

SACRAMENTO  
STATE

# Course Change Proposal Form A



Academic Group ( <i>College</i> ):	Academic Organization ( <i>Department</i> ): <b>English</b>	Date: <b>08 Sept. 2008</b>
Type of Course Proposal: New <input checked="" type="checkbox"/> Change <input type="checkbox"/> Deletion <input type="checkbox"/>	Department Chair: <b>Sheree Meyer</b>	Submitted by: <b>J. McKinney</b>
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 ( <i>Extension</i> ): Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	Semester Effective: Fall <input type="checkbox"/> Spring <input checked="" type="checkbox"/> , 2009 <input type="checkbox"/>

This course replaces experimental course Subject Area ( <i>prefix</i> ) and Catalog Nbr ( <i>course number</i> ):	
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**Change from:**

Subject Area ( <i>prefix</i> ) & Catalog Nbr ( <i>course no.</i> ): <b>Engl 230G</b>	Title: <b>Between Genres: Flash Fiction/Prose Poetry</b>	Units: <b>3</b>
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**Change to:**

Subject Area ( <i>prefix</i> ) & Catalog Nbr ( <i>course no.</i> ):	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 19<sup>th</sup> 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 230G offers graduate 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 

Corequisite:

Enforced at Registration: Yes  No 

CAN (California Articulation Number):

Graded: Letter  Credit/No Credit Instructor Approval Required? Yes  No 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 

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

- 4) Speak articulately about the history and development of "prose poetry/flash fiction."
- 5) Recognize the formal and stylistic characteristics of a "prose poetry/flash fiction."
- 6) Produce graduate-level original texts using techniques from both poetry and prose.
- 7) Provide graduate-level peer critique, both written and oral.
- 8) Plan and conduct an oral presentation synthesizing and applying historical and technical knowledge of the genre.

\*\*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, participation in class discussion, oral presentation**

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.


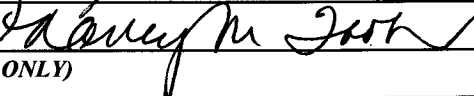
Indicate which department or programs will be affected by the proposed course (if any).   None  

*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 230G:**  
**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](mailto:jmckinney@csus.edu)

**Office phone:** 278-6386

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“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

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**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 “prose poetry/flash fiction.”
- 2) Recognize the formal and stylistic characteristics of a “prose poetry/flash fiction.”
- 3) Produce graduate-level original texts using techniques from both poetry and prose.
- 4) Provide graduate-level peer critique, both written and oral.
- 5) Plan and conduct an oral presentation synthesizing and applying historical and technical knowledge of the genre.

**Evaluation:**

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

**\*Note – The graduate requirements for the essay differ from undergraduate in both length and depth. Similarly, the graduate midterm and final, while essentially the same as the undergraduate exams, will also contain additional graduate-level material. Additionally, graduates will give a ten-minute oral presentation on a writer of their choice (see below).**

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**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.

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**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. Greater length will necessitate greater depth in your analysis.

**Oral Presentation:** You will give a ten-minute presentation on an author of your choice, contextualizing that author's work within the tradition of flash fiction/prose poetry and noting the salient stylistic features. For example, a presentation on the work of Daniel Grandbois would have to note the influence of Russell Edson as well as noting how Grandbois's work avoids being merely derivative. What are the technical and thematic features that characterize the author's style? Etc.

## 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, Oral presentations

11/19 – Workshop, Oral presentations

## **Week 13**

11/24 – Workshop, Oral presentations

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

## **Week 14**

12/1 – Workshop, Oral presentations

12/3 – Workshop, Oral presentations

**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 230G Course Name Between Genres: Flash Fiction/Prose Poetry

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

Projected Enrollment 15 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.**

**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**

May 7, 2007

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 be put into rotation with other graduate creative writing courses.

3. How often would you schedule the proposed course?

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

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

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 graduate-level original texts using techniques from both poetry and prose.**
- 4) **Provide graduate-level peer critique, both written and oral.**
- 5) **Plan and conduct an oral presentation synthesizing and applying historical and technical knowledge of the genre.**

**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, participation in class discussion, oral presentation

***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)