

UNDERGRADUATE CURRICULUM PROPOSAL COVER SHEET

UTC RECORDS

Title of Proposal - Must begin with Department Abbreviation:

415

English 4XX: Advanced Short Story Workshop (new course)

NOV 14 2008

Check One: [X] Full Proposal or [] Information Item

REGISTRATION

Effective Date for Curricular Offering: Fall, 2009

FROM: Thomas P. Balazs, Assistant Professor of English, xt 4660, thomas-balazs@utc.edu

(proposal originator: include spokesperson's name, department, office number, telephone, e-mail)

Does this require new resources from the originating department or other department? No.

Please attach explanation if yes.

Faculty of the originating department approved this proposal on 11/4/08 (date),

by a vote of 22 aye votes; 0 nay votes; 0 abstentions: 8 eligible voting members absent

The following have examined this proposal:

Dept Head/Director: Verbie Prevost (printed name), Verbie Prevost (signature), [X] approve, [] neutral, [] disapprove*

College Curriculum Committee Date: _____ Vote: _____ Signature of Chair: _____

Spokespersons for Affected Departments:

TP Balazs, English, 11/7 (name, department, date), TP Balazs (signature), [X] approve, [] neutral, [] disapprove*

Joe Wilfent, ENGL (name, department, date), Joe Wilfent (signature), [X] approve, [] neutral, [] disapprove*

Phil Oldham, JASRN 11/20/08 (name, department, date), Phil Oldham (signature), [X] approve, [] neutral, [] disapprove*

(name, department, date), _____ (signature), [X] approve, [] neutral, [] disapprove*

Dean/Director: H. Burkenn (name, department, date), H. Burkenn (signature), [X] approve, [] neutral, [] disapprove*

University Registrar: Linda Orth (printed name), Linda Orth (signature), _____ approve, _____ neutral, _____ disapprove*

Provost: Phil Oldham (printed name), Phil Oldham (signature), _____ approve, _____ neutral, _____ disapprove*

*Those who disapprove may attach an explanation

ACTIONS on this proposal: Curriculum Committee Faculty Senate

Date the proposal was considered _____

Vote of the body: _____

Accepted as information item (indicate date) _____

Approved as submitted (indicate date) _____

Approved with amendments (amendments indicated and transmitted to all signatories above, date): _____

Signature of Chair: _____

*Course Proposal/Advanced Short Story Workshop
Catalogue Description*

English ~~4XXr~~^{415R}: Advanced Short Story Workshop (3 hours)

Centered around the writing workshop, this course is designed to move students toward the production of short fiction of publishable quality. Students will present their own work to their peers to be critiqued and will be responsible for critiquing the works of others. In addition to producing regular writing assignments and critiques, students will be expected to read short story collections and works on craft as assigned. There will be required common as well as independent readings in contemporary short fiction. May be repeated two times—additional times with permission of Department Head.

Rationale

The short story is at the core of any fiction writing program, but our creative writing students are currently being underserved in this genre. Right now UTC offers only one fiction writing course focusing on short fiction, English 376, which is aimed at meeting the needs of both beginning and advanced fiction writers—a situation which is not in the best interest of the students or the program.

As 376 is currently taught, the focus is on developing the basics of craft, and the course typically is divided between a textbook, e.g. Janet Burroway's *Writing Fiction*, and writing workshops. Many of the students enrolled in English 376 have little previous experience in fiction writing, may have only rudimentary prose skills, and only slight exposure to the theories of craft. Therefore this developmental approach with its reliance on textbooks is warranted. More advanced fiction writers, however, have less use for a course in the "basics." While they need to continue to develop elements of craft and technique, they benefit from less direct instruction and more workshop experience.

Under the current course design, however, many of these advanced students have no choice but to take 376 repeatedly. Indeed, under some conditions, students may take this same course up to six times. If they do, they may find not only that they are reviewing the same concepts over and over again but rereading the same textbook, i.e. Burroway's *Writing Fiction*, which has become a kind of semi-official text of 376. While professors Sybil Baker and Thomas Balázs currently require such "repeat customers" to read other texts on craft, the result in the classroom is still the same. On days when the textbook approach is central, these students are essentially reviewing old material—material that under some conditions they may have encountered as many as half a dozen times.

The Advanced Short Story Workshop would provide fiction writers with an opportunity to advance their craft in an atmosphere where a level of fluency in the terminology, if not the achievement, of prose craft could be expected. This would also free up young writers to begin exploring in depth more specific models than those covered in 376. For example, a 400-level writing course might focus one semester on a specific writer, such as Lorrie Moore or David

TOTAL OF 9 HOURS MAY APPLY TO THE DEGREE (SEE EMAIL)

Foster Wallace or upon a specific sub-genre of short fiction such as the short short or upon a school of short fiction such as postmodernist or metafiction.

With two sections of 376 being offered every semester for the past two years, there will be no problem finding enough students with the appropriate prerequisites to fill the Advanced Short Story Workshop at least once a year. We hope very shortly, however, to see the course offered every semester as a kind of staple for our fiction writers.

Since the material in the course—much of which is generated by the students themselves in workshop—will change every semester, it is appropriate that this course may be repeated up to 4 times. Once approved, we will seek an alteration in the 376 course description that would prohibit that course from being taken more than twice. In the end, such an arrangement would make far better use of both faculty and student resources.

Effects on Programs and Resources

When fully implemented, this course will require at least one of the program's two creative writers to teach it every semester. We anticipate that, however, since there will be fewer repeat customers in 376, there will no longer be a need for two sections of 376 every semester. The course would be alternated every semester between the two fiction writing teachers as currently is English 549. If this course fully replaces the second section of 376, this will free the fiction writers to offer other advanced creative writing electives such as courses in the novel and in playwriting. There are no additional resources required for this course.

Advanced Short Fiction Workshop—Model Syllabus

| | |
|---------------------|--|
| COURSE: | ENGLXXX |
| TITLE: | Advanced Short Fiction Workshop |
| CREDIT: | 03 |
| FACULTY: | Thomas P. Balázs, 4660, thomasbalazs@yahoo.com , MW 2-3 pm, TH 3-4 pm |
| PRE-REQUISITES: | Two semesters of English 376 or permission of instructor. |
| COURSE DESCRIPTION: | Centered around the writing workshop, this course is designed to move students toward the production of short fiction of publishable quality. Students will present their own work to their peers to be critiqued and will be responsible for critiquing the works of others. In addition to producing regular writing assignments and critiques, students will be expected to read short story collections and works on craft as assigned. There will be required common as well as independent readings in contemporary short fiction. May be repeated four times. |
| COURSE OBJECTIVES: | The objectives of this course are <ul style="list-style-type: none">• To advance students toward the creation of publishable short fiction. |

- To heighten students' ability to critique both their own and their peer's creative work.
- To introduce students to major figures and trends in contemporary short fiction.
- To encourage self-directed exploration of contemporary literary models.

ATTENDANCE POLICY:

Students are allowed, but not encouraged to take, 3 absences without penalty, after which all absences result in a 5 point grade reduction.

EVALUATION:

Two original short stories
 One revised short story
 Posted responses to student work and assigned readings
 Oral presentation
 Advanced Craft Response
 Class participation

TEXT BOOK:

This semester we will be reading *Best New American Voices 2009*, an anthology featuring short stories culled from writers nominated by graduate writing programs around the country. Additionally each student will choose one author/collection and one book on the craft of writing fiction from the following lists for their oral presentation and advanced craft response, respectively:

Short Story Collections

Anderson, Sherwood, *Winesburg, Ohio*
 Baldwin, James, *Going to Meet the Man*
 Bartheleme, Donald, *Sixty Stories & 40 Stories*
 Bender, Aimee, *The Girl in the Flammable Skirt*
 Boyle, T.C. *If the River was Whiskey*
 Brown, Larry, *Big Bad Love*
 Calvino, Italo, *Difficult Loves*
 Carter, Angela, *Saints and Strangers*
 Carver, Raymond, *Where I'm Calling From, Cathedral*
 Cheever, John, *The Stories of John Cheever*
 Chekhov, Anton, *The Essential Tales of Chekhov &/or Portable Chekov*
 Dubus, Andre, *Selected Stories*
 Faulkner, William, *The Collected Stories*
 Gaitskill, Mary, *Bad Behavior*
 Hemingway, Ernest, *The Complete Short Stories*
 Jaus, David, *Black Maps*
 Johnson, Denis, *Jesus' Son*
 Jones, Edward P. *Lost in the City*

Joyce, James *Dubliners*
Kafka, Franz *The Complete Stories*
Lahiri, Jhumpa, *The Interpreter of Maladies*
Lawrence, D.H., *Selected Short Stories*
Malamud, Bernard, *The Complete Stories*
Moore, Lorrie, *Birds of America*
Munro, Alice, *Friend of My Youth, Selected Stories*,
O'Brien, Tim, *The Things They Carried*
O'Connor, Flannery, *The Complete Stories*
Paley, Grace, *Selected Stories*
Proulx, Annie, *Close Range: Wyoming Stories*
Salinger, J.D., *Nine Stories*
Saunders, George, *Pastoralia*
Selected Short Stories of Eudora Welty
Sudden Fiction: American Short-Short Stories
Taylor, Peter, *The Collected Stories of Peter Taylor*
Updike, John, *Pigeon Feathers and Other Stories*
Wallace, David Foster *Girl with the Curious Hair*
Welsh, Irvine, *The Acid House*
Wolff, Tobias, *The Night in Question*
Yates, Richard, *The Collected Stories of Richard Yates*

Books on Craft:

Alone with All that Could Happen, David Jauss
Letters to a Fiction Writer, Frederick Busch.
Making Shapely Fiction, Jerome Stern.
On Writing, Eudora Welty
Reading Like a Writer by Francine Prose
The Art of Fiction, John Gardner
Turning Life Into Fiction, Robin Hemley
Writing in General and the Short Story in Particular, Rust
Hills
Burning Down the House, Charles Baxter

ASSIGNMENTS:

Original Stories: You will write two original short stories (1,250 to 2,500 words each). These must be new stories, written after the start of the semester.

Revision: You are responsible for producing a substantial revision of one story (1,250-2,500 words). "Substantial," implies at least 50% new material. The original may be a piece written prior to the start of the semester, and must be turned in with the revision.

Workshops: All students are required to be workshopped three times during the semester. You must post your short story to UTC online no later than 72 hours prior to the workshop. Students who miss their workshop or post their stories late are subject to a 10 point penalty.

Reading Responses: You are required to post a reading response of around 250 words to every story assigned from *BNAV 2009* and to all student workshop stories. You are also required to turn over a marked-up hard copy of the respective story to all students being workshopped.

Oral presentation: You are required to choose one of the short story collections on the list above and give an 15-minute oral presentation to the class on issues of style and craft related to the collection. You may also include biographical information on the author. In addition, you are to turn in a short (1,000 words or less) imitation of either a specific story from the collection or in the style of the collection's author.

Advanced Craft Response: You are required to read one book on the craft of writing from the list above. You are to turn in—on the day scheduled for our Final Reading—a short (about 1,000 words) response to this reading. This response is not to be a critical analysis but rather one writer's thoughts on another writer's and may, therefore, be more reflective and meditative. This informal essay should represent your own developing sense of what is important in fiction and what makes for great writing.

Grading:

| | |
|----------------------------|----------------|
| Two original short stories | 20 points each |
| One revised short story | 20 points |
| Reading responses | 10 points |
| Oral presentation | 10 points |
| Advanced Craft Response | 10 |
| Class participation | 10 points |

Course Schedule:

| | |
|----------------|--|
| Week One: | Readings in <i>Best New American Voices 2009</i> |
| Week Two: | Workshop I |
| Week Three: | Workshop I |
| Week Four: | Workshop I |
| Week Five: | Workshop I |
| Week Six: | Readings in <i>Best New American Voices 2009</i> |
| Week Seven: | Workshop II |
| Week Eight: | Workshop II |
| Week Nine: | Workshop II |
| Week Ten: | Workshop II |
| Week Eleven: | Student Presentations |
| Week Twelve: | Student Presentations |
| Week Thirteen: | Revision Workshop |
| Week Fourteen: | Revision Workshop |
| Week Fifteen: | Revision Workshop |

Final Exam: Final Reading to be held in lieu of exam. Advanced Craft Response Due.

Statement on Disabilities: If you are a student with a disability (e.g. physical, learning, psychiatric, vision, hearing, etc.) and think you might need special assistance or special accommodations in this class or any other class, call the Office for Students with Disabilities/College Access Program (425-4006) or go by that office at 110 Frist Hall.

Counseling and Career Planning: If you find that personal problems, career indecision, study and time management difficulties, etc. are adversely impacting your successful progress at UTC, please contact the Counseling and Career Planning Center at 425-4438.

Writing Center: The Writing Center at UTC is a free service offered to all members of the University community. The Center is staffed by peer tutors, graduate students, and English instructors, and offers various services to writers, including tutorials, workshops, and access to resources. Please visit the Writing Center in Holt 119.

UTC Email: To enhance student services, the University will use your UTC email address (firstname-lastname@utc.edu) for communications. (See <http://onenet.utc.edu> for your exact address.) Please check your UTC email on a regular basis. If you have problems with accessing your email account, contact the Help Desk at 423/425-2676.

Linda Orth

From: Joe Wilferth [Joe-Wilferth@utc.edu]
Sent: Monday, December 01, 2008 4:20 PM
To: Linda Orth; Verbie L Prevost
Subject: Re: Curriculum Proposals

Linda Orth wrote:

>
> Joe....just following up on the curriculum proposal questions I had..
>
1. Is there a limit to the number of hours of ENGL 415r that a student can apply to the degree?

9 hours

2. Is there a limit to the number of hours of ENGL 327 that a student can apply to the degree?

9 hours
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> lso
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> *****
>
> Linda Orth
>
> Registrar
>
> The University of Tennessee at Chattanooga
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> 423.425.4669
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