



SACRAMENTO STATE

Course Change Proposal Form A

JEFF DIM

Academic Group (College): Arts & Letters	Academic Organization (Department): English	Date: 14 Sept. 2009
Type of Course Proposal: New <input checked="" type="checkbox"/> Change <input type="checkbox"/> Deletion <input type="checkbox"/>	Department Chair: Sheree Meyer	Submitted by: J. McKinney
Does this course fulfill a requirement for single-subject or multiple subject credential students? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	For Catalog Copy: Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> CCE (Extension): Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	Semester Effective: Fall <input type="checkbox"/> Spring <input checked="" type="checkbox"/> 2010, 2009

This course replaces experimental course Subject Area (prefix) and Catalog Nbr (course number):

Change from:

Subject Area (prefix) & Catalog Nbr (course no.): Engl 130G	Title: Between Genres: Flash Fiction/Prose Poetry	Units: 3
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Change to:

Subject Area (prefix) & Catalog Nbr (course no.):	Title:	Units:
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JUSTIFICATION:

1) Poetry and prose share many of the same techniques, yet as Nabokov and others have noted the study of poetry can enhance prose by raising the writer's awareness of rhythm.

2) Since the early 19th century writers have been experimenting with prose/poetry hybrids. This historical dimension makes it vital for students writers to experience the middle ground between these two genres.

3) In the context of 1 and 2 above, throughout the United States creative writing programs require their students to take a creative writing course outside their genre of specialization. In our attempt to strengthen our creative writing program, we want to adopt this common practice. A hybrid course encourages students within the same course to move outside their genre of specialization.

NEW COURSE DESCRIPTION: (Not to exceed 80 words, and language should conform to catalog copy. See <http://www.csus.edu/acaf/univmanual/crspsl.htm> - Guidelines for Catalog Course Description)

English 130G offers undergraduate poets and fiction writers the opportunity to explore/experiment with the long-standing anti-genre of the poetry/fiction hybrid. For 200 years writers around the world have noted the symbiosis between the genres of poetry and prose. Currently, some of America's most exciting writers are currently exploring the margins between prose poetry, flash fiction, and related evolving forms.

Note:

Prerequisite:
Enforced at Registration: Yes No Lower division (30) creative writing course (30A, 30B, or 30C)

Corequisite:
Enforced at Registration: Yes No

CAN (California Articulation Number):

Graded: Letter <input checked="" type="checkbox"/> Credit/No Credit <input type="checkbox"/>	Instructor Approval Required? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Course Classification (e.g., lecture, lab, seminar, discussion): 04	Title for CMS (not more than 30 characters) Flash Fiction/Prose Poetry

Cross Listed?
Yes ___ No X

If yes, do they meet together and fulfill the same requirement, and what is the other course.

How Many Times Can This Course be Taken for Credit? 1

Can the course be taken for Credit more than once during the same term? Yes ___ No X

FOR NEW COURSE PROPOSALS OR SUBSTANTIVE CHANGES ONLY:

Description of the Expected Learning Outcomes: Describe outcomes using the following format: "Students will be able to: 1), 2), etc." See the example at <http://www.csus.edu/acaf/example.htm>

Students will be able to

- 1) Speak articulately about the history and development of "prose poetry/flash fiction."
- 2) Recognize the formal and stylistic characteristics of a "prose poetry/flash fiction."
- 3) Produce original hybrid texts using techniques from both poetry and prose.
- 4) Provide helpful peer critique, both written and oral.

**Attach a list of the required/recommended course readings and activities [Note: it is understood that these are updated and modified as needed by the instructor(s).] This attachment should be forwarded only to your Dean's office, not Academic Affairs.

Assessment Strategies: A description of the assessment strategies (e.g., portfolios, examinations, performances, pre-and post-tests, conferences with students, student papers) which will be used by the instructor to determine the extent to which students have achieved the learning outcomes noted above:

Portfolio of original work, evaluation of peer critique (both written and oral), analytical writing, and participation in class discussion.

For whom is this course being developed?

Majors in the Dept X Majors of other Depts ___ Minors in the Dept X General Education ___ Other ___

Is this course required in a degree program (major, minor, graduate degree, certificate)? Yes ___ No ___

If yes, identify program(s):

Does the proposed change or addition cause a significant increase in the use of College or University resources (lab room, computer facilities, faculty, etc.)? Yes ___ No X

If yes, attach a description of resources needed and verify that resources are available.


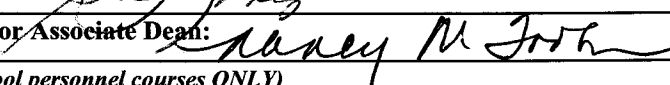
Indicate which department or programs will be affected by the proposed course (if any). None

The Department Chair's signature below indicates that affected programs have been sent a copy of this proposal form.

Approvals: If proposed change, new course or deletion is approved, sign and date below. If not approved, forward without signing to the next reviewing authority, and attach an explanatory memorandum to the original copy.

Signatures:

Date

Department Chair: 	10/7/08
College Dean or Associate Dean: 	11-5-08
CPSP (for school personnel courses ONLY)	
Associate Vice President and Dean for Academic Programs	

Distribution: Academic Affairs (original), Department Chair and College Dean. Dean's office to send original after approval to Academic Affairs, at mail zip 6016. An electronic copy must also be sent.

English 130G:
Between Genres: Flash Fiction/Prose Poetry
MW 1:00-2:15, Douglass Hall 210
Fall 2009

Instructors: Profs. Peter Grandbois/Joshua McKinney

Office: Douglass Hall, Rm. 201

Office Hours: MWF 12:00-1:00

(and by appointment)

E-mail: jmckinney@csus.edu

Office phone: 278-6386

“Which one of us, in his moments of ambition, has not dreamed of a miracle of poetic prose, musical without rhythm and without rhyme, supple enough and rugged enough to adapt itself to the lyrical impulses of the soul, the undulations of reverie, the jibes of conscience?”

—Charles Baudelaire

“It is even in / prose, I am a real poet”

—Frank O’Hara

Course Description:

Some of America’s most exciting writers are currently exploring the margins between prose poetry, flash fiction, and related evolving forms.

In its broadest sense, prose poetry is poetry written in the graphic dimension of prose, in other words it is a hybrid form combining poetry and prose. The prose poem contains many of the essential elements of traditional poetry written in verse. It has rhythm, rhyme, repetition, assonance, consonance, and imagery. The imagery can be so startling as to be surrealistic in nature. In terms of length, the prose poem is generally less than a page, though examples of several pages are not uncommon.

Postmodern fiction also shares many of these traits, and in recent years the term “flash fiction” has been used to designate very short, short stories. Because fiction and poetry share so many of the same techniques, once the graphic “tell” of the stanza is removed from poetry and the length of fiction is shortened, it is difficult to tell which genre a text may belong to. Indeed, such distinctions may be of interest only to the pedantically inclined or the financially driven. As Peter Connors states in the introduction to his enigmatically titled anthology PP/FF,

"I created PP/FF as a symbol rather than a word in the hopes of breaking down the restrictions of genre. I have no interest in creating new confinements. Rather, I would argue that strict adherence to given definitions of form and genre (pre-fabricated marketing boxes), are debilitating to a writer's creativity and do a disservice to readers. Genre is easier to sell, to teach, to quantify and review, but what does it have to do with creating new art? The writing in this anthology resists definition and often challenges readers' assumptions about genre, form, style, and content. It entertains, but also demands that questions be asked. Each piece creates its own rules."

This course is designed to examine the gray area between poetry and prose, to provide fiction writers with an enhanced awareness of rhythm and phonic techniques and to provide poets with an understanding of sentence-based structures and narrative control.

Required Texts:

PP/FF: An Anthology, Peter Connors

Microfiction: An Anthology of Really Short Stories, Jerome Stern

Unlucky, Lucky Days, Daniel Grandbois

Models of the Universe: An Anthology of the Prose Poem, Friebert and Young, Eds.

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

- 1) Speak articulately about the history and development of "flash fiction/prose poetry."
- 2) Recognize the formal and stylistic characteristics of a "flash fiction/prose poetry."
- 3) Produce original hybrid texts using techniques from both poetry and prose.
- 4) Provide helpful peer critique, both written and oral.

Evaluation:

Participation in workshop	10%
Poems X 10	30% (3% each)
Quizzes	20% total
Essay	10%
Midterm	15%
Final Exam	15%

Attendance: Regular attendance is necessary in order to succeed in this course. I will allow you three absences without penalty, and I urge you to save these absences for true emergencies such as illness, automobile breakdowns, broken alarm clocks, etc. For each absence beyond the three allowed, I will lower your final course grade three points. For example, if your final score is an 82 (a B-) and you missed four classes, I will lower your score to a 79 (a C+). If you miss a class, you are responsible for the work you miss. Check with a colleague for handouts, notes, etc. Do not ask me, "Did I miss anything?"

Of course you did. **Chronic lateness** can also be a problem, as entering the classroom late is rude and disruptive. If you are late to class, I will make a note of it. Being late three times is equivalent to an absence. Finally, make-up quizzes will be given only under the most extenuating circumstances, and then only if you notify me no later than the day of the quiz. Between phone and e-mail, there is no excuse for not informing me if you must miss a class. I expect to be informed.

The Essay: In the essay you will engage a theoretical/aesthetic question regarding the elusive nature of the “prose poem” or “flash fiction.” Your assertions will be buttressed by analyses of poems by one, or perhaps by several, writers.

Schedule of Assignments

Week 1

9/3 – Course Introduction and Overview

9/5 – Read: “Narrotics: New Narrative and the Prose Poem,” Nicole Markotic

Week 2

9/8 – Read: “The Prose Poem” by Peter Johnson (handout)

9/10 – Read: *Models of the Universe*, Introduction

Week 3

9/15 – Read: *Micro-fiction*, pages 24-53. Discussion and analysis.

9/17 – Read: *Models of the Universe*, Trakl, Vallejo, Borges, Michaux, Ponge
Writing Exercises

Week 4

9/22 – Read: *Micro-fiction*, pages 54-90. Discussion and analysis.

9/24 – Read: *Unlucky, Lucky Days*, sections “Sunday” and “Monday”
Writing Exercises

Week 5

9/29 – Read: *Micro-fiction*, pages 91-129. Discussion and analysis.

10/1 – Read: *Unlucky, Lucky Days*, sections “Tuesday” and “Wednesday”

Writing Exercises

Week 6

10/6 – Read: *Unlucky, Lucky Days*, sections “Thursday” and “Friday”
Discussion and analysis.

10/8 – Read: *Models of the Universe*, Bertrand, Turgenev, Baudelaire, Mallarmé
Writing Exercises

Week 7

10/13 – Read: *Unlucky, Lucky Days*, final section: “Saturday”

10/15 – Read: *Models of the Universe*, Rimbaud, Stein, Anderson, Jiménez, Kafka
Writing Exercises

Week 8

10/20 – Review for Midterm

10/22 – **Midterm**

Week 9

10/27 – Lecture: The Creative Writing Workshop: Etiquette & Procedure

10/29 – Workshop

Week 10

11/3 – Workshop

11/5 – Workshop

Week 11

11/10 – Workshop

11/12 – Workshop

Week 12

11/17 – Workshop

11/19 – Workshop

Week 13

11/24 – Workshop

11/26 – Thanksgiving Holiday – No Class (travel safely)

Week 14

12/1 – Workshop

12/3 – Workshop

Essay Due

Week 15

12/8 – Review for final

12/10 – Portfolio Due

Final: Wednesday, December 17, 10:15 a.m. - 12:15 p.m.

College of Arts and Letters Curriculum Committee CHECK-OFF LIST FOR COURSE APPROVAL

Name of Department English Effective Date Fall 2009

Proposed Course Number 130G Course Name Between Genres: Flash Fiction/Prose Poetry

Contact Person (Instructor) McKinney Email jmckinney@csus.edu Phone X86386

Projected Enrollment 25 Units of Credit 3

Has the course been offered before? no If yes, under what number?

Suggested Course Classification 04 Unit distribution: lecture lab activity

List the prerequisite(s) for the proposed course.

Engl. 30A or 30C

For which students or programs is the course designated?

- Majors in the department
- Minors in the department
- Majors of other departments (e.g., *An A&L course designed for Business Administration majors*)
- General Service
- Other (specify)

If approved by the A & L Curriculum Committee, will this course be submitted for consideration in the General Education Program? Yes No

Method of Presentation:

- Lecture
- Lecture/Activity
- Lecture/Discussion
- Lecture/Laboratory
- Activity
- Laboratory
- Seminar
- Films and/or other visuals
- Performance
- other (specify)

If different amounts of credit will be available for the proposed course, indicate differences in course requirements for earning the units.

N/A

If the course can be taken more than one time for credit, what is the justification for the repetition? How will the two (or more) experiences differ?

N/A

What courses currently offered in Arts and Letters or other colleges/departments most closely resemble the proposed course? Please *list* these other courses and justify why the proposed course will

not duplicate them. Not all approved courses are shown in the current catalog so please consult faculty/chair in other schools/departments where duplication might occur. Please list persons you consulted.

1. N/A 3.

2. 4.

Can the course be implemented within the existing departmental allocation? yes

If the proposed course will require an expenditure of \$100 or more, append a breakdown of expenditure and source of funding.

N/A

If this is a new course, how will it be integrated into your present allocation?

1. Will you be giving up another course to make room for the proposed course?

No

2. What course(s) could you alternate in the schedule with the proposed course?

This course will go into rotation with other creative writing courses in the department.

3. How often would you schedule the proposed course?

No more frequently than every third semester depending upon department need.

4. What full-time faculty can teach the course? What other course would they give up in order to teach it?

Professors McKinney, Grandbois, and Rice

Creative writing faculty will put this course in rotation with their other courses.

5. Realistically, what fiscal impact might the proposed course have? (*e.g., operating expense, faculty cost, staff cost, student assistants, equipment, etc.*)

N/A

List the objectives/goals/expected learning outcomes.

Students will be able to

- 1) **Speak articulately about the history and development of "prose poetry/flash fiction."**
- 2) **Recognize the formal and stylistic characteristics of a "prose poetry/flash fiction."**
- 3) **Produce original hybrid texts using techniques from both poetry and prose.**
- 4) **Provide helpful peer critique, both written and oral.**

What student assessment tools will be used? (*e.g., exams, papers, portfolios.*)

Portfolio of original work, evaluation of peer critique (both written and oral), analytical writing, and participation in class discussion.

In addition to filling out the Check-Off List form, please submit a course syllabus containing the following information:

- I. Course Content and Objectives
(Brief discursive overview of major topics and goals)
- II. Required Texts
(*e.g., textbooks, class handouts, journals, newspapers, web pages, videos, etc.*)
- III. Course Format
(*e.g., lecture, lecture-discussion, seminar, composition, activities, studio, etc.*)
- IV. Course Requirements
 - A. Class Participation
 - B. Examinations
 - C. Research Paper or Term Project or Short Papers, etc.
 - D. Attendance
 - E. Other Policies
- V. Student Evaluation: How are the requirements in IV weighted in determining the course grade?
(*e.g., attendance 10%, midterm 23%, etc.*)
- VI. Semester Outline
(Course topics ordered weekly)