

L&S College Curriculum Committee  
**AGENDA**

**Thursday, October 2, 2014 at 2:00 PM**  
Madison Conference Room, LT 4120

1. Approval of September 4, 2014 Minutes (handout at meeting)
2. Approval of 2014-2015 CCC Guidelines (handout at meeting)
  
3. **Announcements**
  - a. Guest Speakers: Michael (Mick) Nyenhuis, Senior Military Science Instructor; Carl Meredith, Instructor of Military Science; and Troy Yard, Assistant Professor of Military Science. **Please see the Appendix found next to the 10/2/14 agenda on the CCC website: <http://www.uww.edu/cls/curriculum-committee> for the following information:**
    1. Army Announcement for Professor of Military Science outlining qualifications and process Army uses to select Military Science dept. chairs **(Pages 2-8)**
    2. Most recent, 2011-2012 Leadership Minor Program Audit and Review Self Study Report **(Pages 9-61)** and Leadership 350 Training Support Package **(Pages 62-207)**
    3. Syllabi for Leadership classes **(Pages 208-310)**
    4. Current Curriculum maps from Cadet Command with updated maps for changes in the 100 and 400 courses **(Pages 311-322)**, a copy of the 2013-2014 UWW ROTC Annual Report that describes efforts to connect Military Science work with LEAP outcomes **(Pages 323-333)**, and a copy of the General Learning Outcomes by category, which they are moving towards; it targets Cadets **(Pages 334-343)**
  
4. **Informational Items**
  - a. Change in Existing Course (Grade Basis)– Honors 498 Honors Independent Study (Delivered to UCC 9-11-14)
  
  - b. Diversity Designation for HISTRY 110-American Indian History (Delivered to UCC 9-11-14)
  
5. **History**
  - a. New Course – HISTRY 323 The History of Rock & Roll in America (Summer 2015)

6. **Languages and Literature**

- a. New Course – ENGLISH 276 Reading as Writers
- b. New Course – ENGLISH 387 Special Topics Writing Workshop
- c. Pre-Req Change- ENGLISH 274 Creative Writing
- d. Pre-Req Change-ENGLISH 373 Poetry Writing
- e. Pre-Req Change – ENGLISH 375 Fiction Writing
- f. Pre-Req Change – ENGLISH 378 Prose Stylistics
- g. Pre-Req and Number Change – ENGLISH 472 Nature Writing
- h. Pre-Req and Number Change – ENGLISH 477 The Current Writing Scene
- i. Pre-Req and Number Change – ENGLISH 479 Creative Nonfiction
- j. Pre-Req Change – ENGLISH 488 Advanced Writers’ Studio
- k. Title Change – ENGLISH 490 Writing Workshop
- l. Change in Major- Creative Writing BA/BS
- m. Change in Minor – English Writing Emphasis BA/BS

7. **Political Science**

- a. Change in Major- Public Policy and Administration Major –BS (Summer 2015)

8. **Sociology**

- a. New Course- Interdisciplinary 494 -Disability Studies Seminar

9. **Action Item**

- a. Change in L&S Policy to allow BA/BS students to declare an Education minor (tabled from 9/4/14 meeting). Proposed motion:

*Any education minor offered by a Letters and Sciences department may be used as a graduation minor for BA/BS programs in Letters and Sciences. The following minors are exception to this policy: Math-Elementary Education Emphasis and the General Science Elementary Minor.*

10. **Discussion Item**

- a. Draft proposal for ENGLISH 371 Scientific Writing

11. **Old Business**

12. **Adjournment**

University of Wisconsin-Whitewater  
Curriculum Proposal Form #3

**New Course**

**Effective Term:** 2153 (Summer 2015)

**Subject Area - Course Number:** HISTRY 323

**Cross-listing:**

(See Note #1 below)

**Course Title:** (Limited to 65 characters) The History of Rock & Roll in America

**25-Character Abbreviation:** Hist of Rock & Roll

**Sponsor(s):** James Levy

**Department(s):** History

**College(s):** Letters and Sciences

**Consultation took place:**  NA  Yes (list departments and attach consultation sheet)  
Departments:

**Programs Affected:** History BA/BS; History Honors Emphasis BA/BS; BA/BS; History BSE; Social Studies Broadfield BSE; History Minor

**Is paperwork complete for those programs?** (Use "Form 2" for Catalog & Academic Report updates)

NA  Yes  will be at future meeting

**Prerequisites:** Sophmore standing or consent of instructor

**Grade Basis:**  Conventional Letter  S/NC or Pass/Fail

**Course will be offered:**  Part of Load  Above Load  
 On Campus  Off Campus - Location

**College:** Letters and Sciences **Dept/Area(s):** History

**Instructor:** James Levy

*Note: If the course is dual-listed, instructor must be a member of Grad Faculty.*

**Check if the Course is to Meet Any of the Following:**

Technological Literacy Requirement  Writing Requirement  
 Diversity  General Education Option: GH

Note: For the Gen Ed option, the proposal should address how this course relates to specific core courses, meets the goals of General Education in providing breadth, and incorporates scholarship in the appropriate field relating to women and gender.

**Credit/Contact Hours:** (per semester)

Total lab hours: 0 Total lecture hours: 45  
Number of credits: 3 Total contact hours: 48

**Can course be taken more than once for credit? (Repeatability)**

No  Yes If "Yes", answer the following questions:

No of times in major:  
No of times in degree:

No of credits in major:  
No of credits in degree:

**Course justification:**

The course adds to the current history department offerings for United States history and includes an emphasis on cultural diversity, thus helping to fulfill the university diversity requirement (see below). Students will study the history of American popular music, in particular, rock & roll, through the lens of race and ethnicity. They will examine a wide-range of cultures and cultural traditions from African musical forms and blackface minstrelsy in the 18<sup>th</sup> and 19<sup>th</sup> centuries to Mexican, Hawaiian, British and other European influenced musical forms during the twentieth century. As a course in history rather than ethno-musicology, students will learn how historians interpret non-textual cultural artifacts. They will also be introduced to historical methods in the analysis of popular culture and media. The course officially fulfills the chronological distribution requirement for modern history and the geographic breadth requirement for United States history. But students will enjoy exposure to a long span of history including pre-modern Africa and colonial America and an engagement with global geography including Western Europe, West Africa, Latin America and the United States.

This course has been taught twice as a HISTRY 255 (Critical Issues) course. Each time the course has filled to capacity and student assessment has been significantly above mean evaluation scores.

*Gen Ed Justification:* This course satisfies six of the nine General Education goals. By emphasizing writing, research and analytical skills using a wide variety of popular, journalistic, and scholarly sources in both written and non-written forms, students will be taught to think critically, to synthesize complex material and to communicate effectively in multiple forms (goals 1, 4, and 5). By engaging with interpretation and understanding of complex issues of race, ethnicity and cultural diversity and grappling with the social, political and ethical implications of those issues, students will begin to engage in practices of ethical and value judgment and to grapple with questions related to cultural diversity in the United States (goals 2 and 3). And through immersion in the content of the course which covers all of the above in addition, of course, to music, students will be encouraged to appreciate the performing arts while also progressing in their journey to acquire a base of knowledge common to educated persons (goals 4 and 7).

*Diversity Justification:* This course seeks to satisfy each of the five U.S. Racial and Ethnic Diversity designation requirements in the following ways:

1. By centering the narrative of the historical evolution of rock and roll on the musical, folk and cultural traditions of African Americans and their interactions with folk and cultural traditions of rural and urban European cultural traditions, this course will demonstrate to students not only the African and African American roots of an important American cultural form but also how the history of racial and ethnic encounters, especially regarding black and white Americans, has been expressed culturally. Resistance to white power among African Americans from the early days of slavery to the 20<sup>th</sup> century has often found potent expression in music. Similarly, white ideas about blackness – from romantic to disturbingly racist – have also been expressed in musical form whether in blackface minstrelsy or in blues-imitating classic rock. White (and black) religious and anti-modern hostility to black popular musical forms – whether the blues, jazz or rock and roll – have also revealed deep-seated anxieties that teach us much about how race has been constructed in America.
2. As noted above, the core content of this course centers around African American traditions. It also includes investigations into ethnic European traditions whether via 19<sup>th</sup> century backcountry Irish and Scottish practices or via European hybridizations of rock forms in the 1960s and 1970s. Early 20<sup>th</sup> century Hawaiian and Mexican musical influences on American popular music are also studied in this course.
3. As Antonio Gramsci observed many years ago, power and privilege are often justified and express themselves through cultural means. Both the “naturalization” of power into everyday practices which make that power seem non-threatening and the cooptation of cultural forms from “other” minority groups have operated historically to reinforce the privilege and status of

dominant groups while marginalizing that of subaltern groups. By tracing such histories of cooptation and the “mainstreaming” of musical traditions of subaltern groups, black, white and brown, this course will highlight such processes of power- and privilege-making. The course also places special attention on the concept of “whiteness,” investigating the fascinating (and troubling) ways that whiteness itself so often derives its meaning in relation to - and sometimes through cooptation of -minority cultures, especially African American.

4. This course involves students in experiential learning in two ways: A. By inviting guest speakers. Those speakers have included (and will continue to include) ethno-musicologists and musicians including an African drum expert and performer. B. By requiring that students regularly listen to and occasionally perform the very wide variety of ethnically-defined musical forms covered during the course.
5. The course forces students to frequently reflect on their own cultural and ethnic identities through reading and listening journals and through in-class discussions focused on personal experiences in the context of race and ethnicity.

**Relationship to program assessment objectives:**

As an upper level history course, it advances core learning objectives with a rigorous research paper based on primary documents and knowledge of historical literature in the area of study. It therefore advances reading literacy, library literacy, critical thinking skills, and advanced writing skills.

**Budgetary impact:**

Part of full-time load for a new faculty member – no additional budgetary impact. This course has been taught twice in the past as part of the standard course load for one full-time faculty.

**Course description:** (50 word limit)

This course explores the history of rock music in America as a lens into race and ethnicity. It also uses the study of rock to teach methods in historical practice. Topics will include slave musical traditions, 19<sup>th</sup> century European ethnic and African-influenced music, the blues, jazz and modern rock.

**If dual listed, list graduate level requirements for the following:**

1. **Content** (e.g., What are additional presentation/project requirements?)
2. **Intensity** (e.g., How are the processes and standards of evaluation different for graduates and undergraduates? )
3. **Self-Directed** (e.g., How are research expectations differ for graduates and undergraduates?)

## **Course objectives and tentative course syllabus:**

**History of Rock and Roll (HISTRY 323)**  
**5235 Laurentide Hall**  
**Office Hours: T/Th 1:30-3:15**

**James Levy, Instructor**  
**262-472-5154**

### **Overview**

To study the history of rock and roll is to study many of the major themes of American history in the 20<sup>th</sup> century. American ideas about freedom, rebellion, authenticity, conformity, and romance all have been enmeshed in the popular musical form. These connections have been evidenced both in the production of music and lyrics and among audiences who have listened to, voraciously consumed, and sometimes been repulsed by rock. The history of race and ethnicity in America also runs through the history of rock and roll. The great variety of ethnic musical traditions that define the strands of what would become rock and roll – slave spirituals, blues, gospel, hillbilly and country music – capture the process of cultural assimilation that defines American history.

This course will engage students in an exploration of the history of rock and roll in America as a study of American culture and history. It will ask students to look in particular at the themes of race and ethnicity. The course will also use the study of rock and roll to teach methods in historical practice and research. Rock and roll history allows us to consider how historians use sources by asking such questions as: Can music itself be used as historical source? Does a fanzine or newspaper review of a rock concert count as a valid document for scholarly work? How do historians use popular culture (in this case, music and its mass market manifestations) to understand society and history?

Throughout the course students will review both scholarly sources and primary documents. Primary sources will include documents such as newspaper reviews of albums and concerts, fan letters, and oral histories of musicians as well as music itself and lyrics. Secondary and scholarly sources will include band biographies, critical analyses of music and culture, and historical accounts of the social contexts surrounding the music. Student writing and graded work will consist of responses to these sources, short research and document analysis exercises, and an 8-10 page research paper which students will workshop individually with the instructor and during class during the last third of the semester.

### **Course Assignments**

In addition to attendance and in-class participation (including in-class written work), grading will be based on the following:

- Class Participation (including attendance and in-class work)
- Reading Response Journals
- Library Exercise
- Document Analysis Exercise
- Group Class Session Facilitation
- Research Paper (including individual presentation of work in progress)

### **Grade Percentages**

10%	Class Participation (including attendance and in-class work)
20%	Reading Responses
5%	Library Exercise
20%	Document Exercise
15%	Group Report and Presentation
30%	Research Paper (15% process work and individual presentation; 15% final paper)

## Objectives

After completing this course, students will be able to:

- \*Articulate broad history of rock and roll music in the larger contexts of American cultural, social and racial history.
- \*Analyze music and lyrics as historical content and examples of “documents”
- \*Identify, evaluate and analyze differences in types of historical sources (primary, secondary, scholarly, biographical, etc.).
- \*Master basic understanding of library resources for engaging in historical research.
- \*Identify and craft historical arguments
- \*Understand the historiographic process – i.e., the process by which historians construct *arguments* as well as engage in *academic debates* with one another.
- \*Understand how to approach and tackle a college-level historical research paper.

## Required Readings

All required readings posted on D2L or based on individual research projects.

## General Policies

### *Attendance and Lateness*

You will be expected to attend every class barring urgent and unforeseen circumstances (documentation for those is required). Participation is a crucial element of this class and cannot be recreated outside of the classroom. There is no separate grade for attendance but your participation grade obviously depends on attendance and I reserve the right to grade down for excessive absences or repeated and excessive lateness. Sometimes I will take attendance – which will be as much to help me learn names as to keep an attendance record. To protect your grade, you should always let me know at least 24 hours in advance (and with proper documentation) on days when you need to miss class. If you are ever unsure of your standing regarding attendance, you are encouraged to schedule an appointment with me.

### *Deadlines*

Papers are due by 4:00 of the day of their stated deadline. There are no exceptions to this rule. Your papers and other assignments will be graded down 1/3 of a grade for each day it is submitted past the deadline (A to A-; A- to B+; etc). Unless otherwise specified, all work must be submitted in person (i.e., not submitted by email or otherwise electronically). All work, unless otherwise specified, must also be typed, double-spaced, paginated, stapled and include your name and the date.

NOTE ON LOST WORK: Given the realities of a computerized world, work is also subject to being lost, corrupted or destroyed. Unfortunately, it is impossible for me to assess the merits and accuracy of “computer problem” claims. So it is your responsibility to back-up, save and keep spare copies of all of your work. You should always anticipate the worst-case scenario – including computer failures or mix-

ups that are the “fault” of the department or of me. This advice is to protect you, not me. That means either printing out back-up copies of your work or saving electronic versions in more than one storage space. Ideally, you should do both.

### *Illness and Disability*

If you suffer from any kind of illness or disability that requires special attention, please inform me at the *beginning* of the course and inform Center for Students with Disabilities. I am also willing to offer additional support as appropriate so I encourage you to schedule an appointment with me if your situation requires special arrangements. If you become ill during the semester and it forces you to miss class, you will need official documentation (for example, from a doctor) if you want to be excused for your absence.

### *Electronic Device Policy*

No personal electronic devices – including cell phones, smart phones, Blackberries, and laptops – are allowed in class. I will make exceptions in cases of disability or for other valid reasons. But in those cases you must make arrangements with me at the beginning of the semester.

### *Plagiarism*

All students are expected to abide by the University’s Policy on Academic Honesty (see policy note below)

### *UW Whitewater Policy Statement*

The University of Wisconsin-Whitewater is dedicated to a safe, supportive and non-discriminatory learning environment. It is the responsibility of all undergraduate and graduate students to familiarize themselves with University policies regarding Special Accommodations, Academic Misconduct, Religious Beliefs Accommodation, Discrimination and Absence for University Sponsored Events (for details, please refer to the Schedule of Classes, the “Rights and Responsibilities” section of the undergraduate catalog; the Academic Requirements and Policies and the Facilities and Services sections of the graduate catalog; and the “Student Academic Disciplinary Procedures (UWS Chapter 14); and the “Student Non-academic Disciplinary Procedures” (UWS Chapter 17).

### *UW Whitewater Student Work Hours Per Week*

The UW System standard for work required per credit is that students are expected to invest at least 3 hours of combined in-class and out-of-class work per week for each academic unit (credit) of coursework; thus a 3-credit course will typically require a minimum of 9 hours of work per week (144 hours/semester).

## Course Schedule and Readings

### Week 1

Topic: Intro and Theory:

Readings

Glenn Gass “Why Don’t We Do It in the Classroom?” in *Present Tense: Rock&Roll Culture* [D2L]

David R. Shumway “Rock & Roll as a Cultural Practice” in *Present Tense: Rock&Roll Culture* [D2L]

### Week 2

Topic: 19<sup>th</sup> Century Roots: African Traditions, Minstrelsy and Vaudeville

Readings:

John Strausbaugh “Blackface Minstrelsy, the Rock & Roll Years” (Chapter 3) and “The Minstrel Show, Coon Songs & Vaudeville (Chapter 4) (selections) in *Black Like You* [D2L]

### Week 3

Topic: The Blues, Part 1: Women Were the Pioneers

Due: Reading Response

Readings:

Alan Lomax “The Land Where the Blues Began” in *Rock & Roll Is Here to Stay*: [D2L]

Angela Davis *Blues Legacies and Black Feminism: Gertrude ‘Ma’ Rainey; Bessie Smith, and Billie Holiday* (selections) [D2L]

### Week 4

Topic: The Blues, Part 2: Blues Men and the Urban Electric Journey North

Due: Primary Document Analysis; Library Exercise

Readings:

Robert Palmer “Chicago Pep” (Chapter 4) in *Deep Blues* [D2L]

Craig Werner “Sam Cooke and the Voice of Change” (Chapter 6) in *A Change Is Gonna Come* [D2L]

Daniel Wolff “A Change Is Gonna Come” in *Rock & Roll Is Here to Stay* [D2L]

## **Week 5**

Topic: Rock Begins 1947-1950s

Readings:

James Miller *Flowers in the Dustbin* (selections) [D2L]

## **Week 6**

Topic: Rock as Culture, Rock as Attitude: Rebellion and Censorship

Due: Document Analysis Exercise

Readings:

Linda Martin and Kerry Segrave *Anti-Rock: The Opposition to Rock 'n' Roll* (selections) [D2L]

Martin Cloonan "Call That Censorship? Problems of Definition" in *Policing Pop* [D2L]

Elizabeth Hale *A Nation of Outsiders* (selections) [D2L]

## **Week 7**

Topic: Authenticity, Race and Rock: Folk, Blackness, Civil Rights and the Inspiration of Past

Readings:

Elizabeth Hale "Black as Folk: The Folk Music Revival, the Civil Rights Movement, and Bob Dylan" (Chapter 3) in *A Nation of Outsiders* [D2L]

## **Week 8**

Topic: Rock Abroad: The British Invasion and U.S. Reception

Due: Class Facilitation: Group 1 *AND* Individual Topic Selection: Write-up

Readings

James Miller *Flowers in the Dustbin* (selections) [D2L]

## **Week 9**

Topic: The Psychedelic Turn

Due: Class Facilitation: Group 2

Readings:

Craig Werner *A Change Is Gonna Come* (selections) [D2L]

## **Week 10**

Topic: Altered States: Sexuality, Drugs and Rock in the 1970s

In-Class: Class Facilitation: Group 3

Readings:

Lucy O'brien *She Bop II* (selections) [D2L]

Selections from James Miller *Flowers in the Dustbin* and Robert Palmer *Rock&Roll: An Unruly History* [D2L]

## **Week 11**

Topic: Selling Out? Markets, Commercialization, and Ownership

Readings:

“Integrating MTV” and “Licensed to Download” in *Rock and Roll Is Here to Stay* [D2L]

Jeff Calder “Living by Night in the Land of Opportunity: Observations on Life in a Rock & Roll Band” in *Present Tense* [D2L]

## **Week 12**

Topic: Anti-Commercial: Punk and Race in the Late Seventies and Early Eighties

Due: Research Topic, Abstract and Annotated Bibliography

Readings:

Stephen Duncombe (editor) *White Noise* (selections) [D2L]

John Robb (editor) *Punk Rock: An Oral History* (selections) [D2L]

## **Week 13**

Topic: New Frontiers: Rap, Hip Hop, Reagan and Beyond

Readings:

Individual Research

## **Week 14**

Topic: Individual Works in Progress, Presentation and Discussion

Readings:

Individual Research

## **Week 15**

Topic: Course Wrap-up and Individual Works in Progress

Readings

Individual Research

## **Selected Bibliography:**

- Steve Chapple and Reebee Garofalo *Rock 'n' Roll Is Here to Pay* (Chicago: Nelson-Hall, 1977)
- Martin Cloonan and Reebee Garofalo *Policing Pop* (Philadelphia: Temple University Press, 2003)
- James H. Cone *The Spirituals and the Blues* (New York: Orbis Books, 1972, 1991)
- Angela Y. Davis *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday* (New York: Pantheon Books, 1998)
- Anthony DeCurtis (editor) *Present Tense: Rock & Roll and Culture* (an anthology of essays) (Durham: Duke University Press, 1992)
- Stephen Duncombe and Maxwell Tremblay (editors) *White Riot: Punk Rock and the Politics of Race* (New York: Verso, 2011)
- David Evans (editor) *Ramblin' On My Mind: New Perspectives on the Blues* (Urbana: University of Illinois Press, 2008)
- Grace Elizabeth Hale *A Nation of Outsiders: How the White Middle Class Fell in Love with Rebellion in Postwar America* (Oxford: Oxford University Press, 2011)
- Linda Martin and Kerry Segrave *Anti-Rock: The Opposition to Rock 'n' Roll* (Hamden: Archon Books, 1988)
- William McKeen (editor) *Rock and Roll Is Here to Stay: An Anthology* (New York: W.W. Norton & Company, 2000)
- Legs McNeil *Please Kill Me: The Uncensored Oral History of Punk* (Grove Press, 2006)
- James Miller *Flowers in the Dustbin: The Rise of Rock and Roll, 1947-1977* (New York: Fireside Books, 1999)
- Lucy O'Brien *She Bop II: The Definitive History of Women in Rock, Pop and Soul* (London: Continuum, 1995, 2002)
- Robert Palmer *Deep Blues: A Musical and Cultural History, from the Mississippi Delta to Chicago's South Side to the World* (New York: Penguin Books, 1981)
- Robert Palmer *Rock & Roll: An Unruly History* (New York: Harmony Books, 1995)
- John Robb and Oliver Craske (editors) *Punk Rock: An Oral History* (Oakland: PM Press, 2006)
- John Strausbaugh *Black Like You: Blackface, Whiteface, Insult & Imitation in American Popular Culture* (New York: Jeremy P. Tarcher/Penguin, 2006)
- Craig Werner *A Change Is Gonna Come: Music, Race & the Soul of America (Revised and Updated)* (Ann Arbor: University of Michigan Press, 1998, 2006)
- Raymond Williams *Keywords: A Vocabulary of Culture and Society* (Oxford: Oxford University Press, 1976, 1983)

University of Wisconsin-Whitewater  
Curriculum Proposal Form #3

**New Course**

**Effective Term:** 2157 (Fall 2015)

**Subject Area - Course Number:** English 276

(See Note #1 below)

**Cross-listing:**

**Course Title:** (Limited to 65 characters) Reading as Writers

**25-Character Abbreviation:** Reading as Writers

**Sponsor(s):** Alison Townsend, Marilyn Annucci, Mary Emery, Erin Celello, Holly Wilson,  
Patrick Moran, Jonathon Walter

**Department(s):** Languages and Literatures

**College(s):** Letters and Sciences

**Consultation took place:**  NA  Yes (list departments and attach consultation sheet)  
Departments:

**Programs Affected:** Creative Writing

**Is paperwork complete for those programs?** (Use "Form 2" for Catalog & Academic Report updates)

NA  Yes  will be at future meeting

**Prerequisites:** ENGLISH 102 OR ENGLISH 162 OR ENGLISH 105

**Grade Basis:**  Conventional Letter  S/NC or Pass/Fail

**Course will be offered:**  Part of Load  Above Load  
 On Campus  Off Campus - Location

**College:** Letters and Sciences **Dept/Area(s):** Languages and Literatures

**Instructor:** A. Townsend, M. Annucci, P. Moran, M. Emery, E. Celello, H. Wilson, J. Walter

*Note: If the course is dual-listed, instructor must be a member of Grad Faculty.*

**Check if the Course is to Meet Any of the Following:**

Technological Literacy Requirement  Writing Requirement  
 Diversity  General Education Option: Select one:

Note: For the Gen Ed option, the proposal should address how this course relates to specific core courses, meets the goals of General Education in providing breadth, and incorporates scholarship in the appropriate field relating to women and gender.

**Credit/Contact Hours:** (per semester)

Total lab hours:

Total lecture hours:

48

Number of credits: 3 Total contact hours: 48

**Can course be taken more than once for credit? (Repeatability)**

No  Yes If "Yes", answer the following questions:

No of times in major:

No of credits in major:

No of times in degree:

No of credits in degree:

**Proposal Information:**

**Course justification:**

UW-Whitewater's current BA in English with an emphasis in Creative Writing is currently a non-tiered, non-developmental program, and as such, fails to meet AWP (Association of Writers and Writing Programs) guidelines for BFA/BA programs in creative writing. In an effort to move toward these guidelines and to graduate students more fluent in the craft and practice of creative writing, we propose a literature course with a focus on craft and aesthetic techniques. This will allow students in the Creative Writing track to better understand how such aesthetic techniques (point of view, exposition, etc.) are implemented in existing works as well as how to deploy them effectively in their own writing. This course is intended as a replacement of creative writing students' current English 271: Critical Writing requirement, as it prepares them for upper-level creative writing courses rather than upper-level literature courses which focus on literary criticism instead of craft and form.

**Relationship to program assessment objectives:**

This will be an introductory literature course in the revised Creative Writing major offering the opportunity for in-depth study of craft and form in existing literary works, preparing students for further work within the major as well as serving the major's master Student Learning Outcomes (SLOs):

1. Read literature as a writer, with particular attention to voice, style, form, language, and technique
2. Practice writing and revision as a craft with attention to voice, style, form, language, technique, and other elements of literary composition
3. Collaborate and communicate effectively through writing, sharing, and revising creative work
4. Produce a body of polished original creative work

**Budgetary impact:** None. We propose offering one section of English 276 a year to replace one section of English 271. The course will be taught by existing faculty members and integrated into their current workloads.

**Course description:** (50 word limit)

Study of craft and aesthetic form in contemporary literary works.

**Course objectives and tentative course syllabus:**

Upon completion of this course, students should be able to:

- demonstrate a developing ability to read, evaluate, and respond, using critical terminology, to classic contemporary literature, with a focus on the elements of the writer's craft (SLO 1)
- identify craft elements and strategies and subsequently implement those elements in their own work (SLO 1, SLO 2, SLO 3)
- understand basic narrative structures and poetic forms and how they are used by contemporary authors (SLO 1)

## Tentative course syllabus:

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### English 276 Reading as Writers Spring 2016

Jonathon Walter  
walterjb05@uww.edu  
3259 Laurentide

#### Course Description

This is a course designed to look at some of the great pieces of literature in English from the 2<sup>nd</sup> half of the twentieth century, but with an eye toward issues of *craft* and *form* rather than content—therefore readings and accompanying assignments will focus on issues such as point of view, exposition, form or structure, verisimilitude, time management, and other elements that contribute to the writing of poems, stories, memoirs, and essays, much in the vein of “craft courses” often held at graduate-level MFA programs. Because of this, the discussion of certain literary elements frequently emphasized in traditional literature courses (literary movements, historical/social contexts, analyses of theme) will be minimized in favor of the aforementioned craft elements. To aid in this, contemporary texts will be used exclusively alongside explanatory writings from their authors. Assignments will focus on discovering the “machinery” behind how texts *work*—how their emotional effects (if any) are created and how such effects might be replicated (or altered) in your own creative work.

#### Required Texts

All readings will be posted in PDF form on D2L. See course schedule for a complete list of texts.

#### Assignments and Grade Breakdown

*Two essays (7 – 10 pg): 20% each*

Each student must write two essays, each using close reading to describe how an author achieves his or her emotional and narrative effects in a particular creative text.

*Two creative works (10 – 15 pg) and explanations: 20% each*

Each student must produce two creative works in his or her chosen medium (poetry, short fiction, creative nonfiction) using one or more of the techniques discussed and illustrated in the assigned readings. Each student must also provide a 1 – 2 pg. explanation of what techniques were used and how (and why) they chose to implement them in their particular piece. One creative work is to be a conscious modeling of an existing author or creative style; the second is to be entirely the student’s own conception.

*Participation: 20%*

All students are expected to have read the assigned readings and come to class ready to discuss them in depth. If I even *suspect* that students are not doing so, I will start giving out pop quizzes and *that* will be your participation grade. Don’t make me do this!

Grading Scale:

94 + = A  
90-93 = A-

87-89 = B+  
84-86 = B  
80-83 = B- and so on. Anything below 60 is an F.

### Attendance

Missing more than two days of class will drop your final grade by a full letter for each day over two missed. For example: 3 absences drops a B to a B-; 4 absences to a C+. Being over ten minutes late to class counts as an absence.

### Classroom Etiquette and Civility

I will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes violent, belligerent, and/or insulting remarks, either spoken or written. Be forewarned—some of the literature read/written this semester will include this type of inflammatory language, and I ask that you respond to it as an adult.

Please turn off your cell phone before you enter the classroom. If you forget to turn it off and it rings, please don't answer it, simply turn it off. Also, be sure to respect others' opinions, comments, and questions. This classroom functions on the premise of respect, and you will be asked to leave if you violate any part of this statement on civility.

### Plagiarism

If you try to pass off another's work as your own, you are plagiarizing. Plagiarism is grounds for failure in this course and will not be tolerated. If you plagiarize any part of an assignment you will (definitely) receive an F for the assignment and (most likely) fail the course completely.

### University Policies

The University of Wisconsin-Whitewater is dedicated to a safe, supportive, and non-discriminatory learning environment. It is the responsibility of all undergraduate and graduate students to familiarize themselves with University policies regarding Special Accommodation, Discrimination, and Absence for University Sponsored Events. (For details please refer to the Undergraduate and Graduate Timetables; the "Rights and Responsibilities" section of the Undergraduate Bulletin; the Academic Requirements and Policies and the Facilities and Services section of the Graduate Bulletin; and "Student Academic Disciplinary Procedures" (UWS Chapter 14) and "Student Nonacademic Disciplinary Procedures" (UWS Chapter 17).

### Tentative Course Schedule

All texts are posted in PDF form on D2L

<b>Week 1</b> 1/23	Introduction, Syllabus Definitions of basic terms
<b>Week 2</b> 1/30	Thomas Pynchon – "Entropy" Mary Jo Bang – poetry selections Thomas Pynchon, <i>Slow Learner</i> (introduction)
<b>Week 3</b> 2/6	Donald Barthelme – "The Indian Uprising"; "Game"; "The Balloon" John Ashbery – poetry selections + interview Donald Barthelme interview in <i>The Paris Review Interviews</i> (online)
<b>Week 4</b> 2/13	Flannery O'Connor – "Good Country People"; "The Fiction Writer And His Country" Dean Young – poetry selections 1 <sup>st</sup> essay due (2 <sup>nd</sup> class of week)
<b>Week 5</b> 2/20	John Cheever – "The Swimmer"; "The Country Husband" Gillian Conoley – poetry selections

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John Cheever interview in *The Paris Review Interviews*

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**Week 6**

2/27

Lorrie Moore – “People Like That Are The Only People Here”  
Lorrie Moore interview in *The Paris Review Interviews*  
Myung Mi Kim – poetry selections  
1<sup>st</sup> creative piece due (model)

**Week 7**

3/5

ZZ Packer – “Every Tongue Shall Confess”  
Jane Miller – poetry selections  
Longinus – “On Sublimity”

**Week 8**

3/12

Raymond Carver – “Why Don’t You Dance?”; “What We Talk About When We Talk About Love”  
Charles Wright – poetry selections + *Paris Review* interview  
Raymond Carver interview in *The Paris Review Interviews*

**Week 9**

3/19

Alice Munro – “Meneseutung”; “Mischief”; “Friend of My Youth”  
Susan Wheeler – poetry selections  
Alice Munro interview in *The Paris Review Interviews*

Spring Break

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**Week 11**

4/2

Junot Diaz – “Fiesta, 1980”  
2<sup>nd</sup> essay due (2<sup>nd</sup> class period of week)

**Week 12**

4/9

Grace Paley – “Faith in the Afternoon”; “Enormous Changes at the Last Minute”  
Grace Paley interview in *The Paris Review*

**Week 13**

4/16

Maxine Hong Kingston – selections from *Tripmaster Monkey: His Fake Book*  
Carolyn Kizer - poetry selections + interview

**Week 14**

4/23

Gish Jen – “Who’s Irish?”  
Jack Gilbert – poetry selections + interview

**Week 15**

4/30

In-class work on final creative piece

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**Final creative pieces due in my office on final exam day**

**Bibliography**

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- Hannah, Barry. *Airships*. New York: Grove, 1994.
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Moore, Lorrie. *Birds of America: Stories*. New York: Knopf, 1998.

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O'Connor, Flannery. *Complete Works*. New York: Library of America, 1988.

Oliver, Mary. *Rules for the Dance*. Boston: Houghton Mifflin, 1998.

Pack, Robert, and Parini, Jay, eds. *Introspections: American Poets on One of Their Own Poems*. Hanover, NH: University Press of New England, 1997.

Packer, Z.Z. *Drinking Coffee Elsewhere*. New York: Riverhead, 2003.

Paley, Grace. *The Collected Stories*. New York: Farrar, Straus and Giroux, 2007.

*The Paris Review Interviews, vols. 1 – 4*. New York: Picador, 2006.

Prose, Francine. *Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them*. New York: Harper Perennial, 2007.

Pynchon, Thomas. *Slow Learner: Early Stories*. Boston: Little Brown, 1984.

St. John, David and Swensen, Cole, eds. *American Hybrid: A Norton Anthology of New Poetry*. New York: W.W. Norton and Company, 2009.

Turco, Lewis. *The Book of Forms*. Hanover, NH: University Press of New England, 2000.

Williford, Lex and Martone, Michael, eds. *The Scribner Anthology of Contemporary Creative Non-Fiction*. New York: Touchstone Books, 2007.

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Wolff, Tobias, ed. *The Vintage Book of Contemporary American Short Stories*. New York: Vintage Books, 1994.

*Writers on Writing: Collected Essays from the New York Times*. New York: Times Books, 2002.

University of Wisconsin-Whitewater  
Curriculum Proposal Form #3

**New Course**

**Effective Term:** 2157 (Fall 2015)

**Subject Area - Course Number:** English 387

(See Note #1 below)

**Cross-listing:**

**Course Title:** (Limited to 65 characters) Special Topics Writing Workshop

**25-Character Abbreviation:** Writing Workshop

**Sponsor(s):** Alison Townsend, Marilyn Annucci, Mary Emery, Erin Celello, Holly Wilson,  
Patrick Moran, Jonathon Walter

**Department(s):** Languages and Literatures

**College(s):** Letters and Sciences

**Consultation took place:**  NA  Yes (list departments and attach consultation sheet)  
Departments:

**Programs Affected:** Creative Writing

**Is paperwork complete for those programs?** (Use "Form 2" for Catalog & Academic Report updates)

NA  Yes  will be at future meeting

**Prerequisites:** ENGLISH 102 OR ENGLISH 105 OR ENGLISH 162

**Grade Basis:**  Conventional Letter  S/NC or Pass/Fail

**Course will be offered:**  Part of Load  Above Load  
 On Campus  Off Campus - Location

**College:** Letters and Sciences **Dept/Area(s):** Languages and Literatures

**Instructor:** A.Townsend, M. Annucci, P. Moran, M. Emery, E. Celello, H. Wilson, J. Walter

*Note: If the course is dual-listed, instructor must be a member of Grad Faculty.*

**Check if the Course is to Meet Any of the Following:**

Technological Literacy Requirement  Writing Requirement  
 Diversity  General Education Option: Select one:

Note: For the Gen Ed option, the proposal should address how this course relates to specific core courses, meets the goals of General Education in providing breadth, and incorporates scholarship in the appropriate field relating to women and gender.

**Credit/Contact Hours:** (per semester)

Total lab hours:

Total lecture hours:

48

Number of credits: 3 Total contact hours: 48

**Can course be taken more than once for credit? (Repeatability)**

No  Yes If "Yes", answer the following questions:

No of times in major: 2 No of credits in major: 6

No of times in degree: 2 No of credits in degree: 6

**Proposal Information:**

**Course justification:**

UW-Whitewater's current BA in English with an emphasis in Creative Writing is currently a non-tiered, non-developmental program, and as such, fails to meet AWP (Association of Writers and Writing Programs) guidelines for BFA/BA programs in creative writing. In an effort to move toward these guidelines and to graduate students more fluent in the craft and practice of creative writing, we propose a special topics workshop with a focus on craft and technique. This will give students in the Creative Writing track experience working in a broad range of specific styles and genres, including novels, children's literature, graphic novels, etc.

English 387 is intended to replace English 490: Writing Workshop in the current curriculum, as 490 is not specific to creative writing and will be returning to its former title, English 490: Workshop.

**Relationship to program assessment objectives:**

This will be an intermediate writing course in the revised Creative Writing major offering the opportunity for in-depth study of craft and form in a variety of genres, preparing students for further work within the major as well as serving the major's master Student Learning Outcomes (SLOs):

1. Read literature as a writer, with particular attention to voice, style, form, language, and technique
2. Practice writing and revision as a craft with attention to voice, style, form, language, technique, and other elements of literary composition
3. Collaborate and communicate effectively through writing, sharing, and revising creative work
4. Produce a body of polished original creative work

**Budgetary impact:** None. English 387 will go into rotation with the already offered 490. The course will be taught by existing faculty members and integrated into their current workloads.

**Course description:** (50 word limit)

Creative writing workshop, variable topics.

**Course objectives and tentative course syllabus:**

Upon completion of this course, students should be able to:

- apply narrative and/or poetic techniques for brainstorming, drafting, writing, and revising original work with a sense of voice, purpose, and direction (SLO 2, SLO 4)
- demonstrate a sophisticated ability to read, evaluate, and respond, using critical terminology, to both professionally published work and the work of peers in workshop settings, with a focus on the elements of the writer's craft (SLO 1, SLO 3)
- reveal an increasing facility revising and editing at both the macro and micro levels (SLO 2, SLO 3, SLO 4)

- participate in a community of writers, whether individually, in a workplace, or through the production of literary media (SLO 3, SLO 4)

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**English 387  
Novel Writing  
Fall 2015**

Dr. Holly Wilson  
wilsonh@uww.edu  
3219 Laurentide

**Course Description**

This is a rigorous novel writing workshop with an emphasis on generating and revising long form fiction suitable for inclusion in creative work portfolios/graduate school applications. If you put forth the dedication of an earnest apprentice, the course will make you a better writer and a more sophisticated reader. This course is structured so that you're free to fail (and you will, and it will be a good thing). While improvement and dedication are factored in, your grade is ultimately based on the quality of the work you produce. We will explore a range of structures and techniques throughout the semester as you develop your understanding of narrative craft and structure, and you will spend significant time outside of class reading assigned texts, writing and revising your novel, and responding to your classmates' work.

**Texts & Materials**

E.M. Forster, *Aspects of the Novel*  
Scrivener for Mac or PC (download from Amazon or literatureandlatte.com)

**Assignments and Grade Breakdown**

*Full novel outline: 25%*

3-6 pgs.

*Novel Excerpt: 40%*

First 50-100 pgs, to be workshopped by the class, revised, and submitted at the end of the semester.

*Workshop Critiques: 15%*

300-word responses to your classmates' work, due before the start of each class.

*Participation: 20%*

I expect students to come to class having completed that day's reading and/or critiques and to treat peers' work critically and respectfully. Students are expected to be conversant in the language of craft and to contribute their thoughts in class on a regular basis. In writing workshops classroom participation is not just a matter of personal preference, but one of academic responsibility, therefore it is important for you to come to each class prepared to speak.

Grading Scale:

94+ = A  
90-93 = A-  
87-89 = B+  
84-86 = B  
80-83 = B- and so on. Anything below 60 is an F.

**Attendance**

Missing more than two days of class will drop your final grade by half a letter for each day over two missed. For example: 3 absences drops a B to a B-; 4 absences to a C+. Being tardy three times counts as an absence. Missing more than four classes is grounds for automatic failure.

This means that you have two “free” absences to use however you see fit. Except in the case of significant emergencies, I do not distinguish between excused and unexcused absences. **Use your free absences wisely.**

**Classroom Etiquette and Civility**

I will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes violent, belligerent, and/or insulting remarks, either spoken or written. Be forewarned—some of the fiction read/written this semester will include this type of inflammatory language, and I ask that you respond to it as an adult.

Please turn off your cell phone before you enter the classroom. If you forget to turn it off and it rings, please don’t answer it—simply turn it off. Also, be sure to respect others’ opinions, comments, and questions. This classroom functions on the premise of respect, and you will be asked to leave if you violate any part of this statement on civility.

**Plagiarism**

If you try to pass off another’s work as your own, you are plagiarizing. Plagiarism is grounds for failure in this course and will not be tolerated. If you plagiarize any part of an assignment, you will receive and F for that assignment and risk failing the course entirely. This is your warning.

**University Policies**

The University of Wisconsin-Whitewater is dedicated to a safe, supportive, and non-discriminatory learning environment. It is the responsibility of all undergraduate and graduate students to familiarize themselves with University policies regarding Special Accommodation, Discrimination, and Absence for University Sponsored Events. (For details please refer to the Undergraduate and Graduate Timetables; the “Rights and Responsibilities” section of the Undergraduate Bulletin; the Academic Requirements and Policies and the Facilities and Services section of the Graduate Bulletin; and “Student Academic Disciplinary Procedures” (UWS Chapter 14) and “Student Nonacademic Disciplinary Procedures” (UWS Chapter 17).

**Tentative Course Schedule**

<b>Week 1</b>	Introduction, Syllabus, and workshop sign-up Structure
<b>Week 2</b>	Structure, cont’d Forster, “The Story” Do’s and Don’ts Outlines assigned
<b>Week 3</b>	Structure, cont’d Forster, “People”
<b>Week 4</b>	Forster, “People (continued)” <b>Outlines due</b>
<b>Week 5</b>	Forster, “The Plot” Novel workshop
<b>Week 6</b>	Forster, “Fantasy” Novel workshop
<b>Week 7</b>	

Week 8	Forster, "Prophecy" Novel workshop
Week 9	Forster, "Pattern and Rhythm" Novel workshop
	Forster, "Conclusion" Novel workshop
Week 11	Conferences
Week 12	Novel workshop
Week 13	Novel workshop
Week 14	Novel workshop
Week 15	Novel workshop

**Final drafts due by the last day of class.**

### **Bibliography**

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- Burroway, J. & Stuckey-French, E. (2010). *Writing fiction: A guide to narrative craft*. New York: Longman.
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University of Wisconsin-Whitewater  
Curriculum Proposal Form #4R  
**Change in or Deletion of an Existing Course**

Type of Action (check all that apply)

- Add Cross-listing \*
- Course Deletion
- Number Change
- (other)

- Pre-requisite Change
- Technological Literacy
- Title Change
- Writing Requirement

**Effective Term:** Fall 2015

**Current Course Number** (*subject area and 3-digit course number*): English 274

**Cross-listing** (*if applicable*):

**New Course Number** (*subject area and 3-digit course number*):

**Cross-listing** (*if applicable*):

**\*If adding a cross-listing, include the following:**

Required in the major:

Required in the minor:

Number of credits:

Lab hours/week:

Contact hours/week:

Repeatable

**Current Course Title:** Creative Writing

**New Course Title:**

**25-Character Abbreviation** (*if new title*):

**Sponsor(s):** M. Annucci, M. Emery, P. Moran, E. Celello, A. Townsend, J. Walter, H. Wilson

**Department(s):** Languages and Literatures

**College(s):** Letters and Sciences

**List all programs that are affected by this change:**

English Creative Writing Emphasis

**If programs are listed above, will this change affect the Catalog and Advising Reports for those programs? If so, have Form 2's been submitted for each of those programs?**

(Form 2 is necessary to provide updates to the Catalog and Advising Reports)

NA                       Yes                       They will be submitted in the future

Proposal Information: ([Procedures for form #4R](#))

**I.**

***FROM:***

ENGLISH 274 CREATIVE WRITING

Study, discussion and writing of description, narration, verse and the short story.

Prereq: ENGLISH 101 and ENGLISH 102 or ENGLISH 161 and ENGLISH 162 or ENGLISH 105.

***TO:***

ENGLISH 274 CREATIVE WRITING

Study, discussion and writing of description, narration, verse and the short story.

Prereq: **ENGLISH 102 or ENGLISH 105 or ENGLISH 162.**

**II. Justification for action**

The 274 prerequisite has been streamlined to reflect a more uniform freshman English requirement.

University of Wisconsin-Whitewater  
Curriculum Proposal Form #4R  
**Change in or Deletion of an Existing Course**

Type of Action (check all that apply)

- Add Cross-listing \*
- Course Deletion
- Number Change
- (other)

- Pre-requisite Change
- Technological Literacy
- Title Change
- Writing Requirement

**Effective Term:** Fall 2015

**Current Course Number** (*subject area and 3-digit course number*): English 373

**Cross-listing** (*if applicable*):

**New Course Number** (*subject area and 3-digit course number*):

**Cross-listing** (*if applicable*):

**\*If adding a cross-listing, include the following:**

Required in the major:

Required in the minor:

Number of credits:

Lab hours/week:

Contact hours/week:

Repeatable

**Current Course Title:** Poetry Writing

**New Course Title:**

**25-Character Abbreviation** (*if new title*):

**Sponsor(s):** M. Annucci, M. Emery, P. Moran, E. Celello, A. Townsend, J. Walter, H. Wilson

**Department(s):** Languages and Literatures

**College(s):** Letters and Sciences

List all programs that are affected by this change:

English Creative Writing Emphasis

If programs are listed above, will this change affect the Catalog and Advising Reports for those programs? If so, have Form 2's been submitted for each of those programs?

(Form 2 is necessary to provide updates to the Catalog and Advising Reports)

NA                       Yes                       They will be submitted in the future

Proposal Information: ([Procedures for form #4R](#))

I.

**FROM:**

ENGLISH 373 POETRY WRITING

An intensive course in the writing of poetry requiring a minimum of 250 lines of good verse (after revision). The course will consider examples from some of the best contemporary verse, as well as criticism by students and the instructor of student work.

Prereq: ENGLISH 101 and ENGLISH 102 or ENGLISH 161 and ENGLISH 162 or consent of instructor.

**TO:**

ENGLISH 373 POETRY WRITING

An intensive course in the writing of poetry requiring a minimum of 250 lines of good verse (after revision). The course will consider examples from some of the best contemporary verse, as well as criticism by students and the instructor of student work.

Prereq: **ENGLISH 274 or consent of instructor.**

II. Justification for action

Changing the prerequisites for *English 374: Poetry Writing* is part of the larger creative writing program curriculum reform aimed at creating a developmental, “tiered” course structure. This change will ensure that students take English 274, the introductory creative writing course, prior to enrolling in the 300-level intermediate poetry writing course.

University of Wisconsin-Whitewater  
Curriculum Proposal Form #4R  
**Change in or Deletion of an Existing Course**

Type of Action (check all that apply)

- Add Cross-listing \*
- Course Deletion
- Number Change
- (other)

- Pre-requisite Change
- Technological Literacy
- Title Change
- Writing Requirement

**Effective Term:** Fall 2015

**Current Course Number** (*subject area and 3-digit course number*): English 375

**Cross-listing** (*if applicable*):

**New Course Number** (*subject area and 3-digit course number*):

**Cross-listing** (*if applicable*):

**\*If adding a cross-listing, include the following:**

Required in the major:

Required in the minor:

Number of credits:

Lab hours/week:

Contact hours/week:

Repeatable

**Current Course Title:** Fiction Writing

**New Course Title:**

**25-Character Abbreviation** (*if new title*):

**Sponsor(s):** M. Annucci, M. Emery, P. Moran, E. Celello, A. Townsend, J. Walter, H. Wilson

**Department(s):** Languages and Literatures

**College(s):** Letters and Sciences

**List all programs that are affected by this change:**

English Creative Writing Emphasis

**If programs are listed above, will this change affect the Catalog and Advising Reports for those programs? If so, have Form 2's been submitted for each of those programs?**

(Form 2 is necessary to provide updates to the Catalog and Advising Reports)

NA                       Yes                       They will be submitted in the future

Proposal Information: ([Procedures for form #4R](#))

**I.**

***FROM:***

ENGLISH 375 FICTION WRITING

Theory, techniques, and practice of the writing of fiction. Requires a minimum of 50 pages of student writing, after careful revisions.

Prereq: ENGLISH 101 and 102 or ENGLISH 161 and 162 or ENGLISH 105.

***TO:***

ENGLISH 375 FICTION WRITING

Theory, techniques, and practice of the writing of fiction. Requires a minimum of 50 pages of student writing, after careful revisions.

Prereq: **ENGLISH 274 or consent of instructor.**

**II. Justification for action**

Changing the prerequisites for *English 375: Fiction Writing* is part of the larger creative writing program curriculum reform aimed at creating a developmental, “tiered” course structure. This change will ensure that students take English 274, the introductory creative writing course, prior to enrolling in the 300-level intermediate fiction writing course.

University of Wisconsin-Whitewater  
Curriculum Proposal Form #4R  
**Change in or Deletion of an Existing Course**

Type of Action (check all that apply)

- Add Cross-listing \*
- Course Deletion
- Number Change
- (other)

- Pre-requisite Change
- Technological Literacy
- Title Change
- Writing Requirement

**Effective Term:** Fall 2015

**Current Course Number** (*subject area and 3-digit course number*): English 378

**Cross-listing** (*if applicable*):

**New Course Number** (*subject area and 3-digit course number*):

**Cross-listing** (*if applicable*):

**\*If adding a cross-listing, include the following:**

Required in the major:

Required in the minor:

Number of credits:

Lab hours/week:

Contact hours/week:

Repeatable

**Current Course Title:** Prose Stylistics

**New Course Title:**

**25-Character Abbreviation** (*if new title*):

**Sponsor(s):** M. Annucci, E. Celello, M. Emery, P. Moran, A. Townsend, J. Walter, H. Wilson

**Department(s):** Languages and Literatures

**College(s):** Letters and Sciences

**List all programs that are affected by this change:**

English Creative Writing Emphasis

**If programs are listed above, will this change affect the Catalog and Advising Reports for those programs? If so, have Form 2's been submitted for each of those programs?**

(Form 2 is necessary to provide updates to the Catalog and Advising Reports)

NA             Yes             They will be submitted in the future

Proposal Information: ([Procedures for form #4R](#))

I.

**FROM:**

ENGLISH 378 PROSE STYLISTICS

Introduction to analysis of prose style through intensive study of a broad range of contemporary styles ranging from popular to business, technical and academic styles. Application of the principles of style in student writing.

Prereq: Completion of upperclass writing requirement in your major.

**TO:**

ENGLISH 378 PROSE STYLISTICS

Introduction to analysis of prose style through intensive study of a broad range of contemporary styles ranging from popular to business, technical and academic styles. Application of the principles of style in student writing.

Prereq: **ENGLISH 102 or ENGLISH 105 or ENGLISH 162.**

II. **Justification for action**

Adjusting the prerequisites for *English 378: Prose Stylistics* is part of the larger creative writing program curriculum reform aimed at creating a developmental, “tiered” course structure. English 378 is no longer a required course in the newly structured major, and therefore the prerequisite has been adjusted to reflect the uniform freshman writing requirement.

University of Wisconsin-Whitewater  
Curriculum Proposal Form #4R  
**Change in or Deletion of an Existing Course**

Type of Action (check all that apply)

- Add Cross-listing \*
- Course Deletion
- Number Change
- (other)

- Pre-requisite Change
- Technological Literacy
- Title Change
- Writing Requirement

**Effective Term:** Fall 2015

**Current Course Number** (*subject area and 3-digit course number*): English 472

**Cross-listing** (*if applicable*):

**New Course Number** (*subject area and 3-digit course number*): English 386

**Cross-listing** (*if applicable*):

**\*If adding a cross-listing, include the following:**

Required in the major:

Required in the minor:

Number of credits:

Lab hours/week:

Contact hours/week:

Repeatable

**Current Course Title:** Nature Writing

**New Course Title:**

**25-Character Abbreviation** (*if new title*):

**Sponsor(s):** M. Annucci, E. Celello, M. Emery, P. Moran, A. Townsend, J. Walter, H. Wilson

**Department(s):** Languages and Literatures

**College(s):** Letters and Sciences

**List all programs that are affected by this change:**

English Creative Writing Emphasis  
Environmental Science, Resource Management Track

**If programs are listed above, will this change affect the Catalog and Advising Reports for those programs? If so, have Form 2's been submitted for each of those programs?**

(Form 2 is necessary to provide updates to the Catalog and Advising Reports)

NA                       Yes                       They will be submitted in the future

Proposal Information: ([Procedures for form #4R](#))

I.

**FROM:**

ENGLISH 472 NATURE WRITING

An intensive writing workshop that provides students with an introduction to the history, theory, techniques, and practice of American nature writing in its many forms.

Prereq: ENGLISH 101 and ENGLISH 102.

**TO:**

ENGLISH **386** NATURE WRITING

An intensive writing workshop that provide students with an introduction to the history, theory, techniques, and practice of American nature writing in its many forms.

Prereq: **ENGLISH 102 or ENGLISH 105 or ENGLISH 162.**

**II. Justification for action**

Adjusting the course number and prerequisites for *English 472: Nature Writing* is part of the larger creative writing program curriculum reform aimed at creating a developmental, “tiered” course structure. The course number has been adjusted to place it alongside the other 300-level writing electives and the prerequisite has been adjusted to reflect the uniform freshman writing requirement.

University of Wisconsin-Whitewater  
Curriculum Proposal Form #4R  
**Change in or Deletion of an Existing Course**

Type of Action (check all that apply)

- Add Cross-listing \*
- Course Deletion
- Number Change
- (other)

- Pre-requisite Change
- Technological Literacy
- Title Change
- Writing Requirement

**Effective Term:** Fall 2015

**Current Course Number** (*subject area and 3-digit course number*): English 477

**Cross-listing** (*if applicable*):

**New Course Number** (*subject area and 3-digit course number*): 388

**Cross-listing** (*if applicable*):

**\*If adding a cross-listing, include the following:**

Required in the major:

Required in the minor:

Number of credits:

Lab hours/week:

Contact hours/week:

Repeatable

**Current Course Title:** The Current Writing Scene

**New Course Title:**

**25-Character Abbreviation** (*if new title*):

**Sponsor(s):** M. Annucci, E. Celello, M. Emery, P. Moran, A. Townsend, J. Walter, H. Wilson

**Department(s):** Languages and Literatures

**College(s):** Letters and Sciences

**List all programs that are affected by this change:**

English Creative Writing Emphasis

**If programs are listed above, will this change affect the Catalog and Advising Reports for those programs? If so, have Form 2's been submitted for each of those programs?**

(Form 2 is necessary to provide updates to the Catalog and Advising Reports)

NA                       Yes                       They will be submitted in the future

Proposal Information: ([Procedures for form #4R](#))

I.

**FROM:**

ENGLISH 477 THE CURRENT WRITING SCENE

An intensive study of the range of current writing, with practice in written composition which may qualify students for professional employment.

Prereq: (ENGLISH 101 and ENGLISH 102) OR (ENGLISH 161 and ENGLISH 162) and ENGLISH 378.

**TO:**

ENGLISH **388** THE CURRENT WRITING SCENE

An intensive study of the range of current writing, with practice in written composition which may qualify students for professional employment.

Prereq: **ENGLISH 102 or ENGLISH 105 or ENGLISH 162.**

**II. Justification for action**

Adjusting the course number and prerequisites for *English 477: The Current Writing Scene* is part of the larger creative writing program curriculum reform aimed at creating a developmental, “tiered” course structure. The course number has been adjusted to place it alongside the other 300-level electives and the prerequisite has been adjusted to reflect the uniform freshman writing requirement.

University of Wisconsin-Whitewater  
Curriculum Proposal Form #4R  
**Change in or Deletion of an Existing Course**

Type of Action (check all that apply)

- |   |  |
|---|--|
| <input type="checkbox"/> Add Cross-listing *      | <input checked="" type="checkbox"/> Pre-requisite Change |
| <input type="checkbox"/> Course Deletion          | <input type="checkbox"/> Technological Literacy          |
| <input checked="" type="checkbox"/> Number Change | <input type="checkbox"/> Title Change                    |
| <input type="checkbox"/> (other)                  | <input type="checkbox"/> Writing Requirement             |

**Effective Term:** Fall 2015

**Current Course Number** (*subject area and 3-digit course number*): English 479

**Cross-listing** (*if applicable*):

**New Course Number** (*subject area and 3-digit course number*): **English 380**

**Cross-listing** (*if applicable*):

**\*If adding a cross-listing, include the following:**

Required in the major:

Required in the minor:

Number of credits:

Lab hours/week:

Contact hours/week:

Repeatable

**Current Course Title:** Creative Nonfiction

**New Course Title:**

**25-Character Abbreviation** (*if new title*):

**Sponsor(s):** M. Annucci, E. Celello, M. Emery, A. Townsend, P. Moran, J. Walter, H. Wilson

**Department(s):** Languages and Literatures

College(s): Letters and Sciences

**List all programs that are affected by this change:**

English Creative Writing Emphasis

**If programs are listed above, will this change affect the Catalog and Advising Reports for those programs? If so, have Form 2's been submitted for each of those programs?**

(Form 2 is necessary to provide updates to the Catalog and Advising Reports)

NA                       Yes                       They will be submitted in the future

Proposal Information: ([Procedures for form #4R](#))

I.

**FROM:**

ENGLISH 479 CREATIVE NONFICTION

This workshop introduces students to the history, theory, tradition and practice of creative nonfiction in its many forms, including the edited journal, personal essay and memoir, nature essay, literary journalism, and academic/cultural criticism. Through a mix of seminar-style discussions, graduated writing assignments, and intensive workshop response and revision, students work to develop a substantive portfolio (40-50 pages) of their own work by the end of the term.

Prereq:(ENGLISH 101 and ENGLISH 102) or (ENGLISH 161 and ENGLISH 162) AND ENGLISH 274 or consent of the instructor.

**TO:**

ENGLISH **380** CREATIVE NONFICTION

This workshop introduces students to the history, theory, tradition and practice of creative nonfiction in its many forms, including the edited journal, personal essay and memoir, nature essay, literary journalism, and academic/cultural criticism. Through a mix of seminar-style discussions, graduated writing assignments, and intensive workshop response and revision, students work to develop a substantive portfolio (40-50 pages) of their own work by the end of the term.

Prereq: **ENGLISH 274 or consent of instructor.**

## II. Justification for action

Changing *English 479: Creative Nonfiction* to *English 380: Creative Nonfiction* is part of the larger creative writing program curriculum reform aimed at creating a developmental, “tiered” course structure. Converting the existing English 479 to English 380 will place it alongside the other 300-level writing workshops, English 373, 375, and 376. The prerequisite change will ensure that students take English 274, the introductory creative writing course, prior to enrolling in the intermediate creative nonfiction course.

University of Wisconsin-Whitewater  
Curriculum Proposal Form #4R  
**Change in or Deletion of an Existing Course**

Type of Action (check all that apply)

- Add Cross-listing \*
- Course Deletion
- Number Change
- (other)

- Pre-requisite Change
- Technological Literacy
- Title Change
- Writing Requirement

**Effective Term:** Fall 2015

**Current Course Number** (*subject area and 3-digit course number*): English 488

**Cross-listing** (*if applicable*):

**New Course Number** (*subject area and 3-digit course number*):

**Cross-listing** (*if applicable*):

**\*If adding a cross-listing, include the following:**

Required in the major:

Required in the minor:

Number of credits:

Lab hours/week:

Contact hours/week:

Repeatable

**Current Course Title:** Advanced Writers' Studio

**New Course Title:**

**25-Character Abbreviation** (*if new title*):

**Sponsor(s):** M. Annucci, E. Celello, M. Emery, P. Moran, A. Townsend, J. Walter, H. Wilson

**Department(s):** Languages and Literatures

**College(s):** Letters and Sciences

**List all programs that are affected by this change:**

English Creative Writing Emphasis

**If programs are listed above, will this change affect the Catalog and Advising Reports for those programs? If so, have Form 2's been submitted for each of those programs?**

(Form 2 is necessary to provide updates to the Catalog and Advising Reports)

NA                       Yes                       They will be submitted in the future

Proposal Information: ([Procedures for form #4R](#))

I.

**FROM:**

ENGLISH 488 ADVANCED WRITERS' STUDIO

A closely guided program of instruction in writing, determined in consultation with the instructor, ranging from creative writing to scholarly analysis.

Repeatable two times for a maximum of 6 units in major.

Prereq: Junior or Senior standing; ENGLISH 378, and three other English courses numbered 300 or above.

**TO:**

ENGLISH 488 ADVANCED WRITERS' STUDIO

A closely guided program of instruction in writing, determined in consultation with the instructor, ranging from creative writing to scholarly analysis.

Repeatable two times for a maximum of 6 units in major.

Prereq: Junior or Senior standing **and six hours from ENGLISH 373, 375, or 380.**

**II. Justification for action**

Adjusting the prerequisites for *English 488: Advanced Writers' Studio* is part of the larger creative writing program curriculum reform aimed at creating a developmental, "tiered" course structure. This change will ensure that students take at least two of the three required 300-level genre workshops prior to enrolling in English 488, the multi-genre capstone course. English 378 is no longer a required course in the newly structured major, and therefore the prerequisite should be eliminated for 488.

University of Wisconsin-Whitewater  
Curriculum Proposal Form #4R  
**Change in or Deletion of an Existing Course**

Type of Action (check all that apply)

- Add Cross-listing \*
- Course Deletion
- Number Change
- (other)

- Pre-requisite Change
- Technological Literacy
- Title Change
- Writing Requirement

**Effective Term:** 2157 (Fall 2015)

**Current Course Number** (*subject area and 3-digit course number*): ENGLISH 490

**Cross-listing** (*if applicable*):

**New Course Number** (*subject area and 3-digit course number*):

**Cross-listing** (*if applicable*):

**\*If adding a cross-listing, include the following:**

Required in the major:

Required in the minor:

Number of credits:

Lab hours/week:

Contact hours/week:

Repeatable

**Current Course Title:** Writing Workshop

**New Course Title:** Workshop

**25-Character Abbreviation** (*if new title*): Workshop

**Sponsor(s):** Holly Wilson, Donald Jellerson

**Department(s):** Languages and Literatures

**College(s):** Letters and Sciences

List all programs that are affected by this change:

Languages and Literatures

If programs are listed above, will this change affect the Catalog and Advising Reports for those programs? If so, have Form 2's been submitted for each of those programs?

(Form 2 is necessary to provide updates to the Catalog and Advising Reports)

NA                       Yes                       They will be submitted in the future

Proposal Information: ([Procedures for form #4R](#))

I. Detailed explanation of changes (use FROM/TO format)

**FROM:**

WRITING WORKSHOP

**TO:**

WORKSHOP

II. Justification for action

Traditionally, the “490” number has been used by departments across the University to designate “hands-on,” “group” workshops in various subjects. The Curriculum Handbook states that “courses numbered in the 490s are ‘special’ courses. Special courses include those not offered on a regular basis: those whose themes/contents vary significantly with each offering; those whose scheduling requires flexibility beyond normal curriculum procedures; those involving applied or practical experiences that vary student-to-student and/or term-by-term; and those pursued on an individual or independent schedule.”

Furthermore, the 490 course traditionally bears the title, “Workshop.” Again, the Curriculum Handbook defines the course this way: “**490 Workshop**—Group activity oriented presentations emphasizing “hands on” and participatory instructional techniques. Workshops have as their primary goal the imparting of either a specialized knowledge base regarding an instructional strategy or method or a specific.”

In the Languages and Literatures Department, however, ENGLISH 490 has been used for advanced Creative Writing workshops. With the concurrently proposed changes to its curriculum, Creative Writing will no longer rely on the 490 number (instead proposing a variable topics writing workshop at the 300 level). This proposal therefore seeks to return ENGLISH 490 to its intended title, so that all tracks in English will have the opportunity to use the course for its intended purpose, whether they are “writing” courses or not.

University of Wisconsin-Whitewater  
Curriculum Proposal Form #2  
**Change in Degree, Major, or Submajor**

**Effective Term:** 2157 (Fall 2015)

**Type of Action:** Change in Major

**Degree:** BA/BS

**Program Title:** Creative Writing

**GPA Requirement for the Major/Submajor: 2.0**

**Sponsor(s):** Marilyn Annucci, Erin Ceello, Mary Emery, Patrick Moran, Alison Townsend, Jonathon Walter, Holly Wilson

**Department(s):** Languages and Literatures

**College(s):** Letters and Sciences

**Consultation took place:**  NA  Yes (list departments and attach consultation sheet)

Departments:

---

**Proposal Information:**

[\*\(Procedures for Form #2\)\*](#)

**Total number of credit units in program:**

Before change 36

After change 36

**1. Exact description of request:**

Change in graduation course requirements of the Creative Writing major.

**From** (as listed in catalog and on AR)

CREATIVE WRITING (BA/BS)

MAJOR - 36 UNITS

1. ENGLISH 271 AND ENGLISH 274
2. ENGLISH 281, ENGLISH 378 AND ENGLISH 488
3. SELECT 6 UNITS FROM COURSES ENGLISH 372, ENGLISH 373, ENGLISH 375, ENGLISH 376, ENGLISH 377, ENGLISH 379, ENGLISH 383
4. SELECT 6 UNITS FROM COURSES ENGLISH 477, ENGLISH 478, ENGLISH 479, ENGLISH 490, ENGLISH 493
5. SELECT 9 ELECTIVE UNITS FROM ENGLISH LITERATURE (COURSE LEVEL 200, 300 OR 400)

**To** (to be listed in catalog and on AR)

CREATIVE WRITING (BA/BS)

MAJOR - 36 UNITS

1. ENGLISH 274 AND 276
2. ENGLISH 206, 216, 226, OR 236
3. ENGLISH 281 OR 362
4. ENGLISH 373, 375, AND 380
5. SELECT 9 UNITS FROM: ENGLISH 376, 378, 386, 387, 388, 488, 493
6. ENGLISH 488
7. SELECT 3 UNITS FROM ENGLISH LITERATURE COURSES: ENGLISH 300, 305, 310, 321, 322, 323, 324, 325, 333, 341, 342, 345, 346, 347, 348, 352, 354, 360, 363, 368, 369, 401, 402, 404, 405, 412, 414, 416, 420, 460, 463, 483

**2. Relationship to mission and strategic plan of institution, and/or college and department goals and objectives:**

A degree program in Creative Writing is a natural extension of the University of Wisconsin-Whitewater's values, which include developing a "sense of community, respect for diversity, and global perspectives," as well as its mission, which aims to provide opportunities for students to engage in "creative endeavors" and to foster interdisciplinary programs.

Literature historically serves as a record of a society's thoughts, politics, values, and interactions with larger historical forces. It helps students to imagine worlds and situations very different from their own while also articulating and affirming their own diverse experiences.

Creative writing programs provide the opportunity for students to add their voices to this global conversation. Their work may be at a nascent stage, but they are engaged in the same tasks as Shakespeare or Jane Austen. They are motivated by a desire to communicate with the world, and their ensuing attempt to grapple with language as an expressive medium is one of the most important components of their education.

Emerging from an overall reevaluation of curriculum within the English program, the proposed revisions to the English Writing major form part of a renewed effort to define and assess the department's individual tracks in order to meet our commitment to the best possible education for our students. These changes affirm our dedication to developing a strong core of critical reading, thinking, and writing skills for all English majors, as well as track-specific student learning outcomes:

Graduates of the proposed creative writing program will be able to:

1. read literature as a writer, with particular attention to voice, style, form, language, and technique
2. practice writing and revision as a craft with attention to voice, style, form, language, technique and other elements of literary composition
3. collaborate and communicate effectively through writing, sharing, and revising creative work
4. produce a body of polished original creative work

### **3. Rationale:**

The Association of Writers and Writing Programs (AWP) is a national nonprofit organization that serves as the primary source of support and advocacy for university creative writing programs. Its membership includes a majority of the graduate and undergraduate programs in creative writing in North America. At the undergraduate level, AWP advocates a tiered progression of beginning through advanced writing workshops, as well as requiring students to practice their craft in more than one literary genre.

However, when the Creative Writing Committee evaluated its curriculum with an eye toward creating better assessment opportunities, the committee realized that AWP's suggested best practices were absent from the current curriculum structure.

The Department of Languages and Literatures is well-equipped to provide the intensive and quality instruction AWP suggests, and the proposed changes to the major would be our first step toward preparing interested students for acceptance into increasingly competitive graduate programs while readying others for entry into a broader range of writing and publishing careers.

To achieve this goal, we propose a course of study that involves a clear and intentional staging of the major. Articulating what defines our 200-, 300-, and 400-level courses will not only help us explain the rationale of each course to students, but also help faculty in assessing our program's fulfillment of those objectives. To that end, we propose this structure:

200 level: This level includes introductory courses in writing and literature. The goal is to provide a foundation that will familiarize students with their chosen course of study and help them

succeed in their undergraduate and graduate careers.

300 level: At this level, courses deepen students' understanding and practice of creative writing. The intermediate writing workshops—standard offerings in comparable writing programs—are designed to both broaden and deepen students' awareness and proficiency by requiring them to work in several genres before narrowing their focus at the 400-level and beyond. The proposed addition of English 362 (Grammar of Standard Written English) will strengthen students' understanding of the structural principles of the English language.

400 level: These courses are project-focused, bringing to bear all the skills and knowledge previously developed and rounding them out with instruction in the theory and practice of producing a substantial body of work in the genre of their choice.

#### **4. Cost Implications:**

We are effectively adding only one new course, English 276 (English 387 simply replaces 490 in the new curriculum), while dropping five. English 276 replaces the 271 requirement, which is currently offered in four sections a year. We anticipate offering one section of 276 once a year, so this would require, at most, a one section reduction of 271. Therefore, these changes to the major should require no additional resources at this time. All new courses will be taught by existing faculty members and integrated into their workloads.

University of Wisconsin-Whitewater  
Curriculum Proposal Form #2  
**Change in Degree, Major, or Submajor**

**Effective Term:** 2157 (Fall 2015)

**Type of Action:** Change in Minor

**Degree:** BA/BS

**Program Title:** English Writing Emphasis

**GPA Requirement for the Major/Submajor: 2.0**

**Sponsor(s):** Marilyn Annucci, Erin Ceello, Mary Emery, Patrick Moran, Alison Townsend, Jonathon Walter, Holly Wilson

**Department(s):** Languages and Literatures

**College(s):** Letters and Sciences

**Consultation took place:**  NA  Yes (list departments and attach consultation sheet)

Departments:

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**Proposal Information:**

[\*\(Procedures for Form #2\)\*](#)

**Total number of credit units in program:**

Before change 24

After change 24

**1. Exact description of request:**

Change in graduation course requirements of the English Writing minor.

**From** (as listed in catalog and on AR)

ENGLISH WRITING EMPHASIS

MINOR - 24 UNITS

1. SELECT 6 UNITS FROM COURSES ENGLISH 271, ENGLISH 274, ENGLISH 281 AND ENGLISH 378
2. SELECT 6 UNITS FROM COURSES ENGLISH 372, ENGLISH 373, ENGLISH 375, ENGLISH 376, ENGLISH 383, ENGLISH 377, ENGLISH 379
3. SELECT 3 UNITS FROM COURSES ENGLISH 477, ENGLISH 478 AND ENGLISH 490
4. SELECT 3 ELECTIVE UNITS FROM ENGLISH LANGUAGE OR WRITING (COURSE LEVEL 200, 300 OR 400)
5. SELECT 6 ELECTIVE UNITS FROM ENGLISH LITERATURE (COURSE LEVEL 200, 300 OR 400)

**To** (to be listed in catalog and on AR)

CREATIVE WRITING

MINOR – 24 UNITS

1. ENGLISH 274 AND 276
2. ENGLISH 206, 216, 226, OR 236
3. ENGLISH 281 OR 362
4. SELECT 6 UNITS FROM: ENGLISH 373, 375, AND 380
5. SELECT 3 UNITS FROM: ENGLISH 373, 375, 376, 378, 380, 386, 387, 388, 488
6. ENGLISH 488

**2. Relationship to mission and strategic plan of institution, and/or college and department goals and objectives:**

A degree program in Creative Writing is a natural extension of the University of Wisconsin-Whitewater's values, which include developing a "sense of community, respect for diversity, and global perspectives," as well as its mission, which aims to provide opportunities for students to engage in "creative endeavors" and to foster interdisciplinary programs.

Literature historically serves as a record of a society's thoughts, politics, values, and interactions with larger historical forces. It helps students to imagine worlds and situations very different from their own while also articulating and affirming their own diverse experiences.

Creative writing programs provide the opportunity for students to add their voices to this global conversation. Their work may be at a nascent stage, but they are engaged in the same tasks as Shakespeare or Jane Austen. They are motivated by a desire to communicate with the world, and their ensuing attempt to grapple with language as an expressive medium is one of the most important components of their education.

Emerging from an overall reevaluation of curriculum within the English program, the proposed revisions to the English Writing major form part of a renewed effort to define and assess the department's individual tracks in order to meet our commitment to the best possible education for our students. These changes affirm our dedication to developing a strong core of critical reading, thinking, and writing skills for all English majors, as well as track-specific student learning outcomes:

Graduates of the proposed creative writing program will be able to:

1. read literature as a writer, with particular attention to voice, style, form, language, and technique
2. practice writing and revision as a craft with attention to voice, style, form, language, technique and other elements of literary composition
3. collaborate and communicate effectively through writing, sharing, and revising creative work
4. produce a body of polished original creative work

### **3. Rationale:**

The Association of Writers and Writing Programs (AWP) is a national nonprofit organization that serves as the primary source of support and advocacy for university creative writing programs. Its membership includes a majority of the graduate and undergraduate programs in creative writing in North America. At the undergraduate level, AWP advocates a tiered progression of beginning through advanced writing workshops, as well as requiring students to practice their craft in more than one literary genre.

However, when the Creative Writing Committee evaluated its curriculum with an eye toward creating better assessment opportunities, the committee realized that AWP's suggested best practices were absent from the current curriculum structure.

The Department of Languages and Literatures is well-equipped to provide the intensive and quality instruction AWP suggests, and the proposed changes to the major would be our first step toward preparing interested students for acceptance into increasingly competitive graduate programs while readying others for entry into a broader range of writing and publishing careers.

To achieve this goal, we propose a course of study that involves a clear and intentional staging of the major. Articulating what defines our 200-, 300-, and 400-level courses will not only help us explain the rationale of each course to students, but also help faculty in assessing our program's fulfillment of those objectives. To that end, we propose this structure:

200 level: This level includes introductory courses in writing and literature. The goal is to provide a foundation that will familiarize students with their chosen course of study and help them succeed in their undergraduate and graduate careers.

300 level: At this level, courses deepen students' understanding and practice of creative

writing. The intermediate writing workshops—standard offerings in comparable writing programs—are designed to both broaden and deepen students’ awareness and proficiency by requiring them to work in several genres before narrowing their focus at the 400-level and beyond. The proposed addition of English 362 (Grammar of Standard Written English) will strengthen students’ understanding of the structural principles of the English language.

400 level: These courses are project-focused, bringing to bear all the skills and knowledge previously developed and rounding them out with instruction in the theory and practice of producing a substantial body of work in the genre of their choice.

#### **4. Cost Implications:**

We are effectively adding only one new course, English 276 (English 387 simply replaces 490 in the new curriculum), while dropping five. English 276 replaces the 271 requirement, which is currently offered in four sections a year. We anticipate offering one section of 276 once a year, so this would require, at most, a one section reduction of 271. Therefore, these changes to the major/minor should require no additional resources at this time. All new courses will be taught by existing faculty members and integrated into their workloads.

University of Wisconsin-Whitewater  
Curriculum Proposal Form #2  
**Change in Degree, Major, or Submajor**

**Effective Term:** 2153 (Summer 2015)

**Type of Action:** Change in Major

**Degree:** BS

**Program Title:** Public Policy and Administration Major

**GPA Requirement for the Major/Submajor:** 2.0 in major, 2.25 overall

**Sponsor(s):** Susan Johnson

**Department(s):** Political Science

**College(s):** Letters and Sciences

**Consultation took place:**  NA  Yes (list departments and attach consultation sheet)

Departments: Math, Economics, and Sociology,  
Criminology & Anthropology

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**Proposal Information:**

[\*\(Procedures for Form #2\)\*](#)

**Total number of credit units in program:**

Before change 60

After change 60

**1. Exact description of request:**

Summary

Replace the Math 231 requirement listed in #2 with Math 230.

Add Sociology 295 and Economics 245 as course options in #2.

**From** (as listed in catalog and on AR)

MAJOR - 60 UNITS

1. ACCOUNT 244, ECON 202, POLISCI 141, PSYCH 211
2. **MATH 231** OR PSYCH 215
3. MANGEMNT 301, ITBE 280, POLISCI 344, POLISCI 320 AND POLISCI 330
4. ITBE 353, ENGLISH 370 OR ENGLISH 372
5. POLISCI 489
6. SELECT 3 - 9 UNITS FROM COURSE POLISCI 493 IN CONSULTATION WITH ADVISOR.

A 2.25 COMBINED UW-W & TRANSFER GPA IS REQUIRED TO TAKE THE COURSE.

7. IN CONSULTATION WITH ADVISOR SELECT 0-6 UNITS OF ELECTIVES IN LIBERAL ARTS OR BUSINESS COURSES
8. IN CONSULTATION WITH AN Advisor SELECT A 15 UNIT CONCENTRATION FROM PUBLIC POLICY, GENERAL MANAGEMENT, PERSONNEL, POLICE AND CRIMINAL JUSTICE ADMINISTRATION, PLANNING AND BUDGET ADMINISTRATION, URBAN AFFAIRS, AND LEGAL AFFAIRS; OR AN INDIVIDUALIZED PLAN.

**To** (to be listed in catalog and on AR)

MAJOR - 60 UNITS

1. ACCOUNT 244, ECON 202, POLISCI 141, PSYCH 211
2. **ECON 245 OR MATH 230 OR PSYCH 215 OR SOCIOLOGY 295**
3. MANGEMNT 301, ITBE 280, POLISCI 344, POLISCI 320 AND POLISCI 330
4. ITBE 353, ENGLISH 370 OR ENGLISH 372
5. POLISCI 489
6. SELECT 3 - 9 UNITS FROM COURSE POLISCI 493 IN CONSULTATION WITH ADVISOR.

A 2.25 COMBINED UW-W & TRANSFER GPA IS REQUIRED TO TAKE THE COURSE.

7. IN CONSULTATION WITH ADVISOR SELECT 0-6 UNITS OF ELECTIVES IN LIBERAL ARTS OR BUSINESS COURSES
8. IN CONSULTATION WITH AN Advisor SELECT A 15 UNIT CONCENTRATION FROM PUBLIC POLICY, GENERAL MANAGEMENT, PERSONNEL, POLICE AND CRIMINAL JUSTICE ADMINISTRATION, PLANNING AND BUDGET ADMINISTRATION, URBAN AFFAIRS, AND LEGAL AFFAIRS; OR AN INDIVIDUALIZED PLAN.

**2. Relationship to mission and strategic plan of institution, and/or college and department goals and objectives:**

The Public Policy and Administration program contributes to the core values, Mission and Strategic Plan of the university in a number of important ways. One of the university's missions is to offer interdisciplinary programs that provide a broad educational experience to students that will culminate in a professional specialization. As a program that draws courses from 11 different departments and multiple colleges it is truly an interdisciplinary program. Further, it bridges the gap between the "letters" experiences that students in the liberal arts receive and the pre-professional experiences that students in traditional business programs receive to combine for a pre-professional program that includes courses with a focus on writing, critical analysis and skill development. The program's internship requirement is representative of the university's commitment to regional engagement as well as its interest in serving as a resource for the surrounding region. Students complete internships in state and local governments, businesses and non-profits. This is not only a service to the region but also a showcasing of the university's role in the community.

**3. Rationale:**

The Math Department used to offer two 200 – level statistics courses: Math 230 and Math 231. It has redesigned Math 230 and no longer offers Math 231. This change in the Public Policy and Administration major is necessitated by these Math Department changes. The addition of Economics 245 and Sociology 295 as options for students completing their statistics requirement is consistent with changes to the College of Letters and Sciences BS degree requirements that consider these four classes to be equivalent courses.

**4. Cost Implications:**

None

University of Wisconsin-Whitewater  
Curriculum Proposal Form #3

New Course

Effective Term: 2157 (Fall 2015)

Subject Area - Course Number: Interdisciplinary 494 Cross-listing:  
(See Note #1 below)

Course Title: (Limited to 65 characters) Disability Studies Seminar

25-Character Abbreviation: Disability Studies Semina

Sponsor(s): Ronald Berger

Department(s): Sociology

College(s): Letters and Sciences

Consultation took place:  NA  Yes (list departments and attach consultation sheet)  
Departments:

Programs Affected: Disability Studies Certificate

Is paperwork complete for those programs? (Use "Form 2" for Catalog & Academic Report updates)

NA  Yes  will be at future meeting

Prerequisites: Special Education 201 and Sociology 315

Grade Basis:  Conventional Letter  S/NC or Pass/Fail

Course will be offered:  Part of Load  Above Load  
 On Campus  Off Campus - Location

College: Letters and Sciences Dept/Area(s):

Instructor: Ronald Berger  
*Note: If the course is dual-listed, instructor must be a member of Grad Faculty.*

Check if the Course is to Meet Any of the Following:

Technological Literacy Requirement  Writing Requirement  
 Diversity  General Education Option: Select one:

Note: For the Gen Ed option, the proposal should address how this course relates to specific core courses, meets the goals of General Education in providing breadth, and incorporates scholarship in the appropriate field relating to women and gender.

Credit/Contact Hours: (per semester)

Total lab hours: 0 Total lecture hours: 16  
Number of credits: 1 Total contact hours: 16

Can course be taken more than once for credit? (Repeatability)

No  Yes If "Yes", answer the following questions:

No of times in major: No of credits in major:  
No of times in degree: No of credits in degree:

Proposal Information: (Procedures for form #3)

**Course justification:**

This is the required capstone course for the new Disability Studies Certificate, which was implemented in Fall 2013. This seminar will have been taught twice as a special studies course in Fall 2014 and Spring 2015.

**Relationship to program assessment objectives:**

This course provides a capstone, cumulative learning experience in which a small group of students share and discuss their individualized intensive learning experiences (i.e., internship, independent study, undergraduate research, or service learning project) in Disability Studies. Each student will focus in-depth on one area of disability studies and make a presentation (poster, media, or written report) to the group that applies and demonstrates their substantive knowledge and organizational, presentational, and discussion skills.

**Budgetary impact:**

The instructor for the course will teach the one-credit course above load for three semesters. S/he will be allowed to "bank" the credits, and after the accumulation of three credits, will receive a three-credit course reduction for one semester.

**Course description: (50 word limit)**

Students participating in the intensive individual learning stage of the Disability Studies Certificate (i.e., internship, independent study, undergraduate research, or service learning project) will discuss their learning experiences and disability and accessibility issues with other student participants. Each student will make a final presentation to the group.

**If dual listed, list graduate level requirements for the following:**

1. **Content** (e.g., What are additional presentation/project requirements?)
  
2. **Intensity** (e.g., How are the processes and standards of evaluation different for graduates and undergraduates?)
  
3. **Self-Directed** (e.g., How are research expectations differ for graduates and undergraduates?)

**Course objectives and tentative course syllabus:**

- (1) Students will explore one area of Disability Studies in depth and make a formal presentation to the group.
- (2) Students will collectively read about and discuss key issues in the field of Disability Studies that are related to their particular experience and interests.
- (3) Students will discuss, make suggestions, and evaluate the projects of other students in the course.

Syllabus is attached

**Bibliography:** (Key or essential references only. Normally the bibliography should be no more than one or two pages in length.)

attached

## DISABILITIES STUDIES SEMINAR

Instructor: Ronald Berger

### Introduction

This one credit seminar is a requirement for the Disabilities Studies Certificate. Students must enroll in an internship, independent study or undergraduate research project. During the seminar we will review general issues in Disabilities Studies, discuss and share progress and outcomes of projects, and learn about accessibility issues from other student participants. Each student will make a final presentation (a poster, media or written report) to the class.

### Course Objectives:

1. Students will explore one area of Disability Studies in depth – through an approved Independent Study/directed readings, Service learning project, Internship, or undergraduate research project (separate course) and report on their area of study in this seminar.
2. Students will collectively read about and discuss how key issues in the field of Disability Studies relate to their project and the projects of classmates.
3. Students will discuss, make suggestions, and evaluate the projects of other students in the seminar.

### Office Hours/Contact Information: TBA

**Textbook:** Andrew Potok. *A Matter of Dignity: Changing the World of the Disabled*. Random House (2003).

**Classroom Etiquette:** All students are expected to be considerate and polite to all class participants. This includes being attentive at all times, not interrupting others, not eating in class, and not talking while another class participant is speaking. The use of cell phones, laptops, tablets, or similar devices during the class session is prohibited.

**Attendance Policy:** Attendance at all scheduled classes is a requirement for a grade of S. An excused absence will only be granted for a documented medical condition or a documented serious family emergency (e.g., death in family). Arrival to class more than 10 minutes late or departure from class more than 10 minutes early shall be considered an absence.

**Grading:** This seminar is graded Satisfactory/NC. To receive a grade of S students complete all of the following:

1. Attend all class sessions and participate in class discussions
2. Complete all assigned readings and participate in class discussions of them
3. Complete an approved project in Disability Studies
4. Make an acceptable oral presentation of the project, and provide a written outline of the presentation
5. Discuss the presentations made by other classmates and rate the presentations of classmates

### Mandatory Information

The University of Wisconsin-Whitewater is dedicated to a safe, supportive and non-discriminatory learning environment. It is the responsibility of all undergraduate and graduate students to familiarize themselves with University policies regarding Special Accommodations, Academic Misconduct, Religious Beliefs Accommodation, Discrimination and Absence for University Sponsored Events (for details please refer to the Schedule of Classes; the "Rights and Responsibilities" section of the Undergraduate Catalog; the Academic Requirements and Policies and the Facilities and Services sections of the Graduate Catalog; and the "Student Academic Disciplinary Procedures" (UWS Chapter 14); and the "Student Nonacademic Disciplinary Procedures" (UWS Chapter 17).

## COURSE OUTLINE

Week of Semester: Topic & Assignment

Week 1: Introductions and course overview of requirements and types of projects

Week 2: Topic: Models and Sources of Disability

Reading: Preface and Chapter 1 "Dogs"

Students will submit a project topic.

Week 3: Topic: Oppression and Impairment

Reading: Chapter 2 "Rights" and Chapter 3 "Bodies"

Progress report from each student, discuss project objective and difficulties encountered

Week 4: Topic: Media Representations of Disability

Readings: Chapter 4 "Jaws" and Chapter 5 "Scholars"

Week 5: Topic: Identity Issues

Readings: Chapter 6 "Internal Music"

Week: 6: No class, students work independently on projects, consult individually as needed

Week 7: Topic: Social Relationships

Readings: Chapter 7 "Neighbors" and Chapter 8 "Brothers and Sons"

2<sup>nd</sup> progress report from each student.

Week 8: No class, students work independently on projects, consult individually as needed

Week: 9: No class, students work independently on projects, consult individually as needed

Week 10: General discussion and review final report presentation methods

Week 12: Student Presentations

Week 13: Student Presentations

Week 14: Student Presentations

Week 15: Student Presentations

## Bibliographic Resources:

- Albrecht, Gary R., Katherine Delores Seelman & Michael Bury (Eds). 2001. Handbook of Disability Studies. Thousand Oaks: Sage
- Ayrault, Evelyn West. 2001. Beyond a Physical Disability: The Person Within: A Practical Guide. New York: Continuum.
- Barnes, Colin & Geoff Mercer. 2003. Disability (Polity Key Concepts series). New York: Polity.
- Berger, Ronald. 2013. Introducing Disability Studies. Boulder CO: Lynne Rienner.
- Charlton, James L. 2000. Nothing About Us Without Us: Disability Oppression and Empowerment. Berkeley: University of California Press.
- Davis, Lennard J. (Ed.) 2006. Disability Studies: A Reader. New York: Routledge.
- Garland-Thomson, Rosemarie. 2009. Staring: How We Look. New York: Oxford University Press.
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- Hall, Kim Q. (Eds.) 2011. Feminist Disability Studies. Bloomington IN: Indiana University Press.
- Haller, Beth A. 2010. Representing Disability in an Ableist World: Essays on Mass Media/ Advocado Press.
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- Longmore, Paul K. & Lauri Umansky (Eds). 2001. The New Disability History: American Perspectives. New York: NYU Press.
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- Nielsen, Kim E. 2012. A disability history of the United States. Boston: Beacon Press.
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- Pointon, Ann & Chris Davies (Eds), 2008. Framed: Interrogating Disability in the Media. London: British Film Institute.
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- Siebers, Tobin A. 2008. Disability Theory. Ann Arbor: MI: University of Michigan Press.
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- Smith, Bonnie G. & Beth Hutchison (Eds). 2004. Gendering Disability. New Brunswick NJ: Rutgers University Press.
- Sharon L. Snyder, Brenda Jo Brueggemann, & Rosemarie Garland-Thomson (Eds). 2002. Disability studies: enabling the humanities. New York: The Modern Languages Association.
- Sherry, Mark. 2010. Disability hate crimes : does anyone really hate disabled people? Burlington VT: Ashgate.
- Snyder, Sharon L. & David T. Mitchell. 2006. Cultural Locations of Disability. Chicago: University of Chicago Press.
- Stone, John H. 2004. Culture and Disability: Providing Culturally Competent Services. Thousand Oaks: Sage.
- Vash, Carolyn L. & Nancy M. Crewe. 2004. Psychology of Disability: 2nd Ed. New York: Springer

University of Wisconsin-Whitewater  
Curriculum Proposal Form #3

**New Course**

**Effective Term:** 2157 (Fall 2015)

**Subject Area - Course Number:** ENGLISH 371

**Cross-listing:** 571

(See Note #1 below)

**Course Title:** (Limited to 65 characters) Writing in the Sciences

**25-Character Abbreviation:**

**Sponsor(s):** Daniel Baumgardt, Janine Tobeck

**Department(s):** Languages and Literatures

**College(s):** Letters and Sciences

**Consultation took place:**  NA  Yes (list departments and attach consultation sheet)  
Departments: Biology, Chemistry, Communication Sciences  
and Disorders, Computer Science, Geography & Geology,  
Mathematics, Physics

**Programs Affected:** **Biology, Chemistry, Communication Sciences and Disorders,  
Computer Science, Geography & Geology, Mathematics, Physics**

**Is paperwork complete for those programs?** (Use "Form 2" for Catalog & Academic Report updates)

NA  Yes  will be at future meeting

**Prerequisites:** ENGLISH 102, 105, OR 162

**Grade Basis:**  Conventional Letter  S/NC or Pass/Fail

**Course will be offered:**  Part of Load  Above Load  
 On Campus  Off Campus - Location

**College:** Letters and Sciences **Dept/Area(s):** Languages and Literatures

**Instructor:** Daniel Baumgardt

*Note: If the course is dual-listed, instructor must be a member of Grad Faculty.*

**Check if the Course is to Meet Any of the Following:**

Technological Literacy Requirement  Writing Requirement  
 Diversity  General Education Option: Select one:

Note: For the Gen Ed option, the proposal should address how this course relates to specific core courses, meets the goals of General Education in providing breadth, and incorporates scholarship in the appropriate field relating to women and gender.

**Credit/Contact Hours:** (per semester)

Total lab hours: Total lecture hours: 48  
Number of credits: 3 Total contact hours: 48

**Can course be taken more than once for credit? (Repeatability)**

No  Yes      If "Yes", answer the following questions:

No of times in major:

No of credits in major:

No of times in degree:

No of credits in degree:

## Course Description

Instruction on the nature of writing in the sciences, including features of scientific genres and strategies for producing effective texts.

## Course Justification

Currently, science majors from a many departments take English 372, "Technical and Scientific Writing" to satisfy a writing requirement for their degree. Professional Writing and Publishing (PWP) majors also take 372 to complete their degree. While the variety of students can yield productive and enlightening discussions, the course requires a balancing act that might not be most beneficial to either group: science students could benefit from more sustained focus on scientific texts, while PWP students and those from other non-science majors could benefit from a broader focus on non-scientific texts, ones from the wider world of technical and professional writing.

We propose that English 371, "Writing in the Sciences" be taught primarily to students from the sciences who wish to fulfill a writing requirement, while PWP majors be given the option of taking 371 or 372 to fulfill their requirement. (In separate forms, we accordingly propose to change the name of English 372 from "Technical and Scientific Writing" to "Technical Writing" and to change the description of 372 from "Practice in expository, descriptive, and report writing, with special application to technical and scientific subject matter" to "Practice in expository and descriptive writing for professional contexts, with attention to audience and purpose awareness, readability and accessibility, and document structure and design.")

## Relationship to Program Assessment Objectives

English 371 is designed to serve students in the sciences. However, PWP students would have the option to take 371 or 372, as some students could find 371 helpful to them later in their profession. In what follows, I pair PWP program assessment objectives with closely matching 371 learning objectives (indented and italicized):

- 1. read closely** read texts closely for nuances of language, content, and form  
  
[371 Objective] *Critically summarize a research article*
- 2. write effectively** produce clear and coherent prose demonstrating effective use of grammar and style  
  
[371 Objective] *Identify and correct for the grammatical errors you most commonly make*  
  
[371 Objective] *Write more concisely and clearly, and with better cohesion and coherence*
- 3. construct arguments** execute well-structured, thesis-driven interpretations based on textual evidence
- 4. conduct research** develop extended arguments that take account of existing scholarly conversations
- 5. analyze conventions** analyze texts using an understanding of generic conventions and literary devices  
  
[371 Objective] *Identify key aspects of research articles, including features of different article formats, abstract styles, and citation styles; questions the Methods section must answer; elements of the Results; elements of the Discussion; rhetorical moves of the Introduction; and the balancing of information in titles*  
  
[371 Objective] *Identify key strategies for accommodating scientific knowledge to non-scientists.*

6. **place literary traditions** situate major texts within the contexts of the literature of the British Isles and the United States
7. **demonstrate awareness** of English as a language, including its systematic structure, history, and uses
8. **write and edit** documents to a professional standard in multiple formats
  - [371 Objective] *Identify and correct for the grammatical errors you most commonly make*
  - [371 Objective] *Write more concisely and clearly, and with better cohesion and coherence*
  - [371 Objective] *Construct documents in which content is convincingly suited to audience and purpose*
  - [371 Objective] *Construct effective scientific accommodations that draw upon attested accommodation strategies*
9. **use technology** employed by professional writers in a variety of media
10. **collaborate effectively** orally and in writing, individually and within groups
11. **analyze discourse** used in diverse contexts with attention to audience, purpose, and formal
  - [371 Objective] *Articulate why all texts, including scientific texts, must be dynamically designed to convincingly suit content to key rhetorical considerations such as audience and purpose*

### **Relationship to College and University Assessment Objectives**

English 371 affirms the goals of many programs' upper-level writing course requirements, and we will stay attuned to developments in the College of Letters and Sciences' Writing Intensive course initiatives. The course also supports the institutional ELOs of intellectual and practical skills (including critical and creative thinking, written and oral communication, and information literacy) and integrative learning.

### **Budgetary Impact**

At present, since 371 is splitting away from 372, we believe we will run the same total number of sections of the two courses as we did of 372 alone. If interest in enrollment shows a need, we will reassess adding sections. If successful, our current search for an additional faculty member in Professional Writing and Publishing will bring us another specialist in one or both of these courses, and his or her course load will include one or both of these courses, making it feasible to accommodate any such growth.

### **Graduate Level Requirements**

**Content** (e.g., What are additional presentation/project requirements?)

**Intensity** (e.g., How are the processes and standards of evaluation different for graduates and undergraduates?)

**Self-Direction** (e.g., How are research expectations differ for graduates and undergraduates?)

# ENGLISH 371, WRITING IN THE SCIENCES

## Instructor

Professor Daniel Baumgardt; 3271 Laurentide Hall; [baumgardt@uww.edu](mailto:baumgardt@uww.edu); office hours M–Th, 12:30–1:30

## Description

This course is designed to help you explore writing in the sciences and strategies for successfully producing it. Whether you plan continue on in academia or to hit the job market upon graduation, you will find yourself writing often and through a variety of documents. Of the kinds of writing you are likely to encounter, this course can introduce you only to a small fraction—cover letters, resumes and CVs, memos, journal articles, reports, and scientific accommodations. However, the assignments are designed to help you practice thinking rhetorically (i.e., strategically), so that you possess fundamental and portable writing skills you could use to effectively craft many different documents.

A key assumption of this class is that you must read effectively to write effectively. To this end, you will not only read a good number of texts, but also perform in-depth analyses of some of them. Another assumption is that, to write effectively, you must be able to accurately judge available options for expressing and structuring content. To this end, you will often need to articulate how you chose to express and structure content, how you could have otherwise expressed and structured it, and why you nevertheless expressed and structured it the way you did. You must develop and display a keen awareness for how you write.

## Objectives

By the end of this course, if you have attended class and done the assignments, you will be able to

- articulate why all texts, including scientific texts, must be dynamically designed to convincingly suit content to key rhetorical considerations such as audience and purpose
- construct documents in which content is convincingly suited to audience and purpose
- articulate the significant role that key written genres (such as the research article or report) play in the production and communication of scientific knowledge
- identify key aspects of research articles, including features of different article formats, abstract styles, and citation styles; questions answered in Methods; elements of Results; elements of Discussion; rhetorical moves of the Introduction; and the balancing of information in titles
- critically summarize a research article
- identify key strategies for accommodating scientific knowledge to non-scientists
- construct effective accommodations that draw upon these strategies
- identify and correct for the grammatical errors you most commonly make
- write more concisely and clearly, and with better cohesion and coherence

## Materials

### **Required Text**

Penrose, A. M., & Katz, S. B. (2010). *Writing in the Sciences. Exploring the Conventions of Scientific Discourse* (3<sup>rd</sup> ed.). New York, NY: Longman.

### **Other Texts**

Other course readings will be made available through D2L. Download each reading, read it, and be prepared to refer to a print or electronic copy of it in class.

### **D2L**

Much information will be managed through D2L. You MUST check it and your university e-mail account daily.

## Requirements and Grading

Here's a table of the grade categories and their weights in relation to the overall course score:

<b>Learning Activities</b>	<b>Application</b>	<b>Article Analysis</b>	<b>Science Accommodation</b>	<b>Final Exam</b>	<b>Attendance</b>	<b>Participation</b>
20%	15%	20%	20%	15%	5%	5%

### **Learning Activities**

Learning Activities (referred to as “LA” in the below schedule) are smaller homework projects, discussion board posts, or in-class quizzes—activities shorter than a major project. They are designed to solidify your understanding of a reading or to hone writing skills.

Please note the distinction between learning activities and in-class exercises. You must complete in-class exercises to understand what you have read and to effectively participate that day's discussion; however, as opposed to learning activities, I do not collect and grade in-class exercises. In most cases, it should be readily apparent whether you are working on a learning activity or exercise during class, but feel free to ask me to clarify if you are unsure.

You can earn full or near-full credit on smaller homework projects and discussion board posts if you make a reasonable attempt at fully conceptually engaging with the tasks involved, and if there are no substantive formatting, grammar, or spelling issues. Scores higher or lower will reflect notable departures from this expectation. Quizzes typically consist of 5-10 questions and are designed to assess your comprehension of writing skills lessons.

Most of these learning activities will be worth 5 points. A few will be worth 10 points to reflect the extra effort it will take to complete them. I will let you know the weight of a learning activity when I introduce it.

### **Project 1: The Application – Seeking a Job, Internship, or Graduate Admission**

You will create application materials for a job, an internship, or admittance to graduate school. You must apply to a position that is appropriate for your skill level and meets your professional goals.

### **Project 2: The Research Article – Analyzing and Critically Summarizing a Published Text**

You will thoroughly analyze and then critically summarize a research article, one that has been published in a peer-reviewed journal and is related to your field and specialization.

### **Project 3: The Science Accommodation - Communicating Your Expertise to Non-Experts**

You will locate important primary research in your field and inform a non-expert audience of this research using attested strategies for effectively doing so.

### **Attendance**

You are allotted 3 absences without penalty. Each absence you accrue after that drops your attendance score. You fail the course if you accrue 7 absences. Treat this like a “personal” or “sick day” policy you might find in any workplace. Such absences usually occur because of illnesses or schedule conflicts (e.g., a delayed flight after a holiday). Plan your semester so that you do not use all your days at once. Note that you are also absent if you are physically present but mentally absent, i.e., *if you text during class or if you surf the web off task*. Finally, attending late is disruptive to class; two lates equal one absence.

<b>1 absence</b>	<b>2 absences</b>	<b>3 absences</b>	<b>4 absences</b>	<b>5 absences</b>	<b>6 absences</b>	<b>7 absences</b>
=100%	=100%	=100%	=75%	=50%	=25%	=fail course

Throughout the semester, you can inquire how many absences you have accrued.

## Participation

This score is based on how often and how well you comment in class, how well you engage in in-class exercises, and how promptly and frequently you submit to the D2L digital dropbox all required materials. Please note that participation tends to correlate with attendance: if you don't attend often, you can't share often; also, your comments are likely to be less informed. Beyond this correlation, you can assume that if you are absent for more than three classes, your participation score will be lower than it otherwise would be if you had attended regularly. If we can assume no attendance issues, here's how the score will be determined:

<b>A</b>	Consistently makes quality, to-the-point contributions that deal specifically with the content being discussed; submits all required materials to dropbox.
<b>B</b>	Makes acceptable contributions along with some that are quality and to-the-point; does not submit all required materials to dropbox.
<b>C/D</b>	Silent and/or typically offers non-content remarks or questions (e.g., "will this be on the quiz?"); sporadically submits required materials to dropbox.
<b>F</b>	Frequently absent or asleep in class; does not contribute or talks to others while someone is talking; never shares work with class.

## Final Grade Calculation

Your final letter grade will be assigned using the following metric:

<b>A</b>	<b>A-</b>	<b>B+</b>	<b>B</b>	<b>B-</b>	<b>C+</b>	<b>C</b>	<b>C-</b>	<b>D+</b>	<b>D</b>	<b>D-</b>	<b>F</b>
100-93	92-90	89-88	87-83	82-80	79-78	77-73	72-70	69-68	67-63	62-60	59-0

## Deadlines on Learning Activities and Major Projects

### Learning Activities

Late submissions for homework projects and discussion board posts will receive either significantly reduced credit or no credit at all. As for quizzes, you must take them during the class specified on the D2L Announcements page; we may arrange to make up a quiz only if you have an excused absence for which you have provided documentation.

### Major Projects

Alas, there are times when meeting a deadline is impossible. For Projects 1 and 2, you can receive an extension—usually no longer than three or four days—without penalty. But **ONLY** under the following conditions: (1) you submit a written request via e-mail for an extension **by 12:00 noon on the day before the project is due**; and (2) you submit the project **no later than the agreed-upon extension**. Projects receive a one-letter-grade penalty for each day they are late beyond a due date or agreed-upon extension. This is a **FIRM** late policy as anyone who plans just one day in advance can avoid the penalty.

## Course Workload Expectations

The UW System standard is that students will invest at least 3 hours of combined in-class and out-of-class work per week for each academic unit (credit) of course work; thus, per week, a 3-credit course will typically require 2 ½ hours of in-class time and 6 ½ out-of-class time, for a minimum of 9 hours overall.

## Academic Integrity

As an institution of higher education, UW-Whitewater takes plagiarism very seriously. Among other things, the student handbook has this to say: "Cheating, plagiarism, and the use of unauthorized materials is dishonest and a violation of our community's trust. The misrepresentation of our work in any manner threatens the spirit of community and cannot be tolerated." You will fail the course if you plagiarize, so please don't do it.

## Schedule

		<b>Topic</b>	<b>Activity</b>
1	Day 1	—	- — —
	Day 2	Course overview	- — —
2	Day 1	Nature of Writing in Sciences	▶ Read: The course syllabus ▶ Read: Penrose & Katz, "Science as a Social Enterprise" ▶ <b>Due:</b> LA - Discussion Board Post on Penrose and Katz
	Day 2	Extent of Writing in Sciences	▶ Read: Miller et al.'s research report, "Writing in the Workplace" ▶ Read: LA - Homework, "Report on Writing in your Field"
3	Day 1	Overview of Job Applications	▶ Read: Project 1 Description ▶ Read: Markel, "Preparing Job Application Materials" ▶ Read: Pechenik, "Writing Letters of Application"
	Day 2	Writing Skill: Correctness	▶ Read: Rosenwasser, "Revising for Correctness" ▶ <b>Due:</b> LA - Homework, "Report on Writing in your Field"
4	Day 1	Writing Skill: Correctness	▶ <b>Due:</b> LA - Homework, "Identifying a Position in your Field"
	Day 2	Writing Skill: Concision	▶ Read: Williams, "Concision" ▶ <b>Due:</b> LA - Quiz (in-class), on Correctness
5	Day 1	Cover Letters & Resumes	▶ Read: Baumgardt, "Expectations for Cover Letters" ▶ Read: Baumgardt, "Expectations for Resumes"
	Day 2	Job Application Workshop	▶ <b>Due:</b> First drafts of resume and cover letter
6	Day 1	Job Application Wrap-up	▶ Read: Baumgardt, "Expectations for Analysis Memo"  ▶ <b>Due:</b> LA - Homework, "Peer Review of Job Application"
	Day 2	Overview of R. Article Analysis	▶ Read: Project 2 Description ▶ Read: Penros & Katz, "Reading and Writing Research Reports" ▶ Read: Annesley, "If an IRDAM Journal is What You Choose..." ▶ <b>DUE:</b> Final drafts of cover letter, resume, and analysis memo
7	Day 1	Methods	▶ Read: Annesley, "Who, What, When, Where, How, and Why..." ▶ <b>Due:</b> LA - Homework, "Possible Source Text for Project 2"
	Day 2	Results & Discussion	▶ Read: Annesley, "...The Results Section and the Poker Game" ▶ Read: Annesley, "The Discussion Section..."
8	Day 1	Introduction	▶ Read: Annesley, "...Set the Scene with a Good Introduction"
	Day 2	Title and Abstract	▶ Read: Annesley, "The Title Says it All" ▶ Read: Annesley, "The Abstract and Elevator Talk..."
9	Day 1	Citing	▶ Read: Penrose and Katz, "Citing Sources in the Text" ▶ Read: Swales, "Variation in Citational Practice..." ▶ Read: Council of Science Editors, "Journal Style and Format"
	Day 2	Writing Skill: Cohesion	▶ Read: VandeKopple, "Controlling Topical Progressions..."
10	Day 1	Writing Skill: Coherence	▶ Read: Williams, "Coherence"
	Day 2	R. Article Analysis Workshop	▶ Read: Baumgardt, "Expectations for Research Article Analyses" ▶ <b>Due:</b> First draft of research article analysis ▶ <b>Due:</b> LA – Quiz (in-class), on Coherence and Emphasis
11	Day 1	R. Article Analysis Wrap-up	▶ <b>Due:</b> LA - Homework, "Peer Review of R. Article Analysis"
	Day 2	Overview of Accommodation	▶ Read: Project 3 Description ▶ Read: Penrose/Katz, "Communicating with Public Audiences"



12 Day 1 Accommodation Strategies  
Day 2 Accommodation Strategies

13 Day 1 Writing Skill: Clarity  
Day 2 No Class - Thanksgiving

14 Day 1 Writing Skill: Clarity  
Day 2 Accommodation Workshop

15 Day 1 Accommodation Wrap-up  
Day 2 Class Wrap-up

T.B.A.

- ▶ **DUE:** Final drafts of research article analysis
- ▶ Read: Schimel, "Writing for the Public"
- ▶ Read: Dowdey, "Rhetorical Techniques...in Popular Science"
- ▶ Read: Van Alstyne, "Definitions"
- ▶ Read: Baumgardt, "Three Ways to Locate a Sentence's Subject"
- ▶ Read: Williams, "Actions"
- — —
- ▶ Read: Williams, "Characters"
- ▶ Read: Baumgardt, "Expectations for Accommodations"
- Due:** First drafts of accommodation
- ▶ **Due:** Homework, "Project 3 Peer Reviews"
- ▶ **Due:** Quiz (in-class), on Clarity
- ▶ **DUE:** Final drafts of accommodation and analysis memo

**FINAL EXAM**

## Bibliography

- Annesley, T. (2010). The title says it all. *Clinical Chemistry*, 56(3), 357-360.
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- Annesley, T. (2010). Show your cards: the results section and the poker game. *Clinical Chemistry*, 56(7), 1066-1070.
- Annesley, T. (2010). If an IRDAM journal is what you choose, then sequential results are what you use. *Clinical Chemistry*, 56(8), 1226-1228.
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