

Section 1 - Approvals

[See the separate document entitled "BYU Hawaii Curriculum Proposal Instructions" for instructions. Reminder: delete or replace all text in square brackets. Retain all other text.]

Approvals

Name of Proposal: **Creative Writing Minor**

Submitted by: **Joe Plicka**

Signature: 

Date: **October 9, 2014**

Procedure	Recommendation/Signature	Date
Faculty Vote: For [9], Against [0], Abstain [0], Absent [0]		
1. Approved by Department ENGLISH	Signature:  Chair: Steven Hancock	1/23/15
2. Approved by College College of Language, Culture, and Arts	Signature:  Dean: Phillip McArthur	1/28/15
3. Approved by University Curriculum Committee	Signature:  UCC: Jennifer Lane	2/11/15
4. Approved by Deans' Council	Signature: AVP: Max Chicketts	
5. Approved by the President's Council (for new programs)	Signature: Pres: Steven Wheelwright	

Section 2 – Overview (Support)

[Reminder: delete or replace all text in square brackets. Retain all other text.]

Summary:

The English Department proposes requirement changes to the already existing Creative Writing Minor. The new minor will employ courses already offered, but will also add two more courses: ENGL 319 Form and Craft of Literary Genres, and ENGL 392 Editing and Publishing/Kula Manu.

WHAT WILL CHANGE?

<i>Creative Writing Minor Proposal</i>			
Current Requirements 21 hours		New Proposed Requirements (* = new course) 15 hours	
<i>Required courses:</i>		<i>Required courses:</i>	
ENGL 218R: Intro to Creative Writing	3	ENGL 218R: Intro to Creative Writing	3
ENGL 251: Fundamentals of Literature	3	ENGL 318R: Advanced Creative Writing	3
ENGL 318R: Advanced Creative Writing	3	* ENGL 319 : Form and Craft of Literary Genres	3
ENGL 318R: Advanced Creative Writing	3	ENGL 418R: Writing for Publication	3
ENGL 418R: Writing for Publication	3	* ENGL 392: Editing and Publishing / Kula Manu	3
Required elective choice:		No Required elective choice	
Students choose 2 courses (out of 14) from English, Art, History, and Theater departments.	6		
Total Required Credits:	21	Total Required Credits:	15

WHY CHANGE?

1. The current minor requirements have been in place for 20+ years. Changes can make the minor more relevant, more valuable, and more appealing for students.
2. The minor is long, at 21 credits. Most creative writing minors across the country are 15-18 credits. The frantic pace of our current academic configuration makes shortening the minor that much more important.

Section 3 - Program Proposal

Upon approval, the information presented on this course proposal sheet will become binding on the department and the university. Any material changes require a new program proposal.

[If several programs are proposed, a separate Section 3 Program Proposal must be included for each individual program. If the programs are related they may be included in the same overall proposal or they may be submitted separately.]

Effective Date: Immediately upon approval

College: College of Language, Culture, and Arts

Abbreviation: MICRWR

The English department is in the process of reimagining and shortening the Creative Writing Minor. At 21 credits, the current minor is less attractive for many students who are already worried about graduation on time in a high-pressure environment with the “nine semester rule.” It is one of the longer minors on campus, and a quick survey reveals that many if not most creative writing minors across the country are 15-18 credits.

The current minor is admirable in the breadth of its options (students can choose from a couple dozen classes in multiple departments to fulfill their elective hours). However, in today’s highly competitive and increasingly narrow (specialized) academic and professional world, we would probably do well to foster in our writing *minor* students the mindset and experiences that will prepare them for the realities of graduate school (MFA programs in creative writing are many times more numerous than they were when the minor was first instituted) and writing-related careers (publishing, editing, teaching, research, marketing, etc.).

As such, we aim to shorten the minor and add two courses that are typically offered in the creative writing track of many undergraduate English degrees nationwide: a form and theory course, and an editing and publishing course that will also house the campus literary journal, *Kula Manu*. We feel that this change will potentially attract more students to the minor as well as make it more relevant and useful for students interested in pursuing further training in writing and related fields.

The proposed 2014 Creative Writing Minor is outlined as follows:

Creative Writing Minor (15 hours)

- ENGL 218R Introduction to Creative Writing (3)
- ENGL 318R Advanced Creative Writing (3)
- ENGL 319 Form and Theory of Literary Genres (3) ***new course**
- ENGL 418R Writing for Publication (3)
- ENGL 392 Introduction to Literary Editing and Publishing / Kula Manu (3) ***new course**

I note again that many creative writing minors require only 15-18 credits—usually 3-4 workshops and 1-2 related courses. Some, like the University of Maryland, require students to apply for the minor by getting an A or A- in the equivalent of English 218R, or submitting a portfolio of work for approval. This may be a way of lending notoriety or cachet to the minor?

Many large universities have a huge list of genre-specific workshops and elective classes for minor students to choose from (see Berkeley's list for example), which allows students to customize their experience and pursue a specific emphasis (poetry, magical realism, science fiction, etc.). But our course offerings are much more limited, and I think our students are better off reading within their workshops (which I always require), taking a course to attune them to some of the critical issues within genres by reading closely for technique and effect rather than thematic or theoretical issues (the proposed English 319), and encountering the realities and opportunities of literary publishing (the proposed English 392).

Also, by creating an editing and publishing course (Engl 392), we improve the quality and consistency of the undergraduate journal, *Kula Manu*. A sign of a strong and thriving undergraduate creative writing program is the quality of its student magazine. *Kula Manu* should be one of our strongest recruiting tools and represent the quality and professionalism of our program. Many students in English and other majors are interested in pursuing editing and publishing careers. This course will provide them hands-on experience which they can then use to gain future internships and entry-level jobs. We believe it will also have a broad crossover appeal for our students pursuing BFAs (particularly those with a graphic design emphasis), and those in the Digital Humanities Certificate and New Media Journalism Certificate programs.

I am trusting that most students who are serious about their writing are already readers or are already engaged in some level of personal study of their chosen genre/subject matter (in my experience, this is the case), hence, part of the justification for removing the 2 additional elective courses formerly meant to ensure a kind of breadth and exposure. Truth be told, often the non-English major students who take creative writing classes (about half of all enrolled) are better read and better prepared because they have been pursuing other (broader) interests and disciplines, while also carving out the time to read on their own.



Creative Writing Minor
 MICRWR.2015 (mrs 1071)
 15 credits

Effective Date: 01/2015

Name of Student:		
Student ID #:		Graduation Date
Home Country:	<input type="checkbox"/> IWORK	
Advisor:	Name	Date

Required						15 Credits
<i>Course #</i>	<i>Title</i>	<i>Hr.</i>	<i>Prerequisites</i>	<i>Offered</i>	<i>Sem.</i>	<i>Grade</i>
ENGL 218R	Introduction to Creative Writing	3	ENGL 101	F		
ENGL 318R	Advanced Creative Writing	3		W,S		
ENGL 319	Advanced Creative Writing	3	ENGL 218R, 318R (or concurrent enrollment with 318R)	S		
ENGL 392	Editing and Publishing/Kula Manu	3	ENGL 218R	W		
ENGL 418R	Writing for Publication	3	ENGL 201	F		
Total Credits Mapped for Graduation:						

No grade below C- will be accepted in fulfilling Minor requirements.

Section 4 - Course Proposal (core)

Upon approval, the information presented on this course proposal sheet will become binding on the department and the university. Any material changes require a new course proposal.

Effective Date: Immediately upon approval

College: College of Language, Culture, and Arts

Course Prefix: ENGL

Course Number: 319

NEW COURSE.

Full Title: Form and Craft of Literary Genres

Short Title (for Transcript, 30-char max): Form and Craft of Literary Genres

Catalog Entry (50-word recommended maximum): A thorough study of certain issues in contemporary fiction, creative nonfiction, and/or poetry writing, exemplified in selected texts (stories, novels, essays, memoirs, poems), and studied in light of selected critical texts and instances of writers talking about their craft.

Prerequisites: ENGL 218R, ENGL 318R (or concurrent enrollment with 318R)

Credit Hours: 3

Frequency: S

Grading Method: A-B-C

Course Fees: none

Learning Objectives: Each student who passes this course will be able to do the following:

- Demonstrate a specialized vocabulary related to the genre of course study.
- Understand and encounter models of “close readings” of literature by writers and critics seeking to gain knowledge of the process and craft of creating within a certain genre.
- Be able to perform such a close reading using the genre’s key terms (vocabulary).
- Identify and be familiar with some of the main practitioner-theorists of the genre being studied, their various contributions and perspectives.
- Be able to analyze and discuss a piece of literature in the studied genre through the lens of one or more introduced theoretical concept(s) and in an intelligent and engaging fashion.
- Demonstrate an ability to discern formal issues and concerns in his/her own imaginative writing and apply lessons/principles extrapolated from another author’s work.

Assessment Methods:

- As the course is based on discussion and the modeling of modes of thinking and analyzing, attendance is requisite, with students missing more than seventy-five percent of class time unable to pass the class.
- Quizzes to ensure and encourage attentive reading.

- Multiple short papers asking students to carefully attend to and analyze the main ideas in theoretical texts, and the way those theoretical issues can be applied to the literature, including, at some point, their own writing. Total 15-20 pages over the course of the semester.
 - A midterm exam testing knowledge of key terms and vocabulary, and including a timed essay (or series of essays) challenging students to respond to and demonstrate mastery of class readings.
 - A comprehensive final exam similar to the midterm, but also accompanied with a 4-6 page open-book, open-note reflective essay challenging students to assess their own understanding and potential use of the knowledge gained through class readings and discussions.
-

FORM AND THEORY: FICTION

ENGL 319

Professor: Joe Plicka
Office: 103G McKay
Email: joseph.plicka@byuh.edu
Office Hours:

I've always thought that a close-reading course should at least be a companion, if not an alternative, to the writing workshop.

- Francine Prose, *Reading Like a Writer*

If this book has a larger argument, it is that fiction is both artifice and verisimilitude, and that there is nothing difficult in holding together these two possibilities. That is why I have tried to give the most detailed account of that artifice—of how fiction works—in order to reconnect that technique to the world.

- James Wood, *How Fiction Works*

In the act of writing, one sees that the way a thing is made controls and is inseparable from the whole meaning of it. The form of a story gives it meaning which any other form would change, and unless the student is able, in some degree, to apprehend the form, he will never apprehend anything else about the work, except what is intrinsic to it as literature.

- Flannery O'Connor, "The Teaching of Literature"

Craft isn't something applied to a story or memoir, it's something that takes time to cure inside yourself.

- Tobias Wolff, Ohio University Spring Literary Festival, May 2011

DESCRIPTION

In her book *Reading Like a Writer*, after reflecting on her early teaching experiences and the critical scaffolding built up around literature in some university programs, Francine Prose exclaims, "No wonder my students found it so stressful to read!" I acknowledge times in my own education when I approached reading literature with a fair amount of distress and anxiety. As a teacher now myself, I take Prose's remark as both a warning and a challenge.

As you can see, this course requires a fair amount of reading. My goal for this term, my hope, is that it doesn't *always* feel like grueling work. (Sometimes, it probably will.) I don't know exactly how to make that happen, but I would like to raise the notion and encourage you to reflect on and even re-examine your own reasons for wanting to write and study fiction. I give my meager endorsement to the oft-echoed adage that

the only way to truly learn how to write fiction is to read it, and read it closely, in large, generous portions. If that sounds good to you, then we're in business. If not, then maybe this course isn't a good fit for you right now. Or maybe you just need to try it and see. "Fake it till you make it" is indeed another apropos suggestion for aspiring writers. So slap on that happy face and come with me on a magical word journey of danger, mystery, and deep dark passion.

TEXTS

- Roth, Philip. *American Pastoral*. 1st Vintage International ed. Vintage Books, 1998. [ISBN: 0375701427].
- Prose, Francine. *Reading Like a Writer*. Harper Perennial, 2006. [ISBN: 9780060777050].

- Wood, James. *How Fiction Works*. 1st Picador ed. Picador, 2009. [ISBN: 9780312428471].
- Brooks, Geraldine and Heidi Pitlor, Eds. *Best American Short Stories 2014*. Mariner Books, 2011. [ISBN: 9780547242163].
- Percy, Benjamin. *Refresh, Refresh*. Graywolf Press, 2007. [ISBN: 9781555974855].
- Baxter, Charles. *Burning Down the House*. Graywolf Press, 2008. [ISBN: 9781555975081].
- Diaz, Junot. *The Brief Wondrous Life of Oscar Wao*. Riverhead Books, 2008. [ISBN: 9781594483295].

COURSE REQUIREMENTS

Final Grade Breakdown:

Reading Responses	30%
Quizzes	20%
Midterm Exam	20%
Final Exam	30%

Attendance Policy

This course is a seminar; in other words, we are here to discuss, collaborate, listen to and learn from each other. This means you need to be in class. We need to hear your voice. The success of this course depends on your presence and participation, especially since reading and writing is not an exact science—it is open-ended, exploratory, even speculative. As our class discussions will demonstrate, it is also a social activity. We will be provoked, pleased, inspired, frustrated as we listen to and engage with each other's ideas, reactions, contexts, and experiences. We will tell stories. We may stumble upon solutions to our own writing challenges.

Thus, attendance is vital. It is required.

You may, if circumstances dictate, miss **three classes without any penalty**. But starting with the **fourth** absence, each miss **reduces your final course grade by 2/3**: this means an A becomes a B+, a B- becomes a C, etc. This can hurt *really* bad, especially if you do all the work and do it well, then drop a couple grades because you decided to sleep in a few times. **More**

than six absences will result in failing the course. Since my attendance policy is rather lenient (really, I promise it is), **I do not distinguish between “excused” and “unexcused” absences.** Whether you play sports for the University, catch the bird flu, or have a grandma who dies, it is the same. Hence, be judicious. **Don't use up all your absences in the first three weeks.** Chances are you will miss again sometime in the last seven. Better to wait. Better, in fact, not to miss at all. In my experience, students who miss little or no class almost **always** perform better than those who do.

Important note: If you miss class, you should contact another classmate regarding missed material, lecture notes, handouts, etc. **I may or may not be able to respond to emails asking if you missed anything important.** You are welcome to visit me during office hours with specific questions about the texts we covered during the class you missed. I am happy to talk to you about the readings in detail.

Reading Responses

As preparation for class discussions, I will ask you to write **one to two-page responses** to specific topics or to respond to specific questions about the readings. I will distribute these assignments in class the class period before they are due.

Your responses must be typed, double-spaced, and proofread. Responses are due at the beginning of class. **You may not submit them early or late or electronically. Period.**

An excellent response

- is concrete and specific rather than abstract and general
- cites (quotes directly) the material under discussion
- assumes an intelligent reader but also a reader who does not see in the material what you see in it
- backs up assertions with textual support and analysis
- relies on more than once source/citation
- is not pretentious in its language and doesn't pad the page with academicese, but is, instead, straightforward and clear, neither too formal or informal

- adheres to basic and fundamental principles of grammar, punctuation and spelling
- relates the material to sources, knowledge, experience, etc., beyond the immediate purview of our class
- gives credit to the sources it uses

Quizzes

You can expect a quiz most class periods. Sometimes they will be simple reading quizzes; sometimes they will guide us through a day's discussion. **There are no make-up quizzes. Don't ask.** If you are late you will likely miss the quiz for the day.

Exams

The midterm and final exams will test knowledge of the material we discuss. They will give you opportunities to clarify and expand on your own ideas about the readings specifically and fiction in general.

The final exam is comprehensive. It is scheduled for Monday, March 12 from 8:00 to 10:00 AM. It will include a short essay assignment (4-5 pages) that you will complete outside of the exam period and turn in on the day of the exam. **Exams may not be taken early or late; you have plenty of time to adjust your schedules to these exam dates.**

Participation

Again, in a discussion-oriented course, all of your contributions are highly valued—both your comments **and** your questions directed at both myself and/or your classmates. These are highly valued both for their intrinsic, classroom worth, and could even end up helping your final grade.

Also, as a member of a community, it is important that your personal behavior doesn't distract or disrupt. Please turn off your phone, refrain from texting, and wait until after class to check Facebook. While I encourage lively and even noisy deliberation, and I hope we can laugh and not take ourselves too seriously, I also cannot abide a lack of respect or insults towards other members of the class.

Academic Conduct

Please consult the Ohio University Code of Student Conduct in the undergraduate catalogue for more information on plagiarism and cheating. Basically, *any* unacknowledged borrowing of words *or* ideas constitutes plagiarism, whether from a blog, study site, or academic journal. Violations can lead to failure in the course, referral to judiciaries, and/or expulsion from the university.

Student Resources

The Writing Center is located on the second floor of Alden Library and offers free assistance with paper assignments and writing concerns by trained tutors. They also do online tutoring. For more information go to <http://www.ohio.edu/writing/swc.cfm>

The Office for Disability Services offers assistance for students with documented disabilities. After registering with Disability Services, you may confer with me during office hours to discuss accommodations for this course. For more info to to <http://www.ohio.edu/equity/disabilityservices/index.cfm>

TENTATIVE SCHEDULE

WEEK ONE

W Jan. 4

Course Introduction

WEEK TWO

M Jan. 9

Francine Prose, *Reading Like a Writer*, ch. 1-7 (pp. 1-192)

W Jan. 11

Prose, ch. 8-11 AND "P.S." section (pp. 193-273, 1-21)

WEEK THREE

M Jan. 16

James Wood, *How Fiction Works*, preface and ch. 1-3 (pp. xi-57)

Philip Roth, *American Pastoral*, section I "Paradise Remembered" (pp. 3-113)

W Jan. 18

Wood, ch. 4 "Detail" (pp. 59-94)

Roth, pp. 117-174

WEEK FOUR

M Jan. 23

Wood, ch. 5 "Character" (pp. 95-138)

Roth, pp. 175-336

W. Jan. 25

Roth, pp. 337-410 (END)

WEEK FIVE

M. Jan. 30

Junot Diaz, *The Brief Wondrous Life of Oscar Wao*, ch. 1-3 (pp. 1-165)

W. Feb. 1

Wood, ch. 6-8 (pp. 139-212)

WEEK SIX

M. Feb. 6

Wood, ch. 9-10 (213-248)

Diaz, ch. 4-5 (pp. 167-261)

W. Feb. 8

Diaz, ch. 6-end (pp. 263-335)

Take-home MIDTERM distributed

WEEK SEVEN

M. Feb. 13

MIDTERM

W. Feb. 15

Charles Baxter, *Burning Down the House: Essays on Fiction*, Prefaces and

"Dysfunctional Narratives [. . .]" (pp. xi-20)

Benjamin Percy, *Refresh Refresh*, title story (pp. 3-20)

WEEK EIGHT

M. Feb. 20

Baxter, "On Defamiliarization," "Against Epiphanies" (pp. 21-61)
Percy, "The Caves in Oregon," "The Woods," "The Killing," "Meltdown," "Whisper" (pp. 21-154)

W. Feb. 22

Baxter, "Rhyming Action" (pp. 107-126)
Percy, to the end of the collection (pp. 155-249)

WEEK NINE

M. Feb. 27

Baxter, "Talking Forks [. . .]," "Counterpointed Characterization" (pp. 63-106)

W. Feb. 29

Baxter, "Maps and Legends of Hell: Notes on Melodrama" (127-156)

WEEK TEN

M. Mar. 5

Baxter, "Stillness," "Regarding Happiness" (pp. 175-214)

W. Mar. 7

Baxter, "Sonya's Last Speech [. . .]" (pp. 215-233)

WEEK ELEVEN

M. Mar. 12

*****FINAL EXAM ESSAY DUE*****

*****FINAL EXAM 8:00-10:00 AM*****

Section 4 - Course Proposal (core)

Upon approval, the information presented on this course proposal sheet will become binding on the department and the university. Any material changes require a new course proposal.

Effective Date: Immediately upon approval

College: College of Language, Culture, and Arts

Course Prefix: ENGL

Course Number: 392

NEW COURSE.

Full Title: Introduction to Literary Editing and Publishing / Kula Manu

Short Title (for Transcript, 30-char max): Intro Literary Edit Publishing

Catalog Entry (50-word recommended maximum): An introduction to the issues and practices of literary magazine editing and publishing, with an examination of both print journals and web-based magazines. Hands on experience includes students creating their own single-issue magazine, and staffing BYU Hawaii's campus literary journal, *Kula Manu*.

Prerequisites: ENGL 218R

Credit Hours: 3

Frequency: W

Grading Method: A-B-C

Course Fees: none

Learning Objectives: Each student who passes this course will be able to do the following:

- Demonstrate a knowledge of the history of the American literary journal, its genesis and contributions to the literary landscape.
- Demonstrate a specialized vocabulary and knowledge of key terms associated with literary editing and publishing.
- Demonstrate an understanding of the current literary marketplace, its challenges and opportunities, including the place of online publishing and self-publishing.
- Analyze a literary journal (print and online) for a deeper understanding of its editor's/publisher's choices with regards to content, design, purpose, audience, and market niche.
- Demonstrate a familiarity with the various roles on a journal staff, their responsibilities, and any requisite skills or qualifications.
- Fulfill one or more of those roles during the semester as part of the *Kula Manu* editorial staff.
- Demonstrate a sophisticated understanding of the role of an editor both in a writer-editor relationship and as an occupation in the broader literary landscape.
- Demonstrate proficiency in copy editing, including proofreading symbols.
- Demonstrate an understanding of the methods and the challenges in the marketing and distribution literary journals, both print and online.

- Present a proposal for a mock literary journal of their own, showing appropriate consideration and understanding of audience, purpose, design, content, and marketplace.

Assessment Methods:

- As the course is based on discussion and a central group project (*Kula Manu*), attendance is requisite, with students missing more than seventy-five percent of class time unable to pass the class.
 - Quizzes to ensure and encourage attentive reading.
 - Students will submit weekly reports detailing the work they have done related to their assignments on the *Kula Manu* staff.
 - A 15-minute presentation demonstrating thorough research on an assigned topic related to literary publishing.
 - A 4-6 page paper analyzing a literary journal using the categories/key terms presented during student presentations.
 - A midterm testing knowledge of key terms and concepts, as well as challenging students to write a timed essay integrating their newly acquired general knowledge of literary editing and publishing with their work on *Kula Manu*.
 - A final project with the student as chief editor/publisher of their own mock literary journal, giving them an opportunity to showcase their creativity and control of concepts related to the audience, purpose, content and design of a literary journal, and explain their choices to the class in a presentation.
 - A final reflective essay encouraging students to organize and evaluate their own learning experiences in the class and where these experiences may lead them and help them in their future career choices.
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Literary Editing and Publishing/Kula Manu

ENGL 392

Course Description

This course provides practical experience in literary publishing through work on *Kula Manu*, the campus and community literary journal. Students will solicit and evaluate work for publication, and then will gain practical experience in editing, layout, and production of the journal, as well as in publicizing and promoting the finished product. The course is also an introduction to the larger literary market, and includes instruction in preparing creative work for submission and publication.

A sign of a strong and thriving undergraduate creative writing program is the quality of its student magazine. *Kula Manu* should be one of our strongest recruiting tools and represent the quality of our creative writing program (and English department). This course will provide you hands-on experience which you can then use to gain future internships and entry-level jobs.

In addition to working on *Kula Manu*, we will focus on different topics related to publishing, which the class will explore through discussion of required readings, and analysis of other magazines in terms of content, strategies, and approaches. By bringing in outside speakers (and having possible field trips) students will also see the “real world” possibilities in publishing and editing. Students will be engaged in reading and selecting student work, which will also provide discussions on establishing criteria for selecting quality pieces. And you will also be introduced to the larger literary market and have a better understanding of the submission and publication process.

As the course progresses, students will begin work on their own individual final projects that offer them a chance to mock up their own journal, bringing together aspects of journal editing, solicitation, marketing, layout, design, distribution, and other general aesthetic concerns. Special topics like grant writing may also be covered in brief.

Course Texts

Paper Dreams: Writers and Editors on the American Literary Magazine by Travis Kurowski. Atticus Books. 2013.

We will read and analyze many top literary and undergraduate magazines and use them as a springboard for discussion. Magazines and journals will include but are not limited to the following:

The Missouri Review, Glimmer Train, Shenandoah, McSweeney's, The Kenyon Review, The Mid-American Review, Ploughshares, Tin House, The Paris Review, Narrative Magazine (online), Exquisite Corpse (online), Smokelong Quarterly (online), Juked (online), Monkey Bicycle (online)

Many of these journals can be found in the library, online, or will be provided by the instructor.

Course Assignments

Assignments fall under the following general categories:

- Select, edit, and proofread manuscripts for publication
- Help design and layout a literary magazine
- Participate in magazine distribution and marketing
- Research the literary and publishing markets
- Read about and discuss the history of literary publishing in the United States and current issues surrounding literary publishing and editing
- Analyze literary magazines for content and approach
- Design your own mock literary magazine and explain their rationale for his/her approach
- Develop criteria for what makes a successful manuscript submission and a successful literary magazine.
- Compare web-based vs. print journals

The following are some major assignment descriptions. Additional work will be specifically assigned throughout the semester:

Analysis Paper

Each student will choose a different literary magazine/journal to analyze. Your 3-5 page paper will cover such aspects as editorial approach/style, content, layout and design, quality of material, and the magazines "place" in the genre.

Presentation

You will give a short presentation (about 15 minutes) on some aspect of literary magazine editing or production that you have researched. I will pass around a sign-up sheet for students to choose a day and topic to present.

Final Project/Presentation

Your final assignment will be to create and design your own print or online mock literary magazine with a clear mission and editorial and aesthetic philosophy. You will

present your magazine to the class (10 minutes) at the end of the semester, explaining your rationale/approach to your project.

In addition to these major assignments, students will be evaluated on their participation, completion, and performance in their various roles on the *Kula Manu* editorial staff. Other assignments may include reading responses, quizzes, notes, in-class writing, creative work, leading a class discussion, and helping with the *Kula Manu* awards reception.

Course Grading

Class participation, reading, responding, quizzes, in-class writing	50%
Presentation – on some aspect of publication	10%
Short Paper – analysis of a literary magazine	15%
Final Project – mock up literary magazine	25%

SAMPLE CALENDAR

Note: Syllabus is subject to change according to class needs

Week 1: What is a literary magazine? What is *Kula Manu*?
Make journal assignments, begin solicitation and marketing plan.
Presentation sign-ups.

Week 2: The history of the American literary journal
Readings from *Paper Dreams*. Discussion.
Continue promotion and solicitation of local writing, photography and art.
Begin publishing some pieces in *Kula Manu* online. Students read and select final pieces, justify their choices.

Week 3: STUDENT PRESENTATIONS
The history of the American literary journal, *Paper Dreams* (continued).
Discussion: What makes a piece publishable? Establishing criteria for selecting pieces.
Analysis paper assigned. Begin researching and analyzing literary journals.
Continue promoting *Kula Manu*.

Week 4: STUDENT PRESENTATIONS
The editor's role. *Paper Dreams*.

Week 5: Today's literary marketplace. *Paper Dreams*.

Online journals: possibilities and limitations.

Kula Manu's web presence

Discussion: Submissions so far.

Week 6: Layout and design: the look of a literary magazine. *Paper Dreams*.

Compare literary journals, discuss aesthetic preferences of each.

Week 7: Final decisions

Week 8: Proofreading and Copyediting

ANALYSIS PAPERS DUE - Brief presentations.

Week 9: Develop a marketing and distribution plan.

Kula Manu galleys.

Interview writers on their publishing experiences.

Work on final projects.

Week 10: *Kula Manu* to printer

Work on final projects.

Week 11: Guest speakers.

Work on final projects.

Week 12: FINAL PROJECT PRESENTATIONS

Continue to work on marketing/promotion for *Kula Manu*, release party

Week 13: KULA MANU RECEPTION AND RELEASE PARTY

Proposed Catalog Changes:

Major and Minor Requirements

The Department of English offers programs leading to a Bachelor of Arts degree in English and English Education. Minor programs are offered in English, creative writing and communication studies. As part of its creative writing program the department publishes the literary magazine, the *Kula Manu*.

English major or minor is a program designed to provide an encounter with the humanizing forces of language and literature. As an important focus in the tradition of the liberal arts, the study of English should produce graduates more conscious of themselves, their nature, their society, their values, their tradition, and their language.

Creative Writing Minor (21 hours)

- ENGL 218R Introduction to Creative Writing (3)
- ENGL 251 Fundamentals of Literature (3)
- ENGL 318R Advanced Creative Writing (taken twice) (3 each)
- ENGL 418R Writing for Publication (3)

i. **Choose One or Two (3—6 Hours)

- ENGL 341 World Literatures in English (3)
- ENGL 342 Pacific Literatures (3)
- ENGL 343 Asian Literature (3)
- ENGL 345R Ethnic Literature (3)
- ENGL 358R Special Studies: Major Authors or Genres (3)
- ENGL 420 Literature for Young Adults (3)

ii. **Choose One or Two (3—6 Hours)

- ART 306 Western Art History (3)
- ART 442 Reading in Aesthetics (3)
- ENGL 351 Introduction to Literary Criticism (3)
- HIST 308 The Ancient World (3)
- HIST 309 Medieval Europe (3)
- HIST 324 Modern Europe (3)
- HIST 379 U.S. Since 1945 (3)
- THEA 123 Acting (3)

NOTES:

1. **With the exception of ENGL 251, English content classes may not be used to fulfill both major and minor requirements.
2. Students must earn the grade of C- or better for all classes taken in the program required of creative writing minors.

(Proposed Catalog Changes, continued)

Creative Writing Minor (15 Hours)

- ENGL 218R Introduction to Creative Writing (3)
- ENGL 318R Advanced Creative Writing (3)
- ENGL 319 Form and Theory of Literary Genres (3) *new course (see description below)
- ENGL 418R Writing for Publication (3)
- ENGL 392 Introduction to Literary Editing and Publishing / Kula Manu (3) *new course (see description below)

NOTES:

1. Students must earn the grade of C- or better for all classes taken in the program required of creative writing minors.