: Harcourt, Brace. 1962.

Carruth, Hayden, 1921. *Effluences from the sacred caves: more selected essays and reviews.* Ann Arbor: University of Michigan Press. 1983.

Chilton, Eleanor Carroll, 1898-1949. *The garment of praise; the necessity for poetry.* 1929.

*Claims for poetry.* Ann Arbor: University of Michigan Press. 1982.

Coblentz, Stanton Arthur, 1896. *Magic casements, a guidebook for poets.* Mill Valley, Calif., The Wings Press. 1957.

Coffin, Robert Peter Tristram, 1892. *The substance that is poetry.* New York, The Macmillan Company. 1942.

Corso, Gregory. *The happy birthday of death.* [New York, J. Laughlin. 1960.

Croce, Benedetto, 1866-1952. *Benedetto Croce's Poetry and literature: an introduction to its criticism and history.* 1981.

Daiches, David, 1912. *Critical approaches to literature.* Englewood Cliffs, N.J. Prentice-Hall. 1956.

Davison, Peter. *One of the dangerous trades: essays on the work and workings of poetry.* Ann Arbor: University of Michigan Press. 1991.

Derrida, Jacques. *The post card: from Socrates to Freud and beyond.* Chicago: University of Chicago Press. 1987.

Drew, Elizabeth A., 1887-1965. *Poetry: a modern guide to its understanding and enjoyment.* New York, W.W. Norton. 1959.

Drinkwater, John, 1882-1937. *The muse in council; being essays on poets and poetry.* Freeport, N.Y., Books for Libraries Press. 1970.

Drinkwater, John, 1882-1937. *Prose papers.* Freeport, N.Y., Books for Libraries Press. 1969.

Eastman, Max, 1883-1969. *Enjoyment of poetry*. New York, C. Scribner's sons. 1913.

Eastman, Max, 1883-1969. *Enjoyment of poetry*. Rev. ed. New York: C. Scribner's Sons. 1926.

Eastman, Max, 1883-1969. *Enjoyment of poetry, with Anthology for Enjoyment of poetry*. One-volume ed. New York, Scribner [1954].

Eberhart, Richard, 1904. *Of poetry and poets*. Urbana: University of Illinois Press. 1979.

Eco, Umberto. *The open work*. Cambridge, Mass.: Harvard University Press. 1989.

Eells, John Shepard. *The touchstones of Matthew Arnold*. New Haven, College and University Press. 1955.

Eliot, T. S. (Thomas Stearns), 1888-1965. *On poetry and poets; [essays]*. New York, Farrar, Straus and Cudahy. 1957.

Empson, William. *Seven types of ambiguity*. >3d ed. New York? New Directions.

Empson, William, 1906. *Seven types of ambiguity*. 3d ed. [Norfolk, Conn.]: New Directions. 1953.

Enfield, Gertrude Dixon. *Verse choir values and technique*. Boston, Mass., Expression company. 1937.

Erskine, John, 1879-1951. *The kinds of poetry, and other essays*. Port Washington, N.Y., Kennikat Press. 1966.

Farjeon, Eleanor, 1881-1965. *The children's bells, a selec* Øö‡ Bp ±Y-1st American ≠\*ê New York, H. Z. Walck. 1960.

Ferratte, Juan. *Dintamica de la poestia; ensayos de explicaciton*, 1952-1966. [1. ed.]. Barcelona, Editorial Seix Barral. 1968.

Friedman, Norman. *Poetry; an introduction to its form and art [by] Norman Friedman and Charles A. McLaughlin*.

Frye, Northrop. *Sound and poetry*. New York, Columbia University Press. 1957.

- Gilby, Thomas, 1902. Poetic experience; an introduction to Thomist aesthetic. New York, Russell & Russell. 1967.
- Graves, Robert, 1895. The common asphodel; collected essays on poetry, 1922-1949. New York, Haskell House.
- Graves, Robert, 1895. Oxford addresses on poetry. [1st ed. in U.S.A.]. Garden City, N.Y., Doubleday. 1962.
- Graves, Robert, 1895. The white goddess; a historical grammar of poetic myth. London, Faber and Faber [1948] 430 p. 23 cm. by Robert Graves.
- Gregory, Horace, 1898. The silver swan; poems of romance and mystery. [1st ed.]. New York, Holt, Rinehart and Winston. 1966.
- Gummere, Francis Barton, 1855-1919. The beginnings of poetry. Freeport, N.Y., Books for Libraries Press. 1970.
- Hall, Donald, 1928. Goatfoot milktongue twinbird: interviews, essays, and notes on poetry, 1970-76. 1978.
- Hamill, Sam. A Poet's work: the other side of poetry. Seattle, WA: Broken Moon Press. 1990.
- Hamilton, Paul, D. Phil. Coleridge's poetics. Stanford, Calif.: Stanford University Press. 1983.
- Hawkins, Robert, 1923. Preface to poetry. New York, Basic Books. 1965.
- Hearn, Lafcadio, 1850-1904. Books and habits; from the lectures of Lafcadio Hearn. Freeport, N.Y., Books for Libraries Press. 1968.
- Heidegger, Martin, 1889-1976. Poetry, language, thought. [1st ed.]. New York, Harper & Row. 1971.
- Highet, Gilbert, 1906-1978. The powers of poetry. New York, Oxford University Press. 1960.
- Hillyer, Robert, 1895-1961. First principles of verse. Boston, The Writer, inc. 1938.
- Hillyer, Robert, 1895-1961. First principles of verse. [Rev. ed.]. Boston, The Writer, inc. 1950.
- Hoffman, Daniel, 1923. Words to create a world: interviews, essays, and reviews of contemporary poetry. 1993.

Holmes, John, 1904. *Writing poetry*. Boston, Writer, inc. 1960.

Hughes, Ted, 1930. *Poetry is / by Ted Hughes*. Garden City, N.Y.: Doubleday. 1967.

Jacobi, Derek. I, Claudius; I, actor. [Sound recording]. [New York]: Encyclopedia Americana/CBS News Audio Resource Library. 1978.

Jacobs, Leland B. (Leland Blair), 1907- comp. *Poetry of witches, elves, and goblins*. Champaign, Ill., Garrard Pub. Co. 1970.

Jones, Edmund David. *English critical essays (nineteenth century)*. London: Oxford University Press. 1947.

Jones, Edmund David. *English critical essays (nineteenth century)*. London: Oxford University Press. 1947.

Jones, Edmund David. *English critical essays (sixteenth, seventeenth, and eighteenth centuries)*.

Justice, Donald Rodney, 1925. *Platonic scripts*. Ann Arbor: University of Michigan Press. 1984.

Ker, W. P. (William Paton), 1855-1923. *The art of poetry; seven lectures, 1920-1922*. Freeport, N.Y., Books for Libraries Press. 1967.

Ker, W. P. (William Paton), 1855-1923. *Form and style in poetry: lectures and notes*. New York, Russell & Russell. 1966.

Kermode, Frank, 1919. *An appetite for poetry*. Cambridge, Mass.: Harvard University Press. 1989.

Kingsolver, Barbara. *Another America = Otra America*. Seattle, Wa.: Seal Press. 1992.

Kinnell, Galway, 1927. *Walking down the stairs: selections from interviews*. Ann Arbor: University of Michigan Press. 1978.

Knight, George Wilson, 1897. *The burning oracle; studies in the poetry of action*. [Folcroft, Pa.] Folcroft Library Editions. 1974.

Krieger, Murray, 1923. *The new apologists for poetry*. Indiana University Press. 1963.

Kunitz, Stanley, 1905. *A kind of order, a kind of folly: essays and*

conversations. 1st ed. Boston: Little, Brown. 1975.

Lewis, Richard, 1935- comp. *Out of the earth I sing; poetry and songs of primitive peoples of the world.* [1st ed.]. New York, Norton. 1968.

Lieder, Paul Robert, 1889- ed. *The art of literary criticism.* New York, London, D. Appleton-Century company, incorporated. 1941.

Lipking, Lawrence I., 1934. *The life of the poet : beginning and ending poetic careers.* Chicago: University of Chicago Press.

Lowes, John Livingston, 1867-1945. *Convention and revolt in poetry.* Boston, New York, Houghton Mifflin Company. 1919.

MacLeish, Archibald, 1892. *Poetry and experience.* Cambridge, Riverside Press. 1961.

Magorian, James. *The garden of Epicurus.* Chicago, Ibis Press. 1971.

Maritain, Jacques, 1882-1973. *Art and poetry.* Port Washington, N.Y., Kennikat Press. 1968.

Maritain, Jacques, 1882-1973. *The situation of poetry; four essays on the relations between poetry, mysticism, magic, and knowledge.*

Marks, Lawrence E. *The unity of the senses: interrelations among the modalities.* New York: Academic Press. 1978.

Masefield, John, 1878-1967. *Poetry.* New York, Macmillan. 1932.

Matthiessen, F. O. (Francis Otto), 1902-1950. *The achievement of T. S. Eliot; an essay on the nature of poetry.* 3d ed. 1958.

Maxim, Hudson, 1853-1927. *The science of poetry and the philosophy of language.* New York and London, Funk & Wagnalls company. 1910.

McDiarmid, Lucy. *Auden's apologies for poetry.* Princeton, N.J.: Princeton University Press. 1990.

McDowell, Frederick P. W. *The poet as critic; essays.* Evanston [Ill.] Northwestern University Press. 1967.

McFarland, Thomas. *Romanticism and the forms of ruin: Wordsworth, Coleridge, and modalities of fragmentation.* 1981.

McGuckian, Medbh, 1950. *On Ballycastle Beach*. Winston-Salem, N.C.: Wake Forest University Press. 1988.

Miller, David M. *The net of Hephaestus. A study of modern criticism and metaphysical metaphor*. The Hague, Mouton. 1971.

Milne, A. A. (Alan Alexander), 1882-1956. *Now we are six*. New York, Dutton. 1961.

*Modern Russian poets on poetry*. Ann Arbor: Ardis. 1976.

Moore, Lilian. *Catch your breath: a book of shivery poems*. [Champaign, Ill., Garrard Pub. Co. 1973.

Murphy, Francis E. X. ed. *Discussions of poetry*. Heath. 1964.

Murry, John Middleton, 1889-1957. *Countries of the mind; essays in literary criticism*. 2d ser. 1968.

Nemerov, Howard. *Figures of thought: speculations on the meaning of poetry & other essays*. Boston: D.R. Godine. 1978.

Nemerov, Howard. *Poetry and fiction: essays*. New Brunswick, N.J., Rutgers University Press. 1963.

Nims, John Frederick, 1913. *A local habitation: essays on poetry*. Ann Arbor: University of Michigan Press. 1985.

Norman, Charles, 1904- ed. *Poets on poetry*. [1st ed.]. New York, Collier Books. 1962.

Osgood, Charles Grosvenor, 1871-1964. *Poetry as a means of grace*. 1941.

Parker, Elinor Milnor, 1906- comp. *The singing and the gold; poems translated from world literature*. New York, Crowell. 1962.

Perry, Bliss, 1860-1954. *A study of poetry*. Boston, Houghton Mifflin. 1920.

Perse, Saint-John, 1889-1975. *Two addresses [by] St.-John Perse [pseud.]: On poetry*, translated by W. H. Auden. Dante, 1966.

*The Poetic tradition; essays on Greek, Latin, and English poetry*. Baltimore, Johns Hopkins Press. 1968.

The Poet's work: 29 poets on the origins and practice of their art. University of Chicago Press ed. 1989.

Pottle, Frederick Albert, 1897. The idiom of poetry. Rev. >i. e. 2d? ed., with other essays. Bloomington, Indiana University Press.

Pound, Ezra, 1885-1972. ABC of reading. [New York, J. Laughlin. 1960.

Rhys, Ernest, 1859-1946. The prelude to poetry; the English poets in defence and praise of their art.

Richards, Laura Elizabeth Howe, 1850-1943. Sketches & scraps. [Ann Arbor, Mich.] University Microfilms. 1967.

Riffaterre, Michael. Semiotics of poetry. Bloomington: Indiana University Press. 1978.

Roethke, Theodore, 1908-1963. On the poet and his craft. Seattle, University of Washington Press.

Rolleston, James, 1939. Narratives of ecstasy: romantic temporality in modern German poetry. Detroit: Wayne State University Press. 1987.

Romantic poets: Blake to Poe / [edited by W. H. Auden and Norman Holmes Pearson]. Harmondsworth: Middlesex, England: Penguin. 1978.

Rosenthal, M. L. (Macha Louis), 1917. Exploring poetry. 2d ed. New York, Macmillan. 1973.

Rothenberg, Jerome, 1931- comp. Technicians of the sacred; a range of poetries from Africa, America, Asia & Oceania. [1st ed.]. 1968.

Rukeyser, Muriel, 1913-1980. The life of poetry. 1st. ed. Williamsburg, Mass.: Paris Press. 1996.

Santayana, George, 1863-1952. Interpretations of poetry and religion. Gloucester, Mass., P. Smith.

Scannell, Vernon. How to enjoy poetry. Loughton, Essex: Piatkus. 1983.

Schiller, Friedrich, 1759-1805. Uber naive und sentimentalische Dichtung 1795.

Schneider, Mary W., 1925. Poetry in the age of democracy: the literary criticism of Matthew Arnold. 1989.

Sewell, Elizabeth, 1919. *The Orphic Voice : poetry and natural history.*

Shapiro, Michael, 1939. *Figuration in verbal art.* Princeton, N.J.: Princeton University Press. 1988.

Shelley, Percy Bysshe, 1792-1822. *A defence of poetry.* Indianapolis, Bobbs-Merrill. 1965.

Simpson, Louis Aston Marantz, 1923. *A Company of poets.* Ann Arbor, Mich.: University of Michigan Press. 1981.

Singh, G. *Leopardi and the theory of poetry.* [Lexington] University of Kentucky Press. 1964.

Smith, James, 1904-1972. *Shakespearian and other essays.* [London, New York] Cambridge University Press. 1974.

Smith, James Harry, 1903. *The reading of poetry.* Boston, New York, [etc.] Houghton Mifflin Co. 1939.

Solve, Melvin Theodor. *Shelley: his theory of poetry.* New York, Russell & Russell. 1964.

*Somebody turned on a tap in these kids; poetry and young people today.* New York, Dell Press. 1971.

Sparrow, John Hanbury Angus, 1906. *Independent essays.* London: Faber and Faber. 1963.

Sprigg, C. St. John (Christopher St. John), 1907-1937. *Illusion and reality: a study of the sources of poetry.* 1955.

Sprigg, Christopher St. John, 1907-1937. *Illusion and reality: a study of the sources of poetry.* New York: International Publishers. 1973.

Squire, John Collings, Sir, 1884-1958. *Essays on poetry.* Freeport, N.Y., Books for Libraries Press. 1967.

Squire, John Collings, Sir, 1884-1958. *Flowers of speech; being lectures in words and forms in literature.* 1967.

Stafford, William, 1914. *Writing the Australian crawl: views on the writer's vocation.* Ann Arbor: University of Michigan Press. 1978.

Stauffer, Donald A. (Donald Alfred), 1902-1952. *The golden nightingale;*

essays on some principles of poetry in the lyrics of Williaml 1949.

Stauffer, Donald A. (Donald Alfred), 1902-1952. *The nature of poetry*. New York, W. W. Norton & company, inc. 1946.

Stedman, Edmund Clarence, 1833-1908. *The nature and elements of poetry*. 1892.

Stone, John, 1936. *The smell of matches*. Louisiana paperback ed. Baton Rouge, LA: Louisiana State University Press.

Strachan, Robert Harvey, 1873. *The soul of modern poetry*.

*Talking poetry: conversations in the workshop with contemporary poets*. 1st ed. Albuquerque: University of New Mexico Press. 1987.

Tate, Allen, 1899. *Reactionary essays on poetry and ideas*. New York, C. Scribner's sons London C. Scribner's sons. 1936.

Tillyard, E. M. W. (Eustace Mandeville Wetenhall), 1889-1962. *The personal heresy, a controversy*.

Tillyard, E. M. W. (Eustace Mandeville Wetenhall), 1889-1962. *Poetry direct and oblique*. [Rev. and reset] London, Chatto & Windus.

Untermeyer, Louis, 1885-1977. *Doorways to poetry*. New York, Chicago, Harcourt, Brace and company [c1938] viii, 514 p. 21 cm. by .

Untermeyer, Louis, 1885-1977. *Play in poetry*. The Henry Ward Beecher lectures delivered at Amherst College, October, 1937.

Van Doren, Mark, 1894-1972. ed. *An anthology of world poetry*. Rev. & enlg. ed. New York, Harcourt, Brace & World.

Vendler, Helen Hennessy. *The music of what happens: poems, poets, critics*. Cambridge, Mass.: Harvard University. 1988.

Vico, Giambattista, 1668-1744. *The new science of Giambattista Vico*. Ithaca, N.Y., Cornell University Press. 1968.

Warren, Thomas Herbert, Sir, 1853-1930. *Essays of poets and poetry, ancient and modern*. Port Washington, N.Y., Kennikat Press. 1970.

Wells, Henry Willis, 1895. *New poets from old: a study in literary genetics*. New York, Columbia university press. 1940.

Wheelock, John Hall, 1886-1978. *What is poetry?* New York, Scribner.

Whittemore, Reed, 1919. *Ways of misunderstanding poetry.* 1965.

Wilkinson, Marguerite Ogden Bigelow, 1883-1928. *The way of the makers.* New York, The Macmillan company. 1925.

Wimsatt, William K. (William Kurtz), 1907-1975. *Day of the leopards: essays in defense of poems.* New Haven: Yale University Press. 1976.

Wood, Clement, 1888-1950. *Poets' handbook.* Cleveland: World [1946, 22 cm. by Clement Wood.

Woodberry, George Edward, 1855-1930. *The inspiration of poetry.* New York, The Macmillan company.

*The World's best poetry.* New York: The University Society. 1904.

Yeats, W. B. (William Butler), 1865-1939. *Letters on poetry from W. B. Yeats to Dorothy Wellesley.*

Yeats, W. B. (William Butler), 1865-1939. *Letters on poetry from W.B. Yeats to Dorothy Wellesley.* 1964.

## **CREATIVE WRITING**

### **General Works on Creative Writing**

(Note that there are many other works dealing with academic analysis of creative writing and literature, not directly relating to the process of writing, throughout the library's holdings.)

Andersen, Richard, 1946. *Writing that works: a practical guide for business and creative people.* New York: McGraw-Hill. 1989.

DeMaria, Robert. *The college handbook of creative writing.* San Diego: Harcourt Brace Jovanovich. 1991.

Edwards, Charlotte, 1907. *Writing from the inside out.* 1st ed. Cincinnati, Ohio: Writer's Digest Books.

Engle, Paul, 1908- ed. *On creative writing.* [1st ed.]. New York, Dutton. 1964.

Jason, Philip K., 1941. *Creative writer's handbook.* Englewood Cliffs,

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## **Case Studies in Creative Writing**

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## **Appendix C: Consultation**



*Department of Journalism and Creative Writing*

February 13, 2002

I would like to offer my support to the proposed course *Writing the Novel*.

The course is well-structured and fits very well into the overall organization of courses in the M.A. in Writing program. In particular, I note that its construction is parallel to our companion course, *Writing the Nonfiction Book*. As one of our stated goals in the M.A. in Writing program is to offer students the opportunity to study both fiction and nonfiction, the cohesiveness of the overall program is enhanced when courses follow similar approaches.

This course will, I am sure, be very popular and a valuable addition to our program.

Cordially,

Carl Hausman, Ph.D.  
Chair, Department of Journalism and Creative Writing