

FORM B
REQUEST FOR ADDITION OF A NEW COURSE

I. Course Identification

- a. Proposed prefix and number: ENGL 5338
- b. Proposed title (30 Character Max): Creative Writing Pedagogy
- c. Proposed catalog description including prerequisites and credit: Students in this course examine the pedagogical theories of, and provides practical training in, the teaching of creative writing, both inside and outside of academia. Prerequisite: Approval from Program Director. Credit 3.
- d. Companion course/Co-requisite: None
- e. May course be repeated for credit? No
- f. Maximum number of credit hours that can be earned: 3
- g. Is course eligible to receive a grade of IP? No If yes, justification:
- h. Is this course exempt from the 3-peat charge? No; If yes, justification:
- i. Is the proposed course eligible to be offered as writing enhanced? (applies only to undergraduate courses) N/A; if yes, attach Writing Enhancement Supplement.
- j. Identify the majors and/or minors for which this course will be required: None
- k. Identify the majors and/or minors for which this course may be an elective: MFA in creative writing, MA in English

II. Statement of Need and Program Compatibility

- a. Justify the need for this course, including how the proposed course will support the present program curriculum.
Many of the graduates of our MFA program in creative writing, editing, and publishing will seek career opportunities in teaching, in a range of environments—including colleges and universities, secondary schools, libraries, prisons, and various community outreach programs. At the moment, we do not have a specific course that provides instruction in pedagogy. Historically, it's often been assumed that writers could simply teach what they know, which is writing. But in recent years, there's been a strong movement within creative writing programs to provide formal support and training, recognizing that writing and teaching writing are not the same thing.
- b. Explain how the addition of this course will directly or indirectly influence personnel rotation, inventory of courses, degree requirements, etc.
This course will be offered as an elective, and its teaching will rotate among the core members of the MFA faculty.
- c. Identify courses with similar titles or similar contents currently offered in other departments. Explain how this course is different. Identify representatives from departments offering courses with similar titles or contents who have reviewed this proposal and summarize their responses.
The most similar course would be the pedagogy courses offered by the Department of English for its MA students, which focus almost exclusively on the teaching of college composition or teaching English at the secondary level. This course will focus exclusively on the teaching of creative writing, and it will prepare students for teaching creative writing in a broad range of environments.
- d. Identify who is likely to be the instructor(s) of this course.
Scott Kaukonen, PhD
Nick Lantz, MFA
Ching-In Chen, PhD
Olivia Clare, PhD

III. Course Content

- a. List the course objectives as expected student outcomes. Objectives should be specific, measureable, and appropriate for the course level (i.e., graduate courses should not “introduce” or “identify”).
Upon completion of this course, the student will be able to:

- Create a syllabus with sample assignments for multiple learning environments;
- Build lesson plans around texts in multiple genres and teach them to a class according to best practices;
- Write a teaching philosophy informed by a range of pedagogical theories and approaches;
- Plan and execute a community-outreach project.

- b. Identify the proposed text(s) for the course (include full name of author, title, publisher and date). **If the text is more than 5 years old, please provide a justification.**

Author	Title And Publisher	Year
Alexandria Peary and Tom C. Hunley	Creative Writing Pedagogies for the Twenty-First Century, Southern Illinois UP	2015
Stephanie Vanderslice	Rethinking Creative Writing in Higher Education, Creative Writing Studies	2012
Chris Drew, Joseph Rein, and David Yost	Dispatches from the Classroom: Graduate Students on Creative Writing Pedagogy, Bloomsbury Academic	2011
	Teaching Creative Writing to Undergraduates, Fountainhead	2011
Stephanie Vanderslice, Kelly Ritter, Allison D. Smith, and Trixie G. Smith		
Katharine Coles	Blueprints: Bringing Poetry into Communities, U of Utah Press	2011
bell hooks	Teaching to Transgress: Education as the Practice of Freedom, Routledge	1994
Paulo Freire	Pedagogy of Freedom: Ethics, Democracy, and Civic Courage, Rowman & Littlefield	2000
Micheal Dean Clark, Trent Hergenrader, and Joseph Rein	Creative Writing in the Digital Age: Theory, Practice, and Pedagogy, Bloomsbury Academic	2015
Anna Leahy	Power and Identity in the Creative Writing Classroom: The Authority Project, Clevedon	2005
Katharine Haake	What Our Speech Disrupts: Feminism and Creative Writing Studies	2000
Helen Stockton	Teaching Creative Writing: Ideas, Exercises, Resources, and Lesson Plans for Teachers of Creative Writing Classes, How To	2014
	Note: The books over five years old are standards that remain relevant to the discipline.	

- c. Using a 15-week class schedule, identify the topics to be covered during each week of the semester:

Week 1	Intro to Course, Basic Pedagogical Theories Overview
Week 2	The Workshop: Its Theory and Practice, Its Strengths and Limitations
Week 3	Pedagogical Approaches
Week 4	Creative Writing Pedagogies Outside the Academy: Communities, Prisons, Online
Week 5	Writing a Teaching Philosophy
Week 6	Syllabi
Week 7	Lesson Plans
Week 8	The Workshop, Again

Week 9	Feedback, Grading, and Assessment
Week 10	In Person and Online: Managing Persona in the Classroom, Making the Most of Online Tools
Week 11	Student-Led Lessons
Week 12	Student-Led Lessons
Week 13	Community Project
Week 14	Community Project
Week 15	Community Project

IV. Library materials required for this course. This section is to help the Library review the adequacy of the current collection and plan for the future allocation of resources to better meet the needs of students enrolled in this course.

- a. Please indicate the **types** of library resources you expect students to use for this course. Using a scale of 0 to 7, indicate the **extent of use** anticipated for each type of library resource selected. [0 = no use to 7 = extensive use]

Types of print/electronic library resources needed	Extent of use anticipated (on a scale of 0 to 7)
Scholarly, Peer-Reviewed Journals	3
Electronic Databases	3
Books	3
Trade Journals	2
Newspapers	0
Popular Magazines	0
Audio-Visual	0
Other (please specify)	0

- b. Please identify **specific** resources that the Library needs to **acquire** in support of this course. These resources could include but are not limited to (both print and electronic) journals, electronic databases, books, etc. Please identify **new titles** that should be acquired or **subject areas** in the collection that may need to be **enhanced** or **updated**.

New titles needed or subject area to be enhanced:

Creative writing pedagogy

- V.** Please identify equipment and technological resources required for this course. This section addresses the need for specialized laboratory equipment, computer software or other physical resources not generally available on campus.
None.

After this form has been completed, contact a Bibliographer/Librarian to complete the Library Collection Review (LCR) form. The LCR form should be attached to Form B before the proposal is forwarded to your College Curriculum Committee.

FORM B
—CHECK LIST—

Please check each box to verify review.

Overall

- ☒ The version of Form B currently posted on the Academic Affairs web site under Curriculum Forms is being used.
- ☒ Font is Times New Roman, 11 pt, no bold, no "all caps."
- ☒ The form has been proofed for spelling and grammar errors. Please note that the Form B template does not have grammar and spell check.
- ☒ Every question has a response. If there is not an affirmative response, use "N/A," "No," or "None" as appropriate.

Part I - V

- ☒ I.c. The catalog description is in complete sentences.
 - ☒ Course catalog descriptions should be understandable to members outside the discipline. Avoid acronyms, abbreviations and terminology specific to the discipline not usually recognized by the general public. Commonly recognized terminology is acceptable, e.g., NASA, DNA, S Corporation.
 - ☒ The final sentence of the catalog description lists any prerequisites, followed by credits, e.g., Prerequisite: IT 161. Credit 3.
 - ☒ Use terms such as "basic," "fundamental," "introduction," and "overview" sparingly. Upper division courses should seldom be introductory.
- ☒ I.d. Companion courses require concurrent enrollment. This is a rare occurrence. If applicable, the companion course should be listed in the course description.
- ☒ I.i. If the course is proposed to be writing enhanced, course requirements listed in the 15-week class schedule should reflect writing assignments.
- ☒ II.b. There is nearly always an impact if a new course is added. Adding a new course may require that new faculty be hired or existing teaching assignments be modified, existing courses be deleted, or degree requirements be modified. Offer specific explanation of the modifications.
- ☒ II.c. Review SHSU course offerings to identify courses with similar titles or content. Err in favor of listing courses that potentially could overlap. Include documentation of discussions with appropriate departmental chairs to avoid duplication.
- ☒ III.b. Note that the form requires both Title and Publisher. Do not omit the publisher.
Provide a justification if the proposed texts are more than five years old. Check to see if proposed textbooks over two years old are out-of-print.
- ☒ III.c. If the course features differential content or directed study, provide a sample 15-week class schedule.
- ☒ IV. The library has been supplied with an electronic copy of this course request at least 2 weeks prior to the college submission deadline.

I certify that the Form B submitted to the University Curriculum Committee has been reviewed and complies with the stipulations on this checklist.

Jacob Blevins
Department Chair Signature

05/05/17
Date

Jerry Bruce
College Curriculum Committee Chair
Signature

5/9/17
Date

LIBRARY COLLECTION REVIEW for PROPOSED COURSE

Proposed Course Prefix and Number: ENGL 5338

Proposed Title: Creative Writing Pedagogy

1. Results of the librarian's review of the adequacy of library holdings to support the proposed course content areas and assignments. Please be specific, and indicate whether the subject areas of the course require new expenditures, or are already included in the collection due to library support of courses with similar information needs.

The library has access to a wide variety of material on pedagogy as well as specifically for teaching creative writing. Also available are materials on ethics, activism, and civil engagement in the arts and classroom; and plenty of source materials on higher education.

2. Identify additional resources that are likely to be needed, and the approximate cost of the materials.
None at the moment. If the need for additional material arises, the cost can be absorbed by the existing library budget for this subject area.
3. Bibliographer's comments (state any concerns regarding the library's support of the course).
N/A

Signed: Michelle Martinez Date: 3/29/2017
Bibliographer

Signed: Lisa Shen Date: 3/29/2017
Library Director

WRITING ENHANCEMENT SUPPLEMENT

Proposed Course Prefix and Number:

Proposed Title:

Briefly explain how the writing requirement will be met in this course, keeping in mind that 50% or more of the course grade must be derived from written assignments, either formal or informal.

Reviewer's Notes:

Signed: _____ Date: _____
Writing Enhanced Committee Chair