General Education Course Approval Cover Sheet

Date of Submission 08/August/2011

1. Check which area(s) this course applies to

Inquiry – Arts & Creativity	☒	Composition & Communications - II	☐
Inquiry – Humanities	☐	Quantitative Foundations	☐
Inquiry – Nat/Math/Phys Sci	☐	Statistical Inferential Reasoning	☐
Inquiry – Social Sciences	☐	U.S. Citizenship, Community, Diversity	☐
Composition & Communications - I	☐	Global Dynamics	☐

2. Provide Course and Department Information.

Department: English

Course Prefix and Number: ENG 107   Credit hours: 3

Course Title: Writing Craft: Introduction to Imaginative Writing

Expected # of Students per Calendar Yr: 100

Course Required for Majors in your Program (check one)? Yes ☐ No ☒

Prerequisite(s) for Course? none

This request is for (check one)   A New Course ☒   An Existing Course ☐

Departmental Contact Information

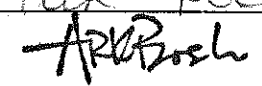Name: Cheryl Cardiff   Email: cheryl.cardiff@uky.edu

Office Address: 1215 PPOT (mail)   Phone: 7-7008

3. In addition to this form, the following must be submitted for consideration:

- A syllabus that conforms to the Senate Syllabi Guidelines, including a mapping of the stated learning outcomes to those presented on the corresponding Course Template.
- A completed Course Review Form. See the Gen Ed website http://www.uky.edu/gened/forms.html for these forms. Proposals prepared prior to September 15th, 2010 are allowed to use a narrative instead of the Course Review Form.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

4. Signatures

Department Chair: _____   Date: 8/10/11

Dean: _____   Date: 10/11/11

All proposals are to be submitted from the College Dean's Office
Submission is by way of the General Education website http://www.uky.edu/gened

NEW COURSE FORM

1.	**General Information.**				
a.	Submitted by the College of:	Arts and Sciences		Today's Date:	9 Aug 2011
b.	Department/Division:	English			
c.	Contact person name:	Cheryl Cardiff	Email: cheryl.cardiff@uky.edu	Phone:	7-7008
d.	Requested Effective Date:	☒ Semester following approval	OR	☐ Specific Term/Year[1] :	_____

2.	**Designation and Description of Proposed Course.**

a.	Prefix and Number:	ENG 107
b.	Full Title:	Writing Craft: Introduction to Imaginative Writing
c.	Transcript Title (if full title is more than 40 characters):	Intro Imaginative Writing
d.	To be Cross-Listed[2] with (Prefix and Number):	_____
e.	Courses must be described by <u>at least one</u> of the meeting patterns below. Include number of actual contact hours[3] for each meeting pattern type.	

1.5 Lecture	_____ Laboratory[1]	_____ Recitation	1.5 Discussion	_____ Indep. Study
_____ Clinical	_____ Colloquium	_____ Practicum	_____ Research	_____ Residency
_____ Seminar	_____ Studio	_____ Other – Please explain:	_____	

f.	Identify a grading system:	☒ Letter (A, B, C, etc.) ☐ Pass/Fail
g.	Number of credits:	3
h.	Is this course repeatable for additional credit?	YES ☐ NO ☒
	If YES: Maximum number of credit hours:	_____
	If YES: Will this course allow multiple registrations during the same semester?	YES ☐ NO ☒
i.	Course Description for Bulletin:	An introduction to the genres and craft of imaginative writing, including fiction, nonfiction, and poetry. Students will study and practice writing in various modes along with peer critique and research. Fulfills the UK Core requirement for Intellectual Inquiry in Arts and Creativity.
j.	Prerequisites, if any:	_____
k.	Will this course also be offered through Distance Learning?	YES[4] ☐ NO ☒
l.	Supplementary teaching component, if any:	☐ Community-Based Experience ☐ Service Learning ☐ Both

3.	**Will this course be taught off campus?**	YES ☐ NO ☒

4.	**Frequency of Course Offering.**

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[1] Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

[2] The chair of the cross-listing department must sign off on the Signature Routing Log.

[3] In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from *SR 5.2.1*)

[4] You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

NEW COURSE FORM

a.	Course will be offered (check all that apply):	☐ Fall	☒ Spring	☐ Summer		
b.	Will the course be offered every year?				YES ☒	NO ☐
	If NO, explain:	_____				
5.	**Are facilities and personnel necessary for the proposed new course available?**				YES ☒	NO ☐
	If NO, explain:	_____				
6.	**What enrollment (per section per semester) may reasonably be expected?**		90-100			
7.	**Anticipated Student Demand.**					
a.	Will this course serve students primarily within the degree program?				YES ☒	NO ☐
b.	Will it be of interest to a significant number of students outside the degree pgm?				YES ☒	NO ☐
	If YES, explain:	This course is designed to offer a literature course for the new UK Core Inquiry in the Arts and Creativity requirement. Students from any program can take the course for these required credits.				

8. **Check the category most applicable to this course:**

- ☐ Traditional – Offered in Corresponding Departments at Universities Elsewhere
- ☒ Relatively New – Now Being Widely Established
- ☐ Not Yet Found in Many (or Any) Other Universities

9. **Course Relationship to Program(s).**

a.	Is this course part of a proposed new program?		YES ☐	NO ☒
	If YES, name the proposed new program:	_____		
b.	Will this course be a new requirement[5] for ANY program?		YES ☐	NO ☒
	If YES[5], list affected programs:	_____		

10. **Information to be Placed on Syllabus.**

a.	Is the course 400G or 500?		YES ☐	NO ☒

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in **10.b**. You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See *SR 3.1.4*.)

b.	☒	The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached.

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[5] In order to change a program, a program change form must also be submitted.

NEW COURSE FORM

Signature Routing Log

General Information:

Course Prefix and Number: ENG 107

Proposal Contact Person Name: Cheryl Cardiff   Phone: 7-7008   Email: cheryl.cardiff@uky.edu

INSTRUCTIONS:
Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
English Dept. DUS	8/10/11	M. Giancarlo / 7-1587 / matthew.giancarlo@uky.edu	
English Dept. Chair	8/10/11	E. Rosenman / 7-2901 / rosenman@email.uky.edu	
		/ /	
		/ /	
A&S Dean	10/11/11	Anna Bosch, Associate Dean / 7-6689 / bosch@uky.edu	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision[6]
Undergraduate Council	11/22/2011	Sharon Gill	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

_____

[6] Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

ENG107: INTRODUCTION TO FORMS OF IMAGINATIVE WRITING
LECTURE + 1 WORKSHOP SECTION: ROOMS + MEETING TIMES TBD

INSTRUCTOR: CHERYL CARDIFF, MFA

E-mail: cheryl.cardiff@uky.edu (preferred contact; type in ENG107+workshop section in the subject box please)
Instructor Office: 1215 Patterson OT
Office Hours: XXX or by appointment
Instructor Office Phone: 257-4019

English Department Main Office: XXXX POT
English Department Office Phone: 257-7008

Bulletin course Description
An introduction to the genres and craft of imaginative writing, including fiction, nonfiction, and poetry. Students will study and practice writing in various modes along with peer critique and research. Fulfills the UK Core requirement for Intellectual Inquiry in Arts and Creativity.

COURSE DESCRIPTION: This is an introductory course in creative writing for the novice and curious interested in exploring how poetry and prose can express their ideas. In this class, we will practice a range of written creative expression. Lecture sessions will be devoted partly to "talking craft," that is, to familiarizing ourselves with various literary and craft elements pertinent to the creative writing genres being practiced and to analyzing how writers employ these elements to put forth a work that captures readers' imaginations. The other half of our sessions will be devoted to "crafting," that is, the workshop process that inducts you and fellow beginning writers to experiment with the different creative writing forms studied.

ENG107 satisfies the objectives and outcomes delineated by the Intellectual Inquiry into Arts and Creativity of the UKCore Curriculum, the primary emphasis of which is to define and distinguish different approaches to creativity, demonstrate the ability to critically analyze work produced by other students, and evaluate results of their own creative endeavors.

STUDENT LEARNING OUTCOMES: UPON SUCCESSFUL COMPLETION OF THIS COURSE, STUDENTS WILL BE ABLE TO . . .
1. *Demonstrate* their active engagement with the creative process. They will *read, discuss, and create* works that illustrate their familiarity with a range of creative writing genres.
2. *Learn and apply* the basic tools, forms, "laws," and literary elements appropriate to each genre.
3. *Demonstrate* basic mastery of terminologies and analytical procedures appropriate to workshop in quizzes, peer critiques, as well as their own creative work.
4. *Judge* the effectiveness and limits of these various tools, forms, "laws," and literary elements as they *create* works for an audience.
5. *Develop* the skills of critical or "close" reading, editing, and proofreading at the same time.
6. *Apply* such judgment and skills as they *critique* the works of peer and established writers alike.
7. *Participate* in any discourse about creativity in general and discuss written creative works using appropriate terms and contexts knowledgeably and confidently.
8. *Evaluate* the results of their own creative endeavors and, using that evaluation, refine their work for a portfolio and/or performance.

COURSE GOALS AND STRUCTURE: ENG107 sets the general goal of fostering in students a love of creative writing and a love of reading works that reflect upon the human condition. In order to accomplish the above learning outcomes, students will engage in a variety of activities that will familiarize them with the written creative forms of expression. A study of the basic criteria that define one genre from another will help ground student understanding. Reading the works of established writers will enable them to see how they place literary elements in the service of exploring truth, image, and/or emotion. More importantly, students practice writing these different genre and forms, thereby, positioning themselves as producers of creative work. Weekly writing exercises allow basic mastery of elements of the craft. Writing for an audience develops a writer's awareness of how one's choices shape the reading experience. Hence, this creative

writing process involves a critical-reflective process, which requires, on the one hand, deliberating over which literary elements will achieve intended effects in audiences; and on the other hand, resolving dilemmas such as self- censorship and stereotyping, writing for truth versus verisimilitude, negotiating the desires of an audience against the fulfillment of one's own vision, etc. Finally, workshop sessions facilitate the thoughtful evaluation of peer creative works and the eventual revision of such works for a portfolio and/or performance.

Tuesday class meetings will involve lecture on readings, various elements of the craft, and class activities focused on the formal familiarization of genres and literary elements. Our "workshop sessions" take place at various appointed times, the class activities of which facilitate the production and thoughtful assessment of original works by beginning writers.

COURSE READINGS/MATERIALS:
UNC, Wilmington. *Show & Tell: Writers on Writing.* 6th ed. Wilmington: The Publishing Lab. 2009.
A writer's notebook and/or tape recorder to carry anywhere.
Access to Blackboard and GMailBlog within the week of our first session.
Access to UK library databases.
Other texts will be made available via links or handouts.

GRADES will be based on the quality of writing that you do in this course, timely submission of work, and the constructiveness of criticism you offer. Final grades will be on a 10% scale (A=100%-90%, B=89%-80%, and so on).

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (http://www.uky.edu/Registrar/AcademicCalendar.htm)
Final Exam Information (may state Date, time, location, other information to TBD)

COURSE REQUIREMENTS AND BREAKDOWN [see workshop/discussion schedule for due dates]

Workshop participation
Attendance (via in-lecture writing)/Discussion (full credit for contributing to class discussion regularly)   10%
Creative writing challenges (typewritten, double-spaced; hard copy due in class; will be
     evaluated on the basis of execution and mechanics)   10%
Creative work
     1 choice of a nonfiction piece (revised) from writing exercises before scheduled conference   5%
     1 set of 2-3 poems (due the week before assigned workshop date; post on Bb)   10%
     1 8-10 page short story (due the week before assigned workshop date; post on Bb)   10%
Peer critiques (1 full page, single-spaced OK; bring 2 hard copies per workshop entry to class;
     instructor feedback on these for a range of 5 points for careful reading of work to
     0 points for no critique submitted)   10%
Portfolio of revised original work + reflective pieces
(reflective pieces may be in the form of a journal entry or a letter to yourself 10 years from now)
     Nonfiction (2 samples) + reflective piece on why you chose the samples   10%
     Poetry (3-5 samples) + reflective piece on overarching themes
          and concepts you were working with   10%
     Fiction (8-10 pages) + reflective piece on how you came up with the story
          and parts changed and/or developed more post-workshop   10%
Two quizzes on readings and terminologies   10%
Library/Internet Research   5%

EXTRA CREDIT: Writer's Blog = 1% extra credit per two entries, for no more than 6%. Though optional, you should anyway provide reflective entries that chronicle your unique life now as a beginning creative writer. They shouldn't be rote and unreflective notations of daily events that you did. Rather, concentrate on one idea, memory, what-if situation, observation, event, obsession, image, etc. and explore it fully. Entries should run at least 300 words each; 12 entries work out to roughly an entry per week. Credit will be applied on top of the final semester grade AND ONLY if you have completed assigned course work. Note: The Blogger allows you to include images and clips. Only those enrolled in the course and faculty have access to Blogger.

WORKSHOP/DISCUSSION SCHEDULE: What will make this course happen for you ultimately will rest on your shoulders, specifically in the work you'll do in the classroom and with us. A text that shows up on a particular date means our discussion of that text. Bring hard copies of work due, assigned readings, and/or the textbook to class.

WEEK	OVERVIEW	ELEMENTS OF THE CRAFT LECTURES: Tuesday	WORKSHOP SESSIONS: Assigned dates/times	DUE IN WORKSHOP--no late work will be accepted
1	COURSE OVERVIEW: We introduce ourselves. We go over the syllabus, class expectations and goals. Begin sign-up for student presentations and workshop dates.		First day	Full 2-3 page piece about an object or a moment that reveals something about the person you became because of it.
2	The Craft of Nonfiction: From Memory, From Personal Experience	S&T: Gerard, "What is creative nonfiction anyhow?" 155; Trachtenberg, "A cage of one's own: creative nonfiction and its genres," 168	S&T: Messer, "The Fire," 227 + "Constructing Memoir," 178-180	Full 2-3 page piece recalling a family story you've heard many times.
3		LIBRARY TASK on using UK library databases to get a copy of Adam Gopnik's "Bumping into Mr. Ravioli" (New Yorker, 9/30/2002)		Full 2-3 page piece about an adventure (big or small) that you (or someone you know) have had. Tone may be serious or comical.
4	The Craft of Nonfiction: Concrete Detail and Description; Using Fieldwork and the Internet	S&T: Gessner, "Field Notes On Where You Are," 181; "Learning to Surf," 200	S&T: Furia, "Look in thy heart, look in the archives, look on the internet and write," 174; Trachtenberg, "Cloudburst," 261	Full 2-3 page piece about nature, a travel destination, or history-based article or story in which you write from first-hand experience as well as supplement with fact-based research either by your library and/or internet work.
5	The Craft of Poetry: Lyric/ Narrative, Voice/Viewpoint	S&T: "What is poetry?" + "Lyric V Narrative," 295-299 Robert Service, "The Cremation of Sam McGee" Dorianne Laux, "The Shipfitter's Wife" Raymond Carver, "What the Doctor Said" Pablo Neruda, "Ode to Tomatoes" Shakespeare, sonnet 130 Dylan Thomas, "Do Not Go Gentle into that Good Night" Kim Addonizio, "Night of the Living, Night of the Dead"	S&T: "The Witch's Tree," 287-294; Mott, "Death Row" + "Thinly Veiled, Young Man Comes to Me Seeking a Friendly Face," 331-337	Pick out a fairy tale character or comic book hero and tell a story in that character's voice, which may imply or describe an aspect of the character's identity, outlook, or argument.
6	The Craft of Poetry: On Imagery and the Music of the Line	S&T: "The Music of the Line," 300-304 TR Hummer, "Where You Go When She Sleeps" Gary Soto, "Oranges" Marge Piercy, "Barbie Doll"	S&T: Daniel Nathan Terry, "The Final Lincoln Portrait" + "Harvest of Death"	Write a poem that describes an object or photograph of meaning to you.
7	Conferences throughout this week: appointed times—bring one revised version of a nonfiction piece you wish to include in your portfolio	ONLINE QUIZ on past readings and terms		Group A to post 2-3 poems (window to post workshop pieces is from Monday through Friday, 6:00 PM of this week).
8	Conferences throughout this week: appointed times—bring one revised version of a nonfiction piece you wish to include in your portfolio		Peer reader: When reading peer work, make local comments throughout the piece itself. Prepare for submission a full 1-2 page, typewritten evaluation (single-spaced OK). Submit your	Group B to post 2-3 poems (window to post workshop pieces is from Monday through Friday, 6:00 PM of this week).

	Our first workshopping class! Discussion of group A's poems.		critique of a peer's set of poems on the day we workshop it (2 copies per set). Possible points to address: imagery that worked or didn't; choice of tone; etc.	
9	Conferences throughout this week: appointed times—bring one revised version of a nonfiction piece you wish to include in your portfolio Discussion of Group B's poems.	S&T Siegel, "What to do with workshop feedback," 395	Peer reader: When reading peer work, make local comments throughout the piece itself. Prepare for submission a full 1-2 page, typewritten evaluation (single-spaced OK). Submit your critique of a peer's set of poems on the day we workshop it (2 copies per set). Possible points to address: imagery that worked or didn't; choice of tone; etc.	
10	The Craft of Fiction: Story, Setting, Scene	S&T: Philip Gerard, "Story, Setting, Scene," 10 Italo Calvino, "Theft in a Pastry Shop" + "Hunger at Bevera" AND LIBRARY TASK on Calvino's background	Alice Munro, "The Jack Randa Hotel" (The New Yorker; July 19, 1993)	Setting and description exercise
11	The Craft of Fiction: Where to start?—On Character and Using Motifs	S&T: Wendy Brenner, "On choosing a subject," 3; "I am the Bear," 34 Thomas Mann, "Tristan"	S&T: Rebecca Lee, "How to Talk a Character into your story," 7; "On the Bank of the Vistula," 89	Group I: Post 8-10 page short story (window to post workshop pieces is from Monday through Friday, 6:00 PM of this week). Everyone: Character exercise
12	Our first fiction workshop! First group of students gets workshopped.	"Once upon a time . . .": Two Kinds of Plot	Peer reader: Submit your critique of a peer story on the day we workshop it (2 copies per story). Possible points to address: characterization and development; scenes that worked or didn't; dialogic engagement; choice of POV; etc.	Group II: Post 8-10 page short story (window to post workshop pieces is from Monday through Friday, 6:00 PM of this week). Everyone: FT exercise
13	Second group of students gets workshopped.	Let Us Talk about POV/Dialogue	Peer reader: Submit your critique of a peer story on the day we workshop it (2 copies per story). Possible points to address: characterization and development; scenes that worked or didn't; dialogic engagement; choice of POV; etc.	Group III: Post 8-10 page short story (window to post workshop pieces is from Monday through Friday, 6:00 PM of this week). Everyone: POV exercise
14	Third group for fiction workshop.	S&T: Bender, "Ten ideas for revision," 399 ONLINE QUIZ on past readings and terms	Peer reader: Submit your critique of a peer story on the day we workshop it (2 copies per story). Possible points to address: characterization and development; scenes that worked or didn't; dialogic engagement; choice of POV; etc.	Group IV: Post 8-10 page short story (window to post workshop pieces is from Monday through Friday, 6:00 PM of this week).
15	Fourth group gets workshopped.	Last lecture	Peer reader: Submit your critique of a peer story on the day we workshop it (2 copies per story). Possible points to address: characterization and development; scenes that worked or didn't; dialogic	

			engagement; choice of POV; etc.	

I LOOK FORWARD TO READING YOUR PORTFOLIOS. The window to post them begins Monday of Finals Week and ends no later than Thursday of Finals Week, 6:00 PM.

COURSE POLICIES:

Academic Accommodations Due to Disability. If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Academic Integrity, Plagiarism, & Cheating (see sections 6.3.0 to 6.3.2 for university policy on these). Don't do it. Plagiarism and cheating are violations of academic policy and incur penalties. The minimum penalty for plagiarism or cheating is a zero on the assignment for a first "minor offence"; more severe penalties may be recommended and are mandated by the faculty senate for "major" and subsequent offences. Please consult Student Rights and Responsibilities for a detailed explanation of university policies governing academic offenses. The university ombudsman has a website that provides handy links and PDF files ("Plagiarism: What Is It?").

Attendance. Attendance will be recorded for every class meeting. The sixth absence means an automatic E for the course.
   On punctuality. Arriving 10 minutes late or leaving early will be recorded as an absence.
   No absence can be designated "excused" until documentation has been provided and verified. Students missing work due to an excused absence bear the responsibility of informing the instructor about their excused absence within one week following the period of the excused absence. An excused absence will earn no more than 1 participation point for the missed class meeting (provide a copy on the class session following your period of absence).
   On unexcused absences. These equate to a participation grade of "0" (zero) for the day of absence and a "0" for work that may be due on that day. A total of 5 unexcused absences will result in one letter grade reduction of the final semester grade. Missing times for student conferences also will constitute an unexcused absence. An unexcused absence means a participation grade of "0" (zero) for the day of absence.
   Whether the absence is excused or unexcused:
   ▪ There will be no make-up work for in-lecture sessions missed.
   ▪ You have a window of one week (Monday through Friday) prior to being workshopped in class to post drafts onto Blackboard, and therefore, do not even need to be in class to submit this particular work. If despite this, you still fail to post your work on time, you automatically will lose 10%.
   ▪ You must petition with your Dean for a W (Withdraw) or receive a grade of E upon the sixth absence.
   ▪ Missed announcements, instructions, assignments, etc. due to absences are unacceptable reasons for failing to meet subsequent deadlines. It is your responsibility to learn the content of the missed classes from peers and to initiate arrangements with the instructor for making up missed appointments.

Civility and Conduct: In Class. The university campus is a work environment and your professionalism is expected. In order to create a respectful atmosphere in class conducive to learning:
   ▪ Come to lecture and workshop prepared (homework is done at home).
   ▪ Turn off your cell phone before entering the lecture hall and workshop session.
   ▪ Be punctual and stay throughout the class session.
   ▪ Do not eat in class (drinks in sturdy containers are okay).
   ▪ Do not chat with friends or distract others during lectures and workshop.
   ▪ Do not read newspapers and/or text during lecture and workshop.
   ▪ Respect the opinions and cultures of others: Please make sure that you help UK maintain an open learning environment and the free exchange of ideas. If you disagree with opinions, fine; but do so in a respectful and supportive way.

The university, college, and department share a commitment to respect the dignity of all and to value differences among members of our academic community. There exists the role of discussion and debate in academic discovery and the right of all to respectfully disagree from time-to-time. Students clearly have the right to take reasoned exception and to voice opinions contrary to those offered by the instructor and/or other students (S.R. 6.1.2). Equally, a faculty member has the right -- and the responsibility -- to ensure that all academic discourse occurs in a context characterized by respect and civility. Obviously, the accepted level of civility would not include attacks of a personal nature or statements denigrating another on the basis of race, sex, religion, sexual orientation, age, national/regional origin or other such irrelevant factors. **Civility and Conduct: E-mail.** With any of kind written correspondence you seek with professors, maintain a professional formality. Provide salutations and keep your points brief. Provide your name at the closing. Reserve your e-mail correspondences to informing me of absences or to schedule appointments to, for instance, discuss your progress in class. Give me at most two full workdays from the day the e-mail is received to get back to you.

Formatting Work. Writing exercises and any original work submitted for workshop must typewritten in Times New Roman 12, double-spaced, with 1-inch margins all around. Provide your name, instructor name, the date, and the title of the exercise or original work on the upper-right or upper-left corner of the first page. Include your last name on subsequent pages and have it appear by the page number (ex: Last name/3). Proofread your work before submitting them for instructor and peer evaluation. Hard copies of writing exercises and peer criticisms are expected (no file attachments via e-mail will be accepted). In the case of workshop submissions, post a .rtf or pdf file on Blackboard within the school week prior to the actual week you workshop.

Work: Completion and Submission. Keep back-up files of your course work. If you are working in a computer lab, you will have to do this anyway. Work lost to computer glitches is YOUR responsibility. All assignments must be completed and submitted when they are due. Failure to turn in work by the expected deadline may result in a lowering of your final grade—in cases where you fail to submit workshop pieces on time or simply forget, 10% of the final grade. Both the posting date and your workshop date are not something you will be able to make up or for which you can even receive partial credit. You relinquish them fully.

General Education Course Approval Cover Sheet

Date of Submission 08/August/2011

1.   Check which area(s) this course applies to

Inquiry – Arts & Creativity	☒	Composition & Communications - II	☐
Inquiry – Humanities	☐	Quantitative Foundations	☐
Inquiry – Nat/Math/Phys Sci	☐	Statistical Inferential Reasoning	☐
Inquiry – Social Sciences	☐	U.S. Citizenship, Community, Diversity	☐
Composition & Communications - I	☐	Global Dynamics	☐

2.   Provide Course and Department Information.

Department: English

Course Prefix and   ENG 107   Credit hours: 3
Number:

Course Title: Writing Craft: Introduction to Imaginative Writing

Expected # of Students   Course Required for
per Calendar Yr: 100   Majors in your Program   Yes   ☐   No   ☒
                                                     (check one)?

Prerequisite(s) for   none
Course?

This request is for (check one)   A New Course   ☒   An Existing Course   ☐

Departmental Contact Information

Name: Cheryl Cardiff   Email: cheryl.cardiff@uky.edu

Office Address: 1215 PPOT (mail)   Phone: 7-7008

3. In addition to this form, the following must be submitted for consideration:

- A syllabus that conforms to the Senate Syllabi Guidelines, including a mapping of the stated learning outcomes to those presented on the corresponding Course Template.
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4. Signatures

Department Chair: _____ Date: _____

Dean: _____ Date: _____

All proposals are to be submitted from the College Dean's Office
Submission is by way of the General Education website http://www.uky.edu/gened

Course Review Form
Intellectual Inquiry in Arts & Creativity

Course: ENG107: Introduction to Forms of Imaginative Writing

Using the course syllabus as reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

☒ An artifact (e.g. an object, product, installation, presentation, record of a performance etc.) that demonstrates personal engagement with the creative process either as an individual or as part of a collaborative.

Example(s) from syllabus:
"Creative work" (p.2/Course Requirements and Breakdown/Workshop Participation): 1 nonfiction piece (5%), a set of 2-3 poems (10%), and 1 8-10 page short story (10%). Mentioned weeks are featured in the "Workshop/Discussion Schedule" rubric (p.2-4 of syllabus).

Brief Description:
At the close of formal introductions of genre and related forms (week 4 for nonfiction, week 6 for poetry, week 11 for short story), students will submit an original sample from each: For instructor critique beginning week 7 (1 nonfiction sample) and for instructor+peer critique during the workshop periods of weeks 7-8 (poetry) and weeks 11-14 (short story).

☒ Evidence that students utilize readings, lectures, presentations or other resources to define and distinguish approaches (historical, theoretical, and methodological issues) to "creativity" as appropriate to the disciplinary practices specific to the subject, medium, or approach of this course.

Example(s) from syllabus:
"Two online quizzes on readings and terminologies" (p.2/Course Requirements and Breakdown) for 10% of the final semester grade; "Peer critiques" (p.2/Course Requirements and Breakdown) also for 10% of the grade.

Brief Description:
In weeks 7 and 14, online quizzes (incl. multiple choice and short answer) involve working with formal definitions of terms/elements and using passages from readings to demonstrate their understanding of them. Information also to be utilized in the critical evaluation of peer work (weeks 7-8 for poetry and 11-14 for short story); see, for example, note to the "Peer Reader" on p.3/Week 8/third box. Instructor grades quality of critiques: "5 points for careful reading of work to 0 points for no critique submitted" (see p.2/Course Requirements and Breakdown/Peer Critiques).

☒ The processes and assignments where students apply the logic, laws, and/or constraints of the area of study, (e.g, "out of the box" thinking or application of given rules or forms).

Example(s) from syllabus:
Weekly readings (throughout the semester, see Rubric on p.2-4/"Elements of the Craft"); creative writing challenges (also throughout the semester; see Rubric on p.2-4/"Due in workshop"); original pieces for workshop + submission of peer critiques (weeks 7-8 for poetry and 11-14 for short story); portfolio of revised original pieces (finals week)

Brief Description:
Workshop is a method that involves a process-focused approach to critically thinking about literature and writing one own's creative work. Weekly readings enable students to see how literary elements

work together, in the creation of an image and/or emotion for example. Weekly creative writing challenges allow basic mastery of genres and elements of the craft (ex., using a family story to explore "memoir" in week 2; a "point of view [POV]" exercise in week 13; etc.). Writing for an audience develops awareness of how "writerly" choices shape the reading experience. Workshop sessions also facilitate the thoughtful assessment of peer creative works, reinforcing the practice of critical or "close" reading of such works. This practice, and the writerly "awareness" developed from this practice, provide the basis for students to thoughtfully revise the works submitted for a portfolio due finals week.

☒ Assignments or exercises that require students to demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools.

Example(s) from syllabus:
Peer critiques (weeks 7-8 for poetry and 11-14 for short story)

Brief Description:
Students sharing their evaluation of peer work constitute much of the activity of workshop sessions. Students are expected not only to deliver these assessments in class during discussions of peer work but also as hard copies. Instructor grades quality of critiques: "5 points for careful reading of work to 0 points for no critique submitted" (see p.2/Course Requirements and Breakdown/Peer Critiques). These assignments constitute 10% of the final semester grade.

☒ The process whereby students evaluate the process and results of their own creative endeavors and, using that evaluation, reassess and refine their work.

Example(s) from syllabus:
Portfolio of revised original work + reflective pieces (see p.2/Course Requirements and Breakdown/Portfolio) for 30% of the final semester grade.

Brief Description:
Students are expected to revise original works post-workshop and compile them in a portfolio due finals week. Additionally, the inclusion of informal reflective pieces allow students to share their thoughts on how they came up with ideas for works, the experience of workshopping them, and what they chose to change after the fact of workshop and critiques.

Describe how students demonstrate the use of information literacy resources:
Library tasks/internet research (5% of the overall grade; see p.2/Course Requirements and Breakdown/"Library/Internet Research"): Students are required to get access to UK library databases and will be given instruction on how to get articles from these databases. They also will be assigned to evaluate web sites for background information on authors. See Weeks 3, 4, 6, and 11 on page 3 of the syllabus (rubric/"Due Thursday in Class").

Reviewer's Comments: