# http://www.ric.edu/webcommunications/images/SealWithText_Small_Black.pngUNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORM

## **Cover page** scroll over blue text to see further important [instructions](#instructions): [if not working select “COMMents on rollover” in your Word preferences under view] **please read these.**

**N.B. ALL numbered categories in section (A) must be completed. Please do not use highlight to select choices within a category but simply delete the options that do not apply to your proposal (e.g. in A.2 if this is a course revision proposal, just delete the creation and deletion options and the various program ones, so it reads “course revision”) Do not delete any of the numbered categories—if they do not apply leave them blank. If there are no resources impacted, please put “none” in each A. 7 category.**

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| A.1. [Course or program](#Proposal) | **ENGL 220 Introduction to Creative writing** | | | |  |
| [Replacing](#Ifapplicable) |  | | | |
| A. 1b. Academic unit | **Faculty of Arts and Sciences |** | | | |  |
| A.2. [Proposal type](#type) | **Course: | revision |** | | | |  |
| A.3. [Originator](#Originator) | **Karen Boren** | [Home department](#home_dept) | **English** | | |
| A.4. [Context and Rationale](#Rationale) Must include additional information listed in smart tip for all [new programs](#type). If **online** course or program, you need to explain what mode(s) you plan to use and why you need that specific delivery. | **We would like to be able to offer the ENGL 220 Introduction to Creative Writing course as an elective in the revised General Education program. This writing-intensive course definitively fulfills THREE of the GE learning outcomes: Written Communication (WC) Critical and Creative Thinking (CCT)**  **Oral Communication (OC).**  Students in all fields of study use language in some capacity, and this course examines language as a multi-faceted product of critical and creative thought, generic conventions, material conditions, craft/grammatical techniques, process, and practices of language that are influenced by social, cultural, and historical understandings of creativity and language. Students also deepen their reading practices, thinking critically about what they read and what they write. Students will confront questions such as these:  What makes writing powerful? How does it circulate in the world? Does it matter who speaks on the page and/or who reads what is written? What influences who speaks on the page and/or reads what is written?  Additionally, students will produce significant writing of their own, subjecting it to critique both by their professor and also by their peer writers, learning to ask the following: What are the conventions of artistic language genres, and how can writers both work with and creatively “break” these conventions? How are certain effects created on the page. How do writers "manipulate", in an artistic way, readers' experiences of their writing? How can we be more critical readers of other's writing?  Ultimately, this course not only enhances students’ development of and understanding of writing, language, and literature, it will further their own control of language and writing as well. | | | | |
| A.5. [Student impact](#student_impact)  Must include to explain why this change is being made? | **Already a course often taken as an elective by students in seemingly related and unrelated majors, this course will have broad appeal to students who wish to explore writing beyond their fields of study, who engage in creative writing projects on their own, and/or who will use writing as an element of their own fields of study. Moreover, students are prodigious consumers of story and language through media and social media, and this course will allow them to bring deeper understanding and a more critical eye to what they encounter.** | | | | |
| A.6. [Impact on other programs](#impact) | **This will add a course that meets THREE of the learning outcomes to the Gen Ed. program.** | | | | |
| A.7. [Resource impact](#Resource) | [*Faculty PT & FT*](#faculty): | **None** | | | |
| [*Library*:](#library) | **None** | | | |
| *Technology (for in person delivery)*  The VP of Information Services should be consulted prior to submission and their acknowledgement signature included. | **\_\_\_RIC Campus \_\_\_NEC \_\_\_Other \_\_\_X\_ None** | | | |
| *Technology: (for online delivery. Must be RIC supported)*  The VP of Information Services should be consulted prior to submission and their approval signature included. | **n/a** | | | |
| [*Facilities*](#facilities): |  | | | |
| A.8. [Semester effective](#Semester_effective) | **Fall 2024** | A.9. [Rationale if sooner than next Fall](#Semester_effective) | |  | |
| A.10. INSTRUCTIONS FOR CATALOG COPY: Use the Word copy versions of the catalog sections found on the UCC Forms and Information page. Cut and paste into a single file **ALL the relevant pages from the college catalog that need to be changed.** Use tracked changes feature to show how the catalog will be revised as you type in the revisions. If totally new copy, indicate where it should go in the catalog. If making related proposals a single catalog copy that includes all changes is preferred. Send catalog copy as a separate single Word file along with this form. | | | | | |
| A.11. List here (with the relevant urls), any RIC website pages that will need to be updated (to which your department does not have access) if this proposal is approved, with an explanation as to what needs to be revised: | | | | | |
| A. 12 **Check to see if your proposal will impact any of our** [**transfer** **agreements,**](file:///C:\Users\SAbbotson\Documents\Curriculum\ManualandWebsite\transfer%20agreements) **and if it does explain in what way. Please indicate clearly what will need to be updated, including any changes in prefix numbers/titles for TES.** | | | | | |
| A. 13 Check the section that lists “Possible NECHE considerations” on the UCC Forms and Information page and if any apply, indicate what that might be here and contact Institutional Research for further guidance. | | | | | |

**B.** [**NEW OR REVISED COURSES**](#delete_if) **FOR WHICH FULL CONTACT HOURS ARE MET IN PERSON and listed as such in the catalog. If the course will be also taught in other modes just fill out the questions that are noted at the top of sections C and/or D, as applicable. Please note, that while the UCC requests information about a course’s modality, approval of the proposal does not constitute approval of any specific faculty to teach the course using that modality—that needs to be approved within the department/school.**

**Delete section B. if the proposal does not include a new or revised IN-PERSON course. As in section A. do not highlight but simply delete suggested options not being used. Always fill in b. 1 and B. 3 for context. NOTE: course learning outcomes and topical outlines only needed for new or substantially revised courses.**

|  | Old ([for revisions only](#Revisions)) ONLY include information that is being revised, otherwise leave blank. | New Examples are provided within some of the boxes for guidance, delete just the examples that do not apply. |
| --- | --- | --- |
| B.1. [Course prefix and number](#cours_title) | **ENGL 220** |  |
| B.2. Cross listing number if any |  |  |
| B.3. [Course title](#title) | **Introduction to Creative Writing** |  |
| B.4. [Course description](#description) |  |  |
| B.5. [Prerequisite(s)](#prereqs) |  |  |
| B.6. [Offered](#Offered) please read the screen tips to do this correctly, alternate years needs to be assigned odd/even, and a specific semester. |  |  |
| B.7. [Contact hours](#contacthours) |  |  |
| B.8. [Credit hours](#credits) |  |  |
| B.9. [Justify differences if any](#differences) |  | |

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| B.10. [Grading system](#grading) |  |  |
| B.11. [Type of cours](#instr_methods)e |  |  |
| B.12. CATEGORIES  12. a. [How](#required) to be used | **Required for major/minor | Free elective |** | **Required for major/minor | Free elective |** |
| 12 b. Is this an Honors  course? | **| NO** | **| NO** |
| 12. c. [General Education](#ge)  N.B. Connections must include at  least 50% Standard Classroom  instruction. | **| NO**  **category:** | **YES |**  **category: Elective** |
| 12. d. Writing in the  Discipline (WID) | **YES |** | **YES |** |
| B.13. [How will student performance be evaluated?](#performance) |  |  |
| B.14 [Recommended class-size](#class_size" \o "Check appendix XVIII in the UCC Manual for Best Practices) |  |  |
| B.15. [Redundancy statement](#competing) |  |  |
| B. 16. Other changes, if any |  | |

| B.17**.** [**Course learning outcomes**](#outcomes)**: List each one in a separate row** | [**Professional Org.Standard(s)**](#standards)**, if relevant** | [**How will each outcome be measured?**](#measured) |
| --- | --- | --- |
| 1-Written Communication (**WC**)  Students will understand the different purposes of writing and employ the conventions of writing in their major fields. Students will produce writing that is well organized, supported by evidence, demonstrates correct usage of grammar and terminology, and is appropriate to the academic context.  2-Critical and Creative Thinking (**CCT**) Students will be able to analyze and interpret information from multiple perspectives, question assumptions and conclusions, and understand the impact of biases, including their own, on thinking and learning.  3-Oral Communication (**OC**) –  Students will learn to speak in a clearly expressed, purposeful, and carefully organized way that engages and connects with their audience. |  | 1- This writing-intensive course highlights the creative- and process-natures of writing through examination and analysis of both published writing and student-produced writing. Students produce extensive in-class generative writing; initial-draft writing in four genres (poetry, fiction, literary nonfiction/memoir, drama); large- and small-group workshop critique of drafts; and a final portfolio of revised writing in all four genres, plus an analysis of writing in general and students’ own writing in particular. We will focus on what these forms of writing have in common as well as how they differ. Thus, the craft elements learned in one genre will carry forward to the next, building on a student’s abilities to work with language.  2- This course examines uses of language often termed "creative" or "imaginative” as a multi-faceted product of critical and creative thought, generic conventions, material conditions, craft techniques, processes, and practices of language that are influenced by social, cultural, technological, and historical understandings of creativity and language. This inquiry is structured around four genres: poetry, literary nonfiction, fiction, and drama—and in each case we approach the genre through critical enquiry to uncover the social, cultural, technological, and historical influences that have shaped different modes of writing. Creatively, student will be encouraged to explore conventions of the genres, as well as how can writers both work with and creatively “break” these conventions? Initial and final drafts of poetry, fiction, drama, and literary nonfiction will be created.  3- Large- and small-group workshops and subsequent reflection on workshop process and effectiveness will be done. Students will workshop their own and other’s writing which requires verbal articulating their ideas, building on other student's feedback, and grappling with the concepts and vocabulary addressed in the course. Students reflect in writing on the oral feedback given them, coming to a greater understanding of how oral communication functions effectively (or not). In addition to workshop, there is significant large- and small-group discussion of published literature. Moreover, students **study** oral communication through study of performance creative writing in the world (e.g. performance poetry [i.e. slam], live fiction and non-fiction storytelling, and live theater). |

| B.18. [**Topical outline**](#outline)**:** Throughout the semester, we will use the following collaborative and independent methodologies for learning: generative writing exercises, interactive discussion of concepts and craft elements, reading of published writers who highlight various craft elements we are studying, small- and large-group workshops, and revision.  1. Study of poetry  - Different forms (read and discuss examples)  - Elements of poetic craft  - generative writing exercise  - interactive discussion of concepts and craft elements  -small workshop  - large workshop  2. Study of literary non-fiction  - Different forms (read and discuss examples)  - Elements of literary nonfiction craft  - generative writing exercise  - interactive discussion of concepts and craft elements  - similarities and difference to writing poetry  -small workshop  - large workshop  3. Study of fiction  - Different forms (read and discuss examples)  - Elements of fiction craft  - generative writing exercise  - interactive discussion of concepts and craft elements  - similarities and difference to writing poetry and non-fiction  -small workshop  - large workshop  4. Study of drama  - Different forms (read and discuss examples)  - Elements of written drama as craft  - generative writing exercise  - interactive discussion of concepts and craft elements  - similarities and difference to writing poetry, non-fiction, and fiction  -small workshop  - large workshop |
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## **G. Signatures**

* **Changes that affect General Education in any way MUST be approved by ALL Deans and COGE Chair**.
* Changes that directly impact more than one department/program MUST have the signatures of all relevant department chairs, program directors, and their relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
* Proposals that do not have appropriate approval signatures will not be considered.
* Type in name of person signing and their position/affiliation.
* Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) to the current Chair of UCC. Check UCC website for due dates. **Do NOT convert to a .pdf.**

##### G.1. Approvals: required from programs/departments/deans who originate the proposal. THESE may include multiple departments, e.g., for joint/interdisciplinary proposals.

| Name | Position/affiliation | [Signature](#_Signature" \o "Insert electronic signature, if available, in this column) | Date |
| --- | --- | --- | --- |
| Alison Shonkwiler | Chair of English | \*Approved by email | 4/12/2024 |
| Dr. Suchandra Basu | Chair of COGE | \*Approved by email | 4/19/2024 |
| Dr. Quenby Hughes | Dean of Arts and Sciences | \*Approved by email | 4/16/2024 |
| Dr. Marianne Raimondo | Dean of School of Business | \*Approved by email | 4/16/2024 |
| Dr. Carol Cummings | Dean of the School of Education | \*Approved by email | 4/17/2024 |
| Dr. Justin Dilibero | Dean of the School of Nursing | \*Approved by email | 4/16/2024 |
| Dr. Sheila Flemming-Hunter | Dean of the School of Social Work | \*Approved by email | 4/16/2024 |

##### G.2. [Acknowledgements](#acknowledge): REQUIRED from OTHER PROGRAMS/DEPARTMENTS (and their relevant deans if not already included above) that are IMPACTED BY THE PROPOSAL. SIGNATURE DOES NOT INDICATE APPROVAL, ONLY AWARENESS THAT THE PROPOSAL IS BEING SUBMITTED. CONCERNS SHOULD BE BROUGHT TO THE UCC COMMITTEE MEETING FOR DISCUSSION; all faculty are welcome to attend.

| Name | Position/affiliation | [Signature](#Signature_2) | Date |
| --- | --- | --- | --- |
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