



Savannah State University
New Programs and Curriculum Committee
Summary Page – Form I

1. **Submitting College:** CLASS
2. **Department(s) Generating The Proposal:** Liberal Arts
Choose an item. (if needed)
3. **Proposal Title:** Imaginative Writing
4. **Course Number(s):** ENGL 2322
5. **Course Title(s):** Imaginative Writing
6. **Effective Date:** Fall Year: 2013
7. **Brief Summary of Proposal:** The course will provide valuable writing and reading experience for all majors who are interested in expanding their understanding and practice in the area of creative writing and literary analyses. It will enhance their understanding of classroom-learned concepts and practices by providing instructed guidance on the application of their reading, writing, and analyzing skills as they relate to Imaginative Writing (multi-genre creative writing). English departments in the University of Georgia System, as well as university systems throughout the country, offer this course or one similar as a standard in their curriculum. Other systems offer this as an option in the general education core. This proposal also seeks to add this course to Area C. Offering this course will strengthen the English major at SSU as well as provide more options in area C for students interested in a combination of art, literary analysis, and creative writing.
8. **Type of Proposal:** New Course If other, please describe: Click here to enter text.
9. **Impact on Library Holdings**
Existing: none
Additional: none
Deletions: none
10. **Impact on Existing Programs:** Will strengthen the creative writing curriculum in CLASS, specifically Mass Communication and English. Course helps facilitate an envisioned writing track, and eventually a creative writing track and sustain our nationally recognized literary journal.

11. **Additional Resources Required**

Personnel: none
Non-personnel: none

12. **Approvals:**

- Department Curriculum Committee Signature  Date 4/26/13

- Department Chair Signature  Date 9-11-13

- College Curriculum Committee Signature _____ Date _____

- College Dean Signature  Date 9/11/13

- Vice President of Academic Affairs Signature _____ Date _____
(Chair of the New Programs and Curriculum Committee)

- Faculty Senate Signature _____ Date _____



Savannah State University
New Programs and Curriculum Committee
Course Addition Page – Form II

1. **Course Number:** ENGL 2322
2. **Course Title:** Imaginative Writing
3. **Catalogue Description:** Imaginative Writing is a survey course of imaginative works designed for students with little or no background in what is commonly referred to as Creative Writing. Imaginative works is used in place of “Creative” because as a general introductory core course, the focus is more on imaginative expression of the human experience and less on the formal creative elements students will learn if they choose to take creative writing courses. This combination of reading and writing should provide students with an eagerness to pursue other texts, and further engage in both literary study and creative expression beyond this survey course. By the end of the course students will have learned strategies authors employ in the service of the imagination, and employ those same strategies in their own imaginative works, resulting in a portfolio of critical and imaginative works. By the end of the course students will have written 35 pages. Prerequisite: ENGL 1102.
4. **Rationale:** The course will provide valuable writing and reading experience for all majors who are interested in expanding their understanding and practice in the area of creative writing and literary analyses. It will enhance their understanding of classroom-learned concepts and practices by providing instructed guidance on the application of their reading, writing, and analyzing skills as they relate to Imaginative Writing (multi-genre creative writing) . English departments in the University of Georgia System, as well as university systems throughout the country, offer this course or one similar as a standard in their curriculum. Other systems offer this as an option in the general education core. This proposal also seeks to add this course to Area C. Offering this course will strengthen the English major at SSU as well as provide more options in area C for students interested in a combination of art, literary analysis, and creative writing.
5. **Credit Hours:** 3
6. **Pre-requisites:** ENGL 1102
7. **Syllabus:** See attachment
8. **Similarity to or duplication of Existing Courses:** none
9. **Textbook selection:** Burroway, Janet. *Imaginative Writing*. 3rd ed. New York: Longman, 2010. Print.
10. **Grading:**

Attendance at Reading (with Write-up)	5%
In-class Calisthenics	10%
Strategy Essay	10%

Quizzes and Memorizations	10%
Workshop Participation	15%
Journal	25%
Final Portfolio	25%

SAVANNAH STATE UNIVERSITY
College of Liberal Arts and Social Sciences
Department of Liberal Arts

English 2322
Imaginative Writing

Learning Outcomes:

A. Students will be able to

1. compose effective written materials for various academic and professional contexts
2. critically analyze their own culture
3. make informed judgments about art forms from various cultures including their own culture
4. discern the impact and role of artistic and literary achievement in society and in their personal lives.
5. appreciate the role of imaginative writing's ability to celebrate the personal and collective human experience.
6. recognize the fine, literary, and performing arts as expression of human experience

Goals

In this course, students will

1. improve skills in close reading and interpretive thinking
2. gain familiarity with the choices imaginative writers make in varied writing situations
3. incorporate rhetorical techniques and concepts in their critical writing
4. demonstrate facility in the imaginative writing process
5. gain familiarity with available resources and methods of research
6. expand their knowledge of the technical conventions of college level writing

Course Objectives:

To fulfill the goals, students will

1. Understand the scope and variety of imaginative works with special attention to those that have historically been excluded from the traditional cannon.
2. Understand those works as expressions of individual and human values within a historical and social context.
3. Respond critically in oral and written discussion/workshops
4. Articulate an informed personal and creative reaction to the literature.
5. Develop an appreciation for the aesthetic principles that guide literature.

6. Engage in academic research and demonstrate correct documentation procedure.
7. Produce an anthology of creative works of poetry and prose.

COURSE DESCRIPTION:

This class will focus on strategies writers use in Imaginative Writing, the complex formation of poetry and prose (any combination of fiction, non-fiction, drama, screenplays, etc.) With that in mind, students will take part in an intensive weekly regimen of journaling, calisthenics (a combination of practice and exercises), active reading, and group workshopping, all aimed at preparing them for the rigors of genre-specific workshops at the 3000- and 4000-level. Along the way, students will assume the responsibility of critiquing their classmates' work and gain familiarity with a host of established and contemporary writers. The course will focus on the hard work that goes into keeping a sustainable writing life far beyond the confines of a comfortable university setting. By the end of the course students will have completed 35 pages of writing.

REQUIRED TEXTS:

Burroway, Janet. *Imaginative Writing*. 3rd ed. New York: Longman, 2010. Print.

COURSE POLICIES AND RESOURCES:

The policies of individual instructors may vary. Instructors will provide students with a schedule of assignments and policies for the class. The policies outlined below are general policies.

GRADING CHART:

90%-100%	A
80%-89%	B
70%-79%	C
60%-69%	D
01%-59%	F

USAGE ERRORS:

Each grammatical and mechanical error in *formal* writing—which means the critical prose of your global criticism, strategy essay, and final portfolio—will be penalized a third of a percentage point.

PENALTIES FOR LATE ASSIGNMENTS:

Turned in late on due date = docked 1/3 of grade (e.g., B to B-)

One day after due date	=	docked 2/3 of grade (e.g., B to C+)
More than one day after due date	=	docked one grade (e.g., B to C)
More than one week after due date	=	docked two grades (e.g., B to D)
More than two weeks after due date	=	no credit

DETERMINATION OF SEMESTER GRADE:

Attendance at Reading (with Write-up)	5%
In-class Calisthenics	10%
Strategy Essay	10%
Quizzes and Memorizations	10%
Workshop Participation	15%
Journal	25%
Final Portfolio	25%

ATTENDANCE AT READING:

At least once during the semester, students will attend a literary reading, either on campus or in the community. Credit involves your attendance (you have to be there), your etiquette (you can't be disruptive or sullen), and your post-reading analysis: one double-spaced page covering one "facet" of the reading. In that analysis, students will highlight what they find fascinating and significant about a particular performance by the author. Write-ups are due in class no later than one week after the event.

IN-CLASS CALISTHENICS:

To allow practice with strategies and techniques, students will be engaging in various calisthenics during class. To calculate student percentage for calisthenics, I will simply add the number that you completed and divide by the total number assigned. Calisthenics are ungraded. You receive credit for being there and doing them.

STRATEGY ESSAY:

To complement the "creative" writing, students will also write a five-page "critical" essay (in MLA format) that explores a particular writing strategy evident in one of the many course examined. The more specific students are in their analysis of that strategy, and the more thoughtfully they can discuss the strategy's effects, the higher the grade.

QUIZZES AND MEMORIZATIONS:

Once per week for most of the semester, students will either take a brief quiz on the critical reading for the week, or transcribe, from memory, a section of a poem listed on the syllabus below. Quizzes on the critical reading will be in the form of short-essay answers. Memorizations will typically be 70-100 words in length and will call for precise, word-for-word recall.

WORKSHOP PARTICIPATION:

Student's grade in the workshop involves the following elements: attendance, written responses to the workshop pieces, fair and thoughtful verbal criticism, and at least one contribution of student's own writing. Once students start workshoping, they will typically analyze one piece of student work per class meeting. They will choose their workshop date and bring class copies one meeting prior to your date. Failure to do so negates workshop day and grade.

In responding, students must engage the literary work on as many levels as possible. Mere praise does very little for a writer, as does continual scorn. With that in mind, students will generate a "two-pronged" response to each workshop submission, one that follows the following format:

Local marginalia: Students will write comments directly on the student work, circling, underlining, writing notes, etc. What students exhibit here is their "dialog" with the text, the questions they ask, the problems they are having, and the possibilities they see, at a local level.

Global typed response: Students will also include a thorough, typed response of at least 250 words in MLA format, in which they discuss the work's greatest strengths and potential weaknesses, and perhaps even point to selections they have read in the course texts that seem to "speak" to the work at hand. Students should employ global criticism to contextualize their local marginalia.

Because of the inherent nature of the workshop students should think of the workshop not in terms of one person's being put on the spot but of that person's offering a forum in which the entire class may then hone their critical/creative skills. Ultimately, students may not receive the help they desired on a certain piece of writing. The class, however, may benefit greatly from having read and discussed it. Also, the criticism students receive may not be wholly relevant to the piece they turned in, but that criticism will remain with them when they sit down to write next time.

JOURNAL:

Each student must initiate a course journal (or blog). To maintain consistency and ease with assessment, they can create your e-journals through the following link: <https://www.blogger.com/start>. Once they have created their own blog, they should ensure that others may view it as well (part of the assignment will involve reading classmates' journals.). The journal will constitute a large percentage of your course grade, so begin immediately. There will be assigned entries, but students will be creating their own entries that should be both creative and critical in nature. For assessment purposes, entries will be tallied 2-4 times per term. By the end of the course students should have at least 30 entries. Their score is based primarily on effort.

Weekly journaling tasks may include the following:

Junkyard quotes: Entries devoted to instances of surprising or charged language—phrases you either hear, read, or utter outside of specifically “creative” or “literary” contexts, and—when necessary—the reasons why you chose them. These quotes will become part of your storehouse or junkyard of writing fodder. (Length of entries may vary.)

Calisthenics: Entries based on calisthenics that we do in class or that you pull from exercises in the textbook. You might, for example, start with the in-class calisthenics and elaborate on it for your journal. You might also just “replay” the in-class version, using the original parameters to generate different material. (Length of entry may vary.)

“Improv”-ing/imitation: Entries devoted to “improv”-ing off of, or imitating, a poem, passage, or one-act play in your course texts. First, transcribe the relevant selection (or excerpt thereof) off of which you are “improv”-ing; then, include your own improv. (Length of entry may vary.)

Reading Response: Entries devoted to responding to a text in one of your books for this course. Since we will not discuss all of the writing in all of the texts, you will have an enormous amount of literature from which to pull for this part of your journal. Be active in your reading. Read with the aim of pulling strategies for use in your own writing. (Each entry should be at least 200 words.)

Free entry: Entries devoted to anything you wish to explore, except for raw “diary writing” (of the “I had fun at the movies with Billy and Sally” variety). In other words, these entries should be experiential, imagistic, or linguistic in nature. (Each entry should be at least 200 words.)

The minimums above are just that: the absolute minimum in order to receive credit. The more you write, however, the more practice you receive, and the more opportunity we have as a class to help you improve your skills and your awareness of effective strategies for producing evocative language.

Any time you add an entry to your e-journal, be sure to title and date it with the appropriate heading. (For example, “Junkyard Quote 1, Week 1”). If you want your entries to count, I have to know under which week and section the entry falls.

The total number of journal entries per week should be between 3 and 5. This encourages you not to wait until Monday morning to complete all of the entries for the week. The purpose of the journal is primarily to keep you immersed in the daily study of strategies that will enlarge and enrich your own writing. “Cramming” your journal entries, in other words, will not help you as much as daily practice. Feel free to write extra entries, but title each one.

After only a few weeks, you will have a substantial amount of available language from which to pull and with which to play. This type of “linguistic junkyard” also underscores the belief that writing doesn’t occur *ex nihilo* but is constructed and even cobbled together from multiple sources. Build a sustainable schedule. Carve out time each day to respond to what you’ve been reading and what strategies you have observed, what you’ve experienced in terms of language,

structure, and so on. "You must try," as Henry James once declared, "to be that person on whom nothing is lost."

FINAL PORTFOLIO:

Final portfolio will include the following items: 1) a table of contents; 2) at least ten pages (in MLA format) of original writing, with at *least* three revisions/versions of each piece; and 3) a critical preface of at least five pages in length that also reflects on what effect the readings in class had on your writing.

Original writing: To paraphrase Paul Valéry, no writing is ever finished, only abandoned. Students will, however, learn revision strategies—ways of distancing themselves from their own writing—throughout the semester, especially during the workshop sessions. If they still feel uneasy about what constitutes a piece of writing, they should see the instructor. Students should approach their work in this class as an apprenticeship. Revisions—the distance they've traveled from first to last draft—will be the main criterion of assessment. Original writing may be poetry, fiction, or drama, or a blend thereof. Whichever genre(s) are chosen, students must meet the minimum page requirements and revision number.

Critical preface: Prefaces will be at least five pages (including a statement of your aesthetics, either implicitly or explicitly and the role the course readings had in their writing) in MLA format. This is their chance to contextualize the semester, what they have learned, how they approach writing, where they began, where they ended, and where they intend to go. The format and contents of their preface will remain extremely fluid, but class will brainstorm possible questions to ponder later in the semester. As is the case with the journal, there is no right and wrong in critical preface or in any part of the final portfolio. Students should try and refrain from feeling that they don't know what's expected.

COURSE ANTHOLOGY

At the end of the semester, Students will construct a course anthology comprised of their work and 5 other classmates. This will be creative in nature and should feature at least 2 works from each student. Samples will be provided in class. This could also be an electronic anthology.

The policies of individual instructors may vary. Instructors will provide students with a schedule of assignments and policies for the class. The policies outlined below are general policies.

Disability Status: Students who require academic adjustments in the classroom due to a disability must first register with Savannah State University's Disability Services. Following registration and within the first two weeks of class, please contact the instructor to discuss appropriate academic accommodations. Appropriate arrangements can be made to ensure equal access to this course.

Savannah State University's Office of Counseling and Disability Services' Mission Statement: The Office of Counseling and Disability Services in the Department of

Student Leadership and Development is committed to providing an equal educational opportunity for all qualified students with disabilities. The staff is responsible for coordinating services for students with disabilities at Savannah State University. Accommodations and services comply with Section 504 of the 1973 Rehabilitation Act, the Americans with Disabilities Act, and the policies of the Board of Regents of the University System of Georgia. Accommodations are academic adaptations that do not compromise academic standards or the mastery of essential course elements, but provide students with disabilities an equal opportunity to succeed. Accommodations provide equal access to facilities (moving a class from an inaccessible location to an accessible location) and information (academic accommodations). Academic accommodations include services like note-takers, tape recording class lectures and discussion, extended time for tests, or a reduced course load. These services are designed to use the student's academic skills to overcome deficits created by the disability. *Please see the Savannah State University Website and/ or the Disability Services Policies and Procedures Manual for further information.

Attendance: Students absent from class are responsible for materials covered in class, assignment deadlines and preparation for the next class session. Students who wish to drop the course after the add/drop deadline (see last page with important dates) are encouraged to do so through the Registrar's Office. Ceasing to attend class will not remove a student from the roster.

The Savannah State University Catalog online states the following:

Class Attendance

Savannah State University endeavors to provide optimum conditions for the intellectual growth and development of its students. With the exception of University approved activities, it is expected that students should attend and be punctual to their classes, laboratories, and officially scheduled class requirements. Students who are absent because of participation in approved University activities will be permitted to make up work missed during their absences, provided that no more than 15% of class hours per course per term are missed and that work is assigned for completion prior to the University sanctioned activity.

All matters related to student absences, including the making up of work missed, are to be arranged between the student and the instructor. Instructors will publish their guidelines for handling absences in their syllabi. Students are obligated to adhere to the requirements of each course. Faculty are encouraged to take into consideration religious holidays of the student's faith, summons, jury duty, or similar compelling reasons for absences.

Individual instructors will announce their specific attendance policies in class and provide them in writing.

Classroom courtesy:

Each professor will outline and enforce guidelines in addition to those below.

Cell Phone Policy: All cell phones, pagers and other electronic communication devices must be in the "off" position. Each instructor will establish specific rules for use of such communication devices and the classroom use of laptop computers. A student may be dismissed from the classroom if such devices are being used to provide test material or other secure information to other students inside or outside the classroom, or if the devices pose a distraction or disruption of the class.

Private Conversation: Students should be courteous and not hold conversations that disrupt the learning process.

Computer lab: The Payne Hall Instructional Lab and the Library's Achievement Lab are for instructional purposes only. When your class meets in the lab, you should focus on the assignment at hand as outlined by your instructor and refrain from using the computers for any other purposes.

Late Papers:

Students who do not complete work by the assigned deadlines risk possible failure or a lowered grade on their papers. Instructors may refuse to accept late papers.

Academic dishonesty: Academic dishonesty is a serious offense. Students are expected to follow university policies that prohibit presenting another's work or ideas as their own or failing to acknowledge source materials. Students should not turn in an essay that is copied from research sources (including internet sources) or one written for another class. The university's policy regarding plagiarism states: "Plagiarism is prohibited. Themes, essays, term papers, tests and other similar requirements must be the work of the individuals submitting them. Direct quotations, paraphrased material, summaries of ideas of others must be appropriately acknowledged and attributed to their sources" ([Savannah State University Catalog](#) online).

The university considers plagiarism an "academic irregularity" and notes that students "may receive disciplinary action, including suspension and dismissal" for such an act. According to the [Student Handbook](#), the instructor will follow these steps for a "FIRST OFFENSE – GUILTY PLEA – REQUEST FOR INSTRUCTOR OF RECORD TO ADJUDICATE":

The instructor of record and student should consult the Department Chair and the Office of Student Ethics about the violation. The following sanctions will normally be imposed:

- a. The student will be placed on Disciplinary Probation for a minimum of one semester by the Office of Student Ethics.
- b. The student will be subject to any academic sanctions imposed by the instructor of record up to and including a zero ("0") for the work involved.

Whether or not the student pleads guilty, if the evidence validates a case of plagiarism, the violation will be reported to the Office of Student Affairs, where the offense is put on file. To

discourage plagiarism, instructors may require students to submit all of the materials relating to the writing process (notes, free writing, brainstorming, drafts, etc.). Papers lacking these materials may be refused at the instructor's discretion.

The ReWrite Connection:

This facility offers free tutorial service for all students (regardless of major) at Savannah State University who desire to improve their skills in any part of the reading and writing process. The staff consists of faculty and peer tutors from various disciplines who are skilled readers and writers and who have been trained to tutor. Besides working one-on-one with students, The Connection has a collection of reading and writing materials, including books, computer software, practice tests, grammar handbooks, and writing guides. Small group tutorial sessions are also available. The ReWrite Connection is open Monday through Friday, normally from 8:30-5pm. Students are strongly encouraged to make an appointment. Please visit Asa Gordon Library 204 or call the number as listed below.

The ReWrite Connection also has online services which can be accessed by visiting the following sites:

- www.savannahstate.edu/class/rewrite/index.shtml
- www.facebook.com/ReWrite

ReWrite Connection Contact information:

204 Asa Gordon Library
Campus Box 20428
Savannah State University
Savannah, GA 31404
ReWrite Phone: (912) 358-4495

Savannah State University's QEP (Quality Enhancement Plan):

In support of the Savannah State University's Quality Enhancement Plan, "The Write Attitude," and the outcomes of this course, students will produce a minimum of 35 pages of writing during the semester in a variety of forms.

"The Write Attitude"

The written word is a powerful tool, and SSU prepares you to have command of written communication to compete in today's world. Regardless of whether you are majoring in Music or Political Science or Engineering Technology—you must write well to succeed in your college career, your chosen profession and, perhaps most importantly, in life. Sometimes a well-written letter can secure you an important job interview or provide a

persuasive argument in a legal matter. The act of writing makes you organize your thoughts in a cohesive, compelling way. Exercising your writing “muscle” on a consistent basis strengthens your critical thinking skills, reinforces your knowledge of a topic, and allows you to express your unique viewpoint on a topic.

But what if you don’t like to write? It’s probably because you think you’re not a good writer, or you’ve had a negative experience with a writing assignment. If you don’t have confidence in your writing skills, you probably don’t like to write and consequently you avoid any opportunities to write. But at Savannah State University, we are creating a campus culture that cultivates a positive attitude towards the practice of writing, which will, in turn, help you become a better writer. “The Write Attitude” is the name of the University’s Quality Enhancement Plan (QEP), a campus-wide initiative to enhance student learning by improving attitudes about writing.

So how do you learn to enjoy writing? You’ll cultivate “The Write Attitude” as you write about subjects you are passionate about, or receive helpful feedback that tells when you are on the right track and where you need assistance. You will have plenty of support along the way from the “Writing Fellows” program and the ReWrite Connection (the campus writing center). As you build confidence in your writing skills, you are more likely to embrace the opportunity to express yourself in writing. And the more your writing opportunities are reinforced with positive interactions with faculty, staff and other students, the more likely you will improve your attitude about writing.

Writing Opportunities:

During your academic career, instructors will certainly require you to submit papers and essays within your classes, where you will be graded for content and grammar (“high-stakes” writing). But you also may be asked to summarize a textbook chapter, or describe how you solved a math problem, not for a grade, but for the exercise of writing to learn (“low-stakes” writing). Faculty and staff will expect you to exercise your writing skills at every turn. For example, you may be asked to submit an appeal to Student Services in writing, and you’ll be expected to compose your letter in a thoughtful, professional manner. Texting jargon (e.g. LOL or L8tr) is not acceptable when communicating in writing with faculty or staff, and certainly not when submitting any assignment to an instructor. Get the “Write Attitude” and learn to write effectively, and you will be prepared to communicate in the real world.